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THE UNIVERSITY OF OKLAHOMA
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YOUTH CHOIR PERIODICALS PUBLISHED BY
THE SOUTHERN BAPTIST CONVENTION: 1966-1995

A Dissertation
SUBMITTED TO THE GRADUATE FACULTY
OF THE SCHOOL OF MUSIC
in partial fulfillment of the requirements for the
degree of
DOCTOR OF PHILOSOPHY

By
JULIE J. RAWLS
NORMAN, OKLAHOMA
1998

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YOUTH CHOIR PERIODICALS PUBLISHED BY
THE SOUTHERN BAPTIST CONVENTION: 1966-1995


A Dissertation

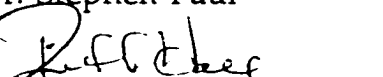
APPROVED FOR THE SCHOOL OF MUSIC


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ABSTRACT

Rawls, Julie, J. "Youth Choir Periodicals Published By The Southern Baptist Convention: 1966-1995." Ph.D. Dissertation, University of Oklahoma, 1998.

Major Professor: Dr. Roger Rideout

This study documents the development of youth choir periodicals published by the Church Music Department of the Baptist Sunday School Board located in Nashville, Tennessee. The first periodical written specifically for youth choirs was *The Youth Musician*, first published in October, 1966. Throughout the last twenty-nine years, the periodicals have experienced many changes in content and format.

This study consists of showing the developmental changes in these publications through comparative analysis of literary and musical examples. Policies, change in personnel, and the shift in focus of these periodicals are discussed and analyzed. Interviews with current and past editors reflect their purpose and goals for the periodicals they edited. Appendices include musical and literary examples from the periodicals and telephone interviews with the editors. The last two appendices include a comprehensive list of all music and literary articles contained in the publications.

YOUTH CHOIR PERIODICALS PUBLISHED BY THE SOUTHERN BAPTIST CONVENTION: 1966-1995

CHAPTER ONE INTRODUCTION

In the early 1920's, various individuals and agencies began voicing concern for the overall inadequacy of the music practice in member churches of the Southern Baptist Convention. Among them was Isham E. Reynolds, director of the music program at Southwestern Baptist Theological Seminary, Ft. Worth, Texas. Although his formal education was interrupted several times with job changes and the early death of his wife and infant child, Reynolds attended both Mississippi College and the Moody Bible Institute (Chicago) before becoming a state music evangelist in Mississippi.¹ To complete his undergraduate degree, he took a correspondence course for many years from the Siegel-Myers University Correspondence School of Music in Chicago. The school then awarded him a Bachelor of Music degree.

¹Tommy Ray Spigener, "The Contributions of Isham E. Reynolds to Church Music in the Southern Baptist Convention Between 1915-1945." (M.C.M. thesis, Southwestern Baptist Theological Seminary, Ft. Worth, Texas, 1962).

After meeting and hearing Reynolds sing at the annual meeting of the Southern Baptist Convention in May 1915, the president of Southwestern Baptist Theological Seminary, Leroy Scarborough, asked Reynolds to become director of the music department at the seminary. Thus, in September of 1915 he became director of the first school for the training of church musicians ever established by Baptists.² Reynolds made strong attempts to focus the attention of denominational and SBC laity, pastors, educators, and leaders on the need to improve church music. He stressed that music training become a part of Sunday School, Baptist Young People's Union, summer camps and institutes.³ He devoted countless hours to the development and leadership of music seminars in churches and state associations. Also, Ernest O. Sellers, director of the newly formed music program at Baptist Bible Institute (now the New Orleans Baptist Theological Seminary) advocated the need for pastoral leadership to improve the status of church music.⁴

Reynold's and Seller's efforts resulted in the formation of a SBC committee to study ways of improving the general practice of church music in Baptist churches. Members of this committee included E C. Dargan, Charles W. Daniel, and J. Fred Scholfield. In 1926, the committee made thirteen recommendations to the Southern Baptist

²William J. Reynolds. *The Cross and the Lyre: The Story of the School of Church Music*. Fort Worth, TX: Faculty of the School of Church Music, Southwestern Baptist Theological Seminary, 1994, 2.

³Wesley L. Forbis, "The Sunday School Board and Baptist Church Music," *Baptist History and Heritage* 19, no. 1 (January 1984): 18.

⁴*Ibid.*, 19.

Convention. One recommendation called for establishing a Church Music Department within the existing Baptist Sunday School Board.

The recommendation was stated as follows:

That this Convention instruct the Sunday School Board to give careful consideration at its earliest convenience, to the advisability of establishing and fostering a Church Music Department for the purpose of improving the musical conditions in the stated church services of the various churches of this Convention.⁵

Music Editor Appointed

The 1926 recommendation was approved by the BSSB but not acted upon for several years. Then in 1935, Benjamin Bayless McKinney began working as music editor for the BSSB to develop and promote gospel music. He was hired to compose and edit music and provide resources for Southern Baptist churches. A native Oklahoman, McKinney was a voice teacher at Southwestern Baptist Theological Seminary in Ft. Worth, Texas before assuming his position as editor.⁶ Although pleased with McKinney's appointment, the early visionaries, Reynolds and Sellers, still felt a music editor alone was insufficient. Reynolds, Sellers, McKinney, Johnson, and J. W. Storer signed and presented a new resolution at the 1937 Southern Baptist Convention urging the Convention to "make a study of the present conditions and

⁵Executive Committee of the Southern Baptist Convention. "Church Music." *Annual of the Southern Baptist Convention*. Nashville: 1926, 43.

⁶William J. Reynolds. *The Songs of B. B. McKinney*. Edited by Alta C. Faircloth. Nashville: Broadman Press, 1974, iv.

needs affecting our church music."⁷ The resolution was approved, and in 1938 a committee was appointed to study the matter consisting of the original signees, plus O. I. Purser, Roy Angell, and E. A. Converse.

One recommendation from the committee's report called for a music ministry that paralleled the content and success of the Sunday School program, one that had a well-established structure, had proven itself consistent and reliable, and had undergirded the extensive growth in Southern Baptist churches. Through the work of the early pioneers serving on that committee, the SBC realized the need for a structured approach to increase the use and effectiveness of music in local churches. Thus, the BSSB established the Church Music Department in 1941.⁸

The same year Dr. McKinney was appointed secretary of the newly-formed department. Within four years, local churches used the CMD's services to such an extent that the BSSB voted to expand its staff and support by offering to pay one-third of the salary of a full-time Secretary of Music for each state. By the end of 1945, Arkansas, Mississippi, Texas, Florida and Oklahoma employed full-time secretaries to promote church music.⁹ By 1955, sixteen states had program leaders whose responsibilities included a program of church

⁷Wesley L. Forbis. "The Sunday School Board and Baptist Church Music," *Baptist History and Heritage* 19, no. 1 (January 1984): 19.

⁸Ibid., 19.

⁹Executive Committee of the Southern Baptist Convention, "Church Music Department," in *Annual of the Southern Baptist Convention* (Nashville: n.p., 1945), 308.

music. Though this expansion slowed, by 1984 eighteen full-time music secretaries were employed whose sole responsibilities were programs of music.

Today, the now well-established CMD is a program within the Church and Staff Support Division of the BSSB. Its purpose is as follows:

To develop services and materials acceptable for use by Southern Baptist churches, associations, and state conventions in establishing, conducting, enlarging, and improving experiences of congregational services, church music and performance groups, music activity groups and study groups.¹⁰

This purpose includes serving children, youth, and adults in their choirs by providing materials and music to enhance spiritual and musical growth.

Promotion of Graded Choir Work

Southern Baptists did not invent the concept of graded choirs; they only coined the term. Several precedents led to the formation of graded choirs. Although such work began in churches, graded choirs also had roots in 19th-century cultural and educational activities. The introduction of public school music in Boston in 1838 and the establishment of two national music organizations--the Music Teacher's National Association in 1876 and the National Federation of Music Clubs in 1893-- indicated a strong national interest in developing

¹⁰Wesley L. Forbis, *Baptist History and Heritage* 19: 21.

music materials appropriate for the differing grade levels and musical abilities of children.¹¹

Graded choir work began late in the 19th century. In 1895 Elizabeth Van Fleet Vosseller and Bessie Richardson Hopewell organized a children's choir at the First Presbyterian Church in Flemington, New Jersey. The choir eventually grew into the Flemington Children's Choir School with an enrollment of over two hundred children. Since each participant sang in his or her own individual church choir, the school was a training ground for the Roman Catholic, Methodist, Episcopal, Presbyterian, and Baptist churches in Flemington.¹²

Early Baptist work was serendipitous. One of the earliest choir programs graded by age started at the First Baptist Church of Bessemer, Alabama in the 1930's. Dr. William J. Reynolds recalled this historic event in a taped interview.¹³ Reynolds is past chair of the CMD of the BSSB and current professor of church music Southwestern Baptist Theological Seminary. As explained by Reynolds, Dr. T. L. Holcomb, president of the BSSB from 1935-1953, was invited by the First Baptist Church, Bessemer, Alabama to preach one Sunday morning in 1936. During the service, he observed five choirs sing. The choirs consisted of

¹¹William J. Reynolds "The Graded Choir Movement Among Southern Baptists," *Baptist History and Heritage* 19, no. 1 (January 1984): 55.

¹²Ibid., 55-56.

¹³William J. Reynolds. Interview by author. Tape recording, Ft. Worth, 15 January 1996.

approximately twelve persons each. Mrs. Jessie Kaye-Smith was the minister of music and directed each choir. Smith organized the children, youth, and adults according to age-groupings defined by the Sunday School organization model established by the Baptist Sunday School Board Education Department. Delineated by age, the departments were named The Primary Department (ages 6-8), the Junior Department (ages 9-12), the Intermediate Department (ages 13-16), the Young People's Department (ages 17-25), and the Adult Department (ages 26 and up.) Using these divisions, Smith named her choirs respectively The Angel Choir, The Melody Choir, The Harmony Choir, The Choral Choir, and The Meister Choir. By placing children, youth and adults in specific age groups, she unwittingly set the stage for the "youth choir" movement and the growth of graded choirs in Southern Baptists churches.¹⁴ Holcomb's account of Smith's graded choir program, according to Reynolds, is recorded in the December 1937 issue of *The Sunday School Builder*.¹⁵

Predecessors of *The Youth Musician*

After 1950, the CMD published materials to serve the musical needs of church choirs grouped by age. Part of the Church Music Department's effort was a new periodical devoted solely to music issues in Southern Baptist churches.

¹⁴William J. Reynolds, *Baptist History and Heritage* 19: 57.

¹⁵Reynolds, interview by author, 15 January 1996; *The Sunday School Builder* 18, no. 12.

The Church Musician's inaugural article by Dr. T.L. Holcomb, "Progress in Church Music," described a CMD goal:

Great highways are built, numbered, and carefully marked so that even inexperienced travelers may proceed with assurance and satisfaction. In this way the journey is made both pleasant and profitable. It is likewise the desire of the Music Department of the Sunday School Board to help chart the course and be of assistance to all who are responsible for any phase of the music program in their church.¹⁶

In that article, Holcomb also noted CMD progress toward that goal. One step was a decision to publish *The Church Musician*, the Sunday School Board's answer to requests from the churches throughout the Southern Baptist Convention for a publication that supplied information and music to assist music ministry in churches.

When first released in October 1950, the purpose of *The Church Musician* was to augment the work of the music ministry. Leaders and staff held a working assumption that the denomination should maintain coherent programming throughout the different departments of the BSSB. The music program was to be an integral part of the total education program to undergird and assist in every way possible. With that goal in mind, editor W. Hines Sims included articles and music promoting the music ministry while enhancing education programming.

The first issue of *The Church Musician* consisted of sixteen pages of articles and sixteen pages of music. The articles, called the literary

¹⁶T. L. Holcomb. "Progress in Church Music." *The Church Musician*, October 1950, 14.

section, focused on hymn commentaries, inspirational stories, instructions for training a choir, and accompanying church services. For example, in the December 1950 issue, an article entitled "Drilling the Choir" contained information on teaching musical skills to the choir. These skills included reading music, learning to sing *a cappella*, conducting, the importance of vocal techniques, and the value of memorizing choral music.¹⁷ The author stressed that training a choir is an educational process and improvement comes as individual members grow in musical stature.

The literary section also focused on emphasizing annual program emphases and skill development for choir leaders and members. An example of program emphasis can be found in the article "The Music Department Serving Through The Vacation Bible School" featured in the March 1952 issue. The author of this article, Loren R. Williams, was then serving as minister of music at the First Baptist Church in Tulsa, Oklahoma. He states, "It is in and through church-promoted organizations that the music program can be most effectively organized and administered."¹⁸ Because of its constituency, the Vacation Bible School provides splendid opportunities for music promotion and development of music appreciation. For example, during the 1950 Bible School at First Baptist Church in Tulsa, Oklahoma, the minister of

¹⁷Warren M. Angell. "Drilling the Choir." *The Church Musician*, December, 1950, 7-8.

¹⁸Loren R. Williams. "The Music Department Serving Through The Vacation Bible School." *The Church Musician*, March 1952, 6.

music, in addition to assisting with the entire music program for VBS, was invited to plan and direct the music for one of the children's departments. During the two weeks of VBS, a concise program was planned to develop greater music appreciation and participation within that age group. Special attention was also given to hymn appreciation, interpretation, and memorization. From the VBS experience the children expressed interest and enthusiasm to organize a choir. Williams encouraged readers to recognize and use VBS as a vehicle to carry music into every part of church life.

An article printed in the August 1952 issue of *The Church Musician* offered specific guidelines for preparing and planning a yearly music program, appropriately entitled "Plan Your Music Program."¹⁹ Author of this article, Donald L. McCollum, then serving as the minister of music at the First Baptist Church in Mobile, Alabama, began the article by saying, "Preparation for any task is the key to achievement. Success in a program of church music is determined largely by careful and long-range planning."²⁰ He then divided the article into three sections: 1) Determine Objectives, 2) Start the Program, and 3) Work the Plans. These ideas were developed from guidance materials published by the BSSB. These articles were good examples of how church music ministry could be used in all educational programming and reflected the original intent to provide training to improve musical instruction.

¹⁹Donald L. McCollum. "Plan Your Music Program." *The Church Musician*, August 1952, 7.

²⁰Ibid., 7-8.

In the beginning, the purpose of the musical section in *The Church Musician* was to serve needs of adults. The music section contained three or four choral pieces of varying difficulty written for adult choirs. To illustrate the style of music and the differences in difficulty, two choral excerpts are featured on the following tables (Tables 1 and 2). The first piece, "When I Survey the Wondrous Cross" is an easy four-part arrangement of this familiar hymn.²¹ Although the piece changes key four times, each section is comprised of simple, straightforward part-writing, with the individual parts doubled in the accompaniment with some embellishment. The last verse of the song is sung in unison over a chordal accompaniment in the treble clef and a moving line played in octaves in the bass clef. The vocal ranges for each part, with the exception of three measures of the bass part, are all six notes or less. The second piece, "There Hath No Temptation," is a more difficult anthem written for mixed voices.²² This selection is more challenging rhythmically with dotted rhythms, triplet patterns (in 4/4 time), and fermatas. The accompaniment is more fluid and contains accidentals, which are also reflected in the vocal line. Vocal ranges in the bass, alto, and soprano lines all exceed an octave. These elements clearly make this piece a more difficult challenge for the singers.

²¹Watts, Isaac. "When I Survey the Wondrous Cross." *The Church Musician*, May 1952, 13-16.

²²Young, E. Edwin. "There Hath No Temptation." *The Church Musician*, July 1952, 18-21.

Table 1: Musical Excerpt: *The Church Musician* (May, 1952)
 "When I Survey the Wondrous Cross" by Isaac Watts

When I Survey the Wondrous Cross

CHOIR *Slower*

mp *p*

See, from His head, His hands, His feet, Sor-row and love flow min-gled down;

p *mp* *p*

Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown?

pp

UNISON *Faster*
Majestic and exultant

Were the whole realm of na-ture mine, That were a pres-ent far too small;

When I Survey the Wondrous Cross - 2
The Church Musician • May, 1952

15

Table 2: Musical Excerpt: *The Church Musician* (July, 1952)
 "There Hath No Temptation" by E. Edwin Young

There Hath No Temptation

God is faith-ful, God is faith-ful,
 God is faith-ful, yes, God, our God is faith-ful, Who
 God is faith-ful,
 will not suf-fer you to be tempt-ed, be tempt-ed, a-
 He will not suf-fer
 above that which ye are a-ble, that ye are a-ble, that which ye are
 tempt-ed a-bove that ye are a-ble,
 you to be tempt-ed a-bove that ye are a-ble,

Adagio

There Hath No Temptation - 2
The Church Musician • July, 1952

19

The appearance of *The Church Musician* marked official recognition by the Sunday School Board of the need to provide choral music for member churches of the Southern Baptist Convention. The magazine's reception was so great that in September 1955 the editors included music for graded choirs which increased the pages from thirty-two to forty-eight. Literary editor Loren R. Williams stated, "The response to these materials from leaders of children's choirs throughout the Convention was most enthusiastic."²³ The September 1955 issue contained one song written for each of four choirs (the Carol Choir, the Concord Choir, the Chapel Choir, and the Adult Choir), followed by four SATB songs and six songs written in unison with piano accompaniment.²⁴ "Rejoice, Ye Pure in Heart" (for four choirs) was divided into three parts: Choir I (Carol Choir- Unison or SA), Choir II (Concord and Chapel Choirs- SSAB), and Choir III (Church Choir-SATB). Vocal ranges for the three parts were age-appropriate, as was the level of musical difficulty (Table 3). The composer used several combinations of the three parts; in other words all three parts did not always sing at the same time. Songs written in unison with piano accompaniment were included for children, aged four years through

²³Loren R. Williams. "Past-Present-Future." *The Church Musician*, June, 1961, 11.

²⁴Edward H. Plumptre. "Rejoice Ye Pure in Heart." *The Church Musician*, September, 1955, 15-23.

sixth grade. These songs were short in length and featured simple texts with a vocal range of one octave or less (Table 4).

In August 1956, the magazine was expanded to a fifty-two page periodical and editors chose to staple the music separately from the literary section so that one section could be easily removed from the other. By including this feature, the music could be removed and filed in the music library while the literary section could be given to choir leaders and members to keep.²⁵

Children's choir leaders responded with such great enthusiasm that by 1958 further improvements featured graded music units with greater emphasis on home use; that is, literary articles to read and musical exercises for parents to use with their children at home. In addition, *The Church Musician* included twenty-four pages of music for fourth grade and above, and a general rearrangement of materials.²⁶ Again the response from local church leaders was so strong that the BSSB added staff to handle specific graded choir materials for publication in *The Church Musician*. Editor W. Hines Sims was responsible for hiring the staff to assist in the expansion of materials for the differing age groups. He chose recognized leaders in the field to manage the separate areas. Previously employed in 1956 as the associate editor of graded music materials, Nettie Lou Crowder was

²⁵Loren R. Williams. "The Church Musician; Past-Present-Future." *The Church Musician*, June 1961, 11.

²⁶Ibid.

Table 3: Musical Excerpt: *The Church Musician* (September 1955)
 "Rejoice, Ye Pure in Heart" by Edward H. Plumptre

Rejoice, Ye Pure in Heart

DESCANT *optional with one or more voices*

Ye pure in heart, give thanks and sing, Your

f accel.
 I Then on, ye pure in heart, Re-joice, give thanks and sing; Your

mf accel.
 II Then on, ye pure in heart, Re-joice, give thanks and sing; Your

mf accel.
 III Then on, ye pure in heart, Re-joice, give thanks and sing; Your

f accel.

Rejoice, Ye Pure in Heart-7

The Church Musician * September, 1955

21

Table 4: Three Musical Excerpts: *The Church Musician*
(September 1955)

God Is Love, oh, God Is Love

AURORA M. SHUMATE

MILDRED WHITE WALLACE

1. God is love; oh, God is love; God is love we know;
2. God is love; oh, God is love; God is love we know;
3. God is love; oh, God is love; God is love we know;
4. God is love; oh, God is love; God is love we know;

God is love; oh, God is love; The Bi - ble tells us so.
God is love; oh, God is love; The flow - ers tell us so.
God is love; oh, God is love; The sun - shine tells us so.
God is love; oh, God is love; The rain - drops tell us so.

Copyright 1933, Broadman Press

My Bible Book

A.C.F.

ALTA C. FAIRCLOTH

1. I love my Bi - ble Book, It has so much to say;
2. I love my Bi - ble Book, I read it ev - ery day;

I read its sto - ries, sing its songs, And then I pray.
I lis - ten to its words of love, And then I pray.

Copyright 1933, Broadman Press

Let Us Sing unto the Lord

PSALM 95:1-2

MILDRED ADAIR

Let us sing un - to the Lord, Let us sing un - to the Lord, Let us

sing un - to the Lord, With thanks - giv - ing and with praise.

Copyright 1965, Broadman Press

assigned the editorial responsibility for Beginner (age 3-5) and Primary (age 6-8) materials in 1959. Bill F. Leach was employed to edit Junior choir (age 9-12) materials. Saxe Adams was employed in 1961 to promote Beginner and Primary choirs, while Paul Bobbitt managed and promoted Junior and Intermediate (age 13-16) choirs.²⁷ These editors regularly published materials in *The Church Musician* for differing graded choir levels. Staff additions brought in by the Sunday School Board marked progress in the area of improving the quality of instruction.

The growth in the children's area eventually demanded more material than *The Church Musician* could accommodate. By 1963, *The Church Musician* circulation exceeded 90,000 copies per month and the Sunday School Board decided to create magazines especially devoted to graded choir levels.²⁸ *The Junior Musician* was released in October 1963 and focused on grades 4-6. To supplement *The Junior Musician*, in October 1966, *The Children's Music Leader* was published solely for directors of choirs for children ages 4-11, encompassing pre-kindergarten to grade five. Its content included guidance materials, training aids, and enrichment for leaders of children. Concurrent with the publications for children, the BSSB decided to publish a periodical

²⁷William J. Reynolds. "The Graded Choir Movement Among Southern Baptists." *Baptist History and Heritage*, 19 (January 1984): 60.

²⁸William J. Reynolds. "Happy 30th Birthday to The Church Musician." *The Church Musician*, October 1980, 5.

devoted to youth. The first issue of *The Youth Musician* was published in October of 1966.²⁹

The development of youth choirs holds a significant place within Southern Baptist history, and no study of their development has been written. In her dissertation "The Southern Baptist Children's Choir Curricula from 1941 through 1985 and Influences of Major Music Education Trends Upon the Curricula," Susan Messer presents a history of curricular developments for children's choirs and discusses music education trends that have affected their development. Messer states that the "development of church music materials for adults, youth, and young preschoolers has not been researched."³⁰ Using her dissertation as a model, the researcher focused on those materials developed for youth choirs. To date, no study exists addressing the contributions of these periodicals to the field of church music and, specifically, to the field of music for Southern Baptist church youth choirs.

Purpose of the Study

The purpose of this study was to trace the origin and development of *The Youth Musician* and its successors *Opus One*, *Opus*

²⁹Wesley L. Forbis. "The Sunday School Board and Baptist Church Music." *Baptist History and Heritage* 19, (January 1984): 23.

³⁰Susan K. Messer, "The Southern Baptist Children's Choir Curricula From 1941 Through 1985 and Influences of Major Music Education Trends Upon the Curricula" (PhD dissertation, Louisiana State University and Agricultural and Mechanical College, 1988).

Two, Celebrate Choral Music, Exaltation, and Contemporary Praise.

Tracing the development of these Southern Baptist youth choir periodicals over their thirty year history illustrated efforts to improve the status of music instruction and performance of youth choirs in Southern Baptist churches. In addition, by showing the radical changes in the periodicals through comparative analysis of literary and musical examples, the study revealed the shift of focus within these materials. It was the researcher's intent to interpret youth choir traditions in the SBC and to increase church musicians' awareness of the implications of these changes for music instruction in church music programs. The study addressed the following questions:

1. What were the editorial policies that guided the development of materials and music, for *The Youth Musician*, and its successors *Opus One*, *Opus Two*, *Exaltation*, *Celebrate Choral Music*, and *Contemporary Praise*?
2. What events and persons affected shifts of focus within these periodicals?

The CMD is required to adhere to the policies written by the BSSB, intended for use by all its organizations and divisions. The policies are contained in a notebook entitled: "Policy Manual: Baptist Sunday School Board."³¹ They are continuously revised and updated, then replaced in the notebooks. Each policy is written on a BSSB pre-printed form including subject, purpose, policy number and effective date. This study only contains those policies that are directly related to

³¹"Policy Manual: Baptist Sunday School Board," Baptist Sunday School Board, Nashville Tennessee.

the periodicals discussed therein (see appendix A). These editorial policies are more procedural in nature than philosophical. Changes in policy did not affect the focus of youth choir periodicals as far as guidance and content. Ultimate approval was granted by the Board of Trustees. Policy Number 616 states:

Any major decision determining curriculum design (such as theological foundations, the educational objective, a grouping-grading plan, and focus ages to serve as centers for planning curriculum materials) must be submitted . . . to the entire Board of Trustees.³²

Official documentation of any new periodical was first introduced by the creator of the publication in the form of a proposal. Past editors and staff members have said that ideas were presented and discussed at staff meetings within the CMD in a very "conversational" manner.³³ Those proposals were written on a "Form 405" or on a model that stated the purpose of the publication, the design, layout, etc. J. William Thompson served as the staff editor of Young People-Adult Music Materials for *The Church Musician* beginning in June, 1963. When asked about the formal beginning of any new publication, he explained:

"Like any organization, there were policies and procedures that governed everything. You had to propose an idea, send it upline, discuss it, try it in the field, send out surveys and ask ministers of music if they would buy it, etc. It [the proposal] was more of a

³²Ibid.

³³Terry York. Interview by author, Taped telephone conversation, Chicago, IL, to Dallas, TX, 22 November 1997.

group effort; more of a sectional function, we wrote it up together."³⁴

Documentation of the beginnings of new periodicals are non-existent. In an interview with former CMD Youth Consultant, James R. Hawkins, he was asked if he knew of any records available that documented these creations. He suggested contacting Kathy McManus, who has served in the CMD as Music Manuscript Assistant since 1983.³⁵ McManus stated that "all records of proposals for new products that are kept at the BSSB are destroyed after two years."³⁶

From its inception, the intent of *The Church Musician* and all successive periodicals has been to provide quality educational materials (both spiritual and musical) and music for Southern Baptist churches, church music leadership, and choir members of all ages. Although the periodicals written specifically for youth experienced changes during their growth and development, the original intent of these periodicals remained the same until the late 1980's. The shift in focus of the articles contained in *Opus One* and *Opus Two*, moving to containing no literary section in 1990, reflects a radical change in the original intent of youth periodicals. This study focused on those changes and their implications on the future of youth choirs and their music.

³⁴J. William Thompson. Interview by author, Taped telephone conversation, Chicago, IL, to Nashville, TN, 18 November 1997.

³⁵James R. Hawkins. Interview by author, Taped telephone conversation, Chicago, IL, to Nashville, TN, 22 September 1997.

³⁶Kathy McManus. Interview by author, Taped telephone conversation, Chicago, IL, to Nashville, TN, 21 November 1997.

The Research Procedure

As stated previously, this document traced the development of youth choir publications in the CMD of the Southern Baptist Convention. Therefore, the primary method of research was historical. Resources for this study include Southern Baptist church music education publications, the periodicals themselves, specifically the musical and literary analysis, and personal interviews with past editors of *The Youth Musician*, *Opus One*, and *Opus Two*, as well as interviews with the editor of the current periodicals, *Celebrate Choral Music*, *Contemporary Praise*, and *Exaltation*.

Interviews with the editors gave insight into and explanation of the facts presented through the history of these publications. By definition, oral history is data collection by means of an interview. Oral history has developed as a research technique through the improvement of recording technology. "The procedures include formal interviewing of an individual, tape-recording of all interview sessions, transcription and interpretation of all tapes, and preservation of the tape-recorded and transcribed interviews for posterity."³⁷ In these interviews, questions are open-ended and can follow any leads that may seem profitable. Prior to interviewing, it is important to gather as much information as possible to attain a comprehensive knowledge of the subject in study. For this study, the researcher established topical boundaries regarding histories of musical publications through the use

³⁷Edward L. Rainbow and Hildegard C. Froehlich. *Research in Music Education*. New York: Schirmer Books, 1987, 114.

of other dissertations that will help extract a list of questions for the interviewee (see appendix B).

Organization

The data are presented chronologically in chapters representing the three eras in which the periodicals changed radically. Chapter two represents the first four years of publication, then titled *The Youth Musician*, (Oct. 1966–Sept. 1970). Chapter three reviews the later development of the periodicals, *Opus One* and *Opus Two* (Oct. 1970–Sept. 1990). Chapter four reviews the development of the periodicals *Celebrate Choral Music*, *Contemporary Praise*, and *Exaltation* (Oct. 1990–present). Chapter five summarizes the information and offers recommendations for further study in this area. Within the three eras of *The Youth Musician*'s development, the researcher discusses literary and musical content, contributions of writers and composers, changes in editing and publishing, each editor's purpose for the periodical, and why changes occurred. The final results illustrate how the SBC conceived and operationalized music education materials in its member's churches and how it tried to provide leadership through the Church Music Department's official publications.

Definition of Terms

Contemporary style- A style of music defined by repetitious phrases, syncopated, hard-driving rhythms, and a frequent ABA form.

Cooperative Baptist Fellowship- An organization created in 1990 by a splinter group of Southern Baptists to continue funding missions and upholding historical Baptist principles.

Graded Choirs- Choirs divided into specific groups according to their ages (preschool through adult).

Inerrancy- The belief that the Bible is the divine inspiration of God, the infallibility of the original manuscripts, and the belief that the Bible is truth without any mixture of error.

Southern Baptist Convention- The collective organization of Southern Baptist churches organized for the purpose of promoting world-wide missions through a cooperative effort. It was formed in 1845 in Augusta, Georgia.

Southern Baptist Youth Choir Curriculum- The sequence of church music educational goals and activities developed by the Church Music Department of the Southern Baptist Convention that is contained in church music periodicals, curriculum books, and supplementary youth choir materials.

Traditional style- A style of music defined by more scripture and hymn-based texts where each musical line fits the text found mainly in through-composed songs.

Youth Choir- Choir for students in grades seventh through twelfth.

Celebrate Choral Music- a periodical containing only a music section of easy compositions in a variety of styles for younger youth

choirs (junior-high age) and published quarterly by the Sunday School Board of the Southern Baptist Convention.

Contemporary Praise- a periodical containing only choral music in contemporary styles for adult and youth choirs and published quarterly by the Sunday School Board of the Southern Baptist Convention.

Exaltation- a periodical containing only choral music in traditional styles for adult and youth choirs and published quarterly by the Sunday School Board of the Southern Baptist Convention.

Opus One- a periodical containing both music and literary sections written specifically for younger youth choirs (junior-high-age) and published quarterly by the Sunday School Board of the Southern Baptist Convention.

Opus Two- a periodical containing both music and literary sections written specifically for older youth choirs (senior-high age) and published quarterly by the Sunday School Board of the Southern Baptist Convention.

The Youth Musician- a periodical containing both music section and literary sections written specifically for youth choirs and published quarterly by the Sunday School Board of the Southern Baptist Convention.

Related Literature

A review of related literature revealed no existing study specifically regarding the history of Southern Baptist youth choir

curricula. This study focuses on the periodical publications of the Sunday School Board of the Southern Baptist Convention; therefore, other related studies that document periodical histories were included. A more recent master's thesis written by Chester Whisonant entitled "A Successful Youth Choir" outlined four characteristics that define a successful youth choir. First, the choir must have a director who understands and cares for young people. Second, a successful youth choir must reach out to all types of people. Third, the youth choir must provide exciting avenues of rehearsal and performance. Fourth, a successful youth choir must exemplify Christ in every area of its ministry.³⁸

Concerning the growth of music within the churches of the Southern Baptist Convention, two studies were completed in 1948 and 1957. Marjorie Ann Bratcher describes the events that eventually led to the development of the CMD; i.e., committee proceedings and surveys revealing the poor status of music in Southern Baptist churches. She also discusses the accomplishments of the newly established Church Music Department from 1941 to 1948, which included the employment of state music secretaries and an associate music secretary; an outline of a recommended music education program for the state, association, and

³⁸Chester Whisonant. "A Successful Youth Choir" Master of Church Music thesis, New Orleans Baptist Theological Seminary, New Orleans, Louisiana, 1989.

church levels; and the development of a training course of church music texts.³⁹

In her book, *Growing a Musical Church*, Ruth Nininger discusses "age-group" choirs; that is, choirs for each age division set forth by the BSSB. At the time she wrote, the departments were listed as Primary, Junior, Intermediate, and Young People. This was one way to establish one choir for youth by combining Intermediates and Young People in churches that had too few youth to compose two choirs.⁴⁰

In 1948 Clifford A. Holcomb published *Methods and Materials for Graded Choirs* in which "Intermediates" and "Young People" were defined by age, thirteen through sixteen and seventeen through twenty-four, respectively. By this time, the categorical names were changed to "Concord Choir" and "Chapel Choir," respectively.⁴¹

In 1957 Floyd H. Patterson, Jr. completed a descriptive study of the Baptist Sunday School Board's Department of Church Music. He examined attitudes of Southern Baptists toward their music and chronicled the Sunday School Board's activities that led to the establishment of the CMD. Remaining chapters of the dissertation contained copies of promotional activities, personnel, organization of

³⁹Marjorie Ann Bratcher. "Growth and Development of Church Music in the Southern Baptist Convention." Master of Church Music thesis, Southern Baptist Theological Seminary, Louisville, KY, 1948.

⁴⁰Ruth Nininger. *Growing a Musical Church*. Nashville: Broadman Press, 1947, 126.

⁴¹Clifford A. Holcomb. *Methods and Materials for Graded Choirs*. Nashville: Broadman Press, 1948, 73.

the department, music publications and the program of music education.⁴²

Two articles from the *Baptist History and Heritage* journal list the activities of the CMD and outline the rise of the graded choir movement from 1930 to 1983. A portion of the article by Wesley Forbis contains a list of the department's publications. Under the heading of organization, he outlined program/division, staff organization, and planning. In his article William J. Reynolds traces the history of the graded choir movement, lists early pioneers and discusses their influences, and concludes with a discussion of the factors that contributed to the expansion of the CMD from 1952-1983. He noted in particular the employment of editors for various age-group materials, the developmental choir curriculum sources, and the establishment of state festivals for graded choirs.⁴³

Sources that document the history of a periodical and its contributions to a certain field or subject area include a history of the *Journal of Research in Music Education*, part of a larger study in a dissertation by Fred Anthony Warren.⁴⁴ The aim of his study was to

⁴²Floyd H. Patterson, Jr. "The Southern Baptist Sunday School Board's Program of Church Music." Ph.D. dissertation, George Peabody College for Teachers, 1951.

⁴³William J. Reynolds. "The Graded Choir Movement Among Southern Baptists." *Baptist History and Heritage*, 19 (January 1984): 56.

⁴⁴Fred Anthony Warren. "A History of the Music Education Research Council and the *Journal of Research in Music Education* of the Music Educators National Conference," (D.E. diss., University of Michigan, 1966).

trace the history of two related entities within the Music Educators National Conference; the Music Education Research Council and the *Journal of Research in Music Education*. The scope of the study included its origin, purposes, internal organization, growth and publication records, and the influence of the council and the journal.

In her dissertation, "A History of the Piano Quarterly," Jacqueline Edwards traced the background and development of a periodical, comparing the publication to other periodicals in the fields of piano and pedagogy.⁴⁵ The dissertation is organized in chapters that discuss the history of *The Piano Quarterly* by editor. In her appendix, Edwards includes a list of questions appropriate for interviewing past editors of *The Piano Quarterly* as well as a format page for examining each issue for content. These appendices will serve as models for a study on the history of a periodical.

In 1988 Susan K. Messer published a dissertation about Southern Baptist children's choir curricula. She traced the history of the curriculum as well as the effects of music education trends on its development. In her study, Messer organizes the development of the curricula by three periods: 1) the organizational years, 2) the years of unit development, and 3) the years of the conceptual approach. These divisions allowed for the discussion of the influence of major music education trends upon the curricula. The historical study revealed two conclusions. First, Southern Baptist church music educators were

⁴⁵Jacqueline Sue Edwards. "A History of The Piano Quarterly." Ph.D. dissertation, University of Oklahoma, 1993, 1.

successful in creating a music curriculum to improve music in SB churches by "seeking outstanding personnel and applying prominent methods and materials in the field of music education."⁴⁶ Second, from 1941 through 1985, major music education trends did influence the curricula for children's choirs. In writing about the history of the curriculum for children's choirs, Messer did not include information about any policies or procedures concerning the creation and publication of the curriculum. She only presented the factual history of the materials that were developed and the various authors contributions and the impact of the publications on music education in Southern Baptist Churches.

Currently, there is no index available categorizing music selections and literary articles published within the youth choir periodicals researched in this document.

⁴⁶Susan K. Messer, "The Southern Baptist Children's Choir Curricula From 1941 Through 1985 and Influences of Major Music Education Trends Upon the Curricula" (PhD dissertation, Louisiana State University and Agricultural and Mechanical College, 1988), vi.

CHAPTER TWO

THE YOUTH MUSICIAN

Introduction

October 1966 marked the release of the first periodical written for youth, *The Youth Musician*. According to William J. Reynolds, its goal was to "provide music for youth choirs and a sixteen-page literary insert for the choir members."⁴⁷ With the release of *The Youth Musician*, *The Church Musician* continued to supply articles for leaders of youth choirs. For example, the September, 1966 issue of *The Church Musician* contained an introductory article from the upcoming publication of *The Youth Musician*. The article states,

Although choir directors will use this music magazine, it is designed for youth. Leader's of Intermediate, Young People's, or youth choirs will look to *The Church Musician* each month for articles of inspiration, "how-to" information, administration materials, and for help using *The Youth Musician*.⁴⁸

Typical of articles written to assist directors with best using the articles in *The Youth Musician* is a piece found in the October 1966 issue of *The Church Musician* entitled, "Helping Youth Choirs Sing at Sight," subtitled, "Information on, and suggestions for the use of, a series of

⁴⁷William J. Reynolds. "New Resources: Three New Music Magazines Available in October." *The Church Musician*, June 1966, 5.

⁴⁸Paul Bobbitt. "Allow Me to Introduce . . ." *The Church Musician*, September 1966, 9.

sightsinging drills appearing in *The Youth Musician*.⁴⁹

This chapter analyzes the layout and contents of both musical selections and literary articles. This analysis will illustrate the Sunday School Board's attempt to improve the performance of youth choirs and the status of music education in churches.

Layout of *The Youth Musician*

In 1966, the BSSB was still publishing materials according to the age-groupings set forth in 1950: Nursery, Beginner, Primary, Junior, Intermediate, and Young People. Under this design *The Youth Musician* was first published for Intermediates and Young People. In his inaugural article entitled "Meet The Youth Musician," editor Bill Leach described the magazine as a "piggyback" magazine, a magazine on top of a magazine.⁵⁰ Two sections were stapled together and could easily be separated. Patterned after the layout of *The Church Musician*, editors designed the outer magazine or music section only for rehearsal and performance use. The inner magazine or literary section could be used in rehearsal and then be given to choir members to read at home. The first issue contained fourteen pages of articles and thirty pages of music.

⁴⁹"Helping Youth Choirs Sing at Sight." *The Church Musician*, October 1966, 52.

⁵⁰Bill F. Leach. "Meet the Youth Musician." *The Youth Musician* 1, no. 1 (October, November, December 1966): A-1.

Literary Content of *The Youth Musician*

The literary section of *The Youth Musician* contained articles about personal and spiritual growth, basic music instruction, missions, etc. In addition, the section contained submissions by youth choir members, speech choruses for choirs to perform, introductions and biographical information of new editors, tips on how to improve youth choirs, and feature articles on celebrities and singing groups.

Personal and spiritual growth subjects included "real-life" stories, guidance on how to live a more devout Christian life, and advice on subjects like self-discipline, motivation, and career choices. Richard Ham's article, "The Ministry of Music--for You?" illustrates the style and focus of the literary section.⁵¹ He identifies three avenues of preparation available to young people who want to pursue music ministry as a career. Following high school graduation a young person could do one of the following: 1) pursue a college course leading to an undergraduate degree in music; 2) pursue an undergraduate degree in music education; 3) pursue a basic undergraduate degree in music--a Bachelor of Music in theory, voice, piano, etc.--then specialize in graduate school.

Personal growth articles also included practical guidelines for youth on how to relate to their parents. Harry Hollis, Jr. wrote an article entitled "Harmony at Home" in which he offers six suggestions to teenagers on how to achieve a wholesome relationship with their

⁵¹Richard Ham. "The Ministry of Music--for You?" *The Youth Musician* 3, no. 1 (January, February, March): 1968, A-6-7.

family. The basic premise of the article was learning to work through conflicts and make the best of them.⁵²

The articles also provided basic music education for choir members, many of whom had no other avenue for acquiring musical training. Those articles focused on sight-singing drills, learning basic musical symbols, note naming, musical expression terms, music history, vocal techniques and music appreciation. An example of an article to be used in rehearsal is entitled, "Sing a Song at Sight" by J. William Thompson. The article listed three activities to prepare youth choir members to sight-read a short ten measure musical example. The first step was to sing an F major scale on solfege syllables and on scale numbers, followed by the F triad and octave. Second, students were to sing number groups in the key of F (1 2 3 1; 1 3 5 8, etc.) and third, clap a rhythm pattern containing dotted eighth, quarter, and half notes.⁵³ Following those steps, the choir read an easy SATB musical example, using scales and rhythms they had just practiced.

The editors strongly encouraged youth choir members to submit manuscripts for publication review. The magazine advertised:

The subject may be a personal experience, a situation or event in your youth choir, or about another person, choir, or church. It should relate directly or indirectly to the major subject of THE YOUTH MUSICIAN—church music. Fiction related to music,

⁵²Harry Hollis, Jr. "Harmony at Home." *The Youth Musician*, 4, no. 2 (April, May, June 1969): A-14.

⁵³J. William Thompson. "Sing a Song at Sight" *The Youth Musician*, 1, no. 1 (October, November, December 1966): A-5.

articles about hymnody, music history, music appreciation, humor, and music information are needed.⁵⁴

In addition to submissions by youth choir members, the literary section featured articles about summer jobs, camps, music workshops, and mission work for youth. For example, Loeen Bushman, organist at Travis Avenue Baptist Church, Ft. Worth, Texas, recalled sponsoring a mission choir tour in Mexico.⁵⁵ Another article featured accounts by Paul Bobbitt of the Baptist Youth World Conference and the youth music emphasis in Bern, Switzerland.⁵⁶

In the first issue of *The Youth Musician*, editor Bill F. Leach stressed that the magazine was for youth (grades 7-12) by stating,

Again, we say, this is your magazine. We hope you enjoy it and find it useful. If you do, tell your director. If you don't, write the editor of the magazine. We won't give you your money back, but we will make the changes that are needed to satisfy the likes of the majority!⁵⁷

For variety, editors occasionally featured several articles in a series centered on one topic. For example, in the October, 1967 issue two new series of articles appeared entitled "Eyedentify the Tune" by Leroy McClard and "Double Exposure" by Mary Miller Alfred. The first

⁵⁴Elwyn C. Raymer. "Why Not?" *The Youth Musician*, 3, no. 2 (April, May, June 1968): A-3.

⁵⁵Loeen Bushman. "A Mission Choir Tour." *The Youth Musician* 2, no. 3 (July, August, September): 1967, A-8.

⁵⁶C. E. Bryant. "Baptist Music in Switzerland, 1968." *The Youth Musician* 2, no. 3 (July, August, September): 1967, A-14.

⁵⁷Bill F. Leach. "Meet the Youth Musician." *The Youth Musician* 1, no. 1 (October, November, December 1966): A-1.

focused on sight-reading different tunes and the second was devoted to opportunities for service in the church music field.⁵⁸ These two series continued throughout the next three issues.

Musical Content of *The Youth Musician*

The music section contained songs appropriate for youth, meaning that editors kept the vocal ranges practical and chose texts that spoke to youth in a contemporary language. For example, the text of "I Must Tell Jesus" allows the choir member to sing a song from the perspective of someone his/her own age. The text says,

I must tell Jesus, all of my troubles,
He is a kind, compassionate friend.
If I but ask Him, He will deliver
Make of my troubles quickly an end.⁵⁹

Mainly written in unison, this piece does contain a brief sixteen measure section arranged for a soprano solo (or section) over the lower three parts (SAB) singing *a cappella* as an accompaniment. The vocal range of this song is a major ninth.

By including unison, two, three, and four part music as well as *a cappella* pieces, the editor accomplished the goal of satisfying different needs among the churches youth choirs. Because of the varied sizes and compositions of youth choirs, directors needed a choice of music

⁵⁸Elwyn C. Raymer. "Don't Sing Happy Birthday Yet!" *The Youth Musician*, 2, no. 4 (October, November, December 1967): A-4.

⁵⁹Nancy M. Roberts. "I Must Tell Jesus." *The Youth Musician*, 2, no. 3, (July, August, September 1967): 21.

designed to "fit" their choir. To accommodate this, a director could choose from various anthems (see appendices C-F). These examples served well as teaching and performance pieces. They featured differences in tempo, key changes, and *a cappella* singing to reinforce good choral blend.

In addition to publishing music of varying difficulty and voice arrangement, *The Youth Musician* occasionally supplied pieces with additional instrumental parts. Editors featured handbells, trumpet, trombone, flute, and second piano parts in select pieces (see appendix G). It was the editor's intent to reinforce good music instruction by exposing youth to musical opportunities other than singing.⁶⁰

Demonstration Recordings

Recordings to accompany music materials began before *The Youth Musician* was published. According to editor Bill Leach,

There were earlier recordings published annually with Beginner and Primary materials, but they were published under the Broadman Press imprint and sold in bookstores. They were not available to order on the BSSB's Literature Order Form where people ordered periodicals from. In 1964, the CMD converted those recordings over to the order form when *The Junior Musician* came out.⁶¹

To build and expand the availability of recordings, in 1966 the CMD added another feature to improve service to youth choirs and to

⁶⁰Bill F. Leach. Interview by author, Taped telephone conversation, Ft. Worth, TX, to Nashville, TN, 9 May 1997.

⁶¹*Ibid.*

meet their needs. Concurrent with the first issue of *The Youth Musician*, the BSSB offered recordings of the music contained therein. Demonstration recordings of each month's music gave directors and choir members an idea of how the music sounded. The first recordings were monophonic; later recordings were in stereo with the men's voices on one track and the women's voices on the other. The third step was a split-track recording with voices on one track and instrumental accompaniment on the other. Editor Bill Leach intended the recordings to be used as both demonstration and teaching aids within rehearsals. Individual churches could purchase the recordings from the BSSB by including them as part of their literature order. Published quarterly, the cost of *The Youth Musician* recordings was minimal at eighty-five cents. *The Youth Musician* editorial history and publication costs are reflected in the following tables (Tables 5 and 6).

The BSSB attempted to continue improving the status of music instruction through publishing supplementary materials for youth choirs and their leaders, such as a publication authored by Paul Bobbitt entitled *The Youth Choir Leadership Manual*. In 1961 Bobbitt began serving as Junior-Intermediate consultant in the CMD. Because of a growing and expanding CMD the BSSB began hiring additional staff to handle responsibilities for individual age groups. Therefore, beginning January 1, 1967, Bobbitt became Intermediate (ages 13-16) music

Table 5: *The Youth Musician* Editors from 1966-1969

Date	Church Music Secretary	Editor(s)	Assoc. Editor(s)
Oct-66	W. Hines Sims	Bill F. Leach	Paul Bobbitt and William J. Reynolds
Apr-67	W. Hines Sims	Elwyn C. Raymer	Paul Bobbitt and William J. Reynolds
Jan-68	W. Hines Sims	Elwyn C. Raymer	Alta C. Faircloth and Mary E. Downey
Apr-68	W. Hines Sims	Elwyn C. Raymer	Alta C. Faircloth, Mary E. Downey and Letha Cole
Jan-69	W. Hines Sims	Elwyn C. Raymer	J. William Thompson and William J. Reynolds
Apr-69	W. Hines Sims	R. B. Easterling	Elwyn C. Raymer, Alta C. Faircloth, Mary E. Downey and Letha Cole

Table 6: *The Youth Musician* Cost from 1966-1970

Date	Per Issue	Annual Subscription
Oct-66	\$0.30	\$2.00
Oct-67 through Oct-70	\$0.35	\$2.00

consultant, with no responsibilities in any other age-group.⁶² The manual was one of his most significant publications.

The Youth Choir Leadership Manual

In writing *The Youth Choir Leadership Manual*, Bobbitt wanted the material to be beneficial to the choir leader with limited experience and training. He stated that the purpose of the manual was to "establish basic concepts regarding the youth choir of a Southern Baptist church, and to suggest methods and materials for conducting the program of work."⁶³ The contents of this manual reflect the commitment of the CMD to furnish quality educational materials for the music programs of churches. Bobbitt writes, "At that time there was no known manual or guideline for Southern Baptist churches for organizing or developing youth choirs."⁶⁴ Elwyn C. Raymer, then editor of Intermediate music materials, worked with Bobbitt as his editor. Raymer and Bobbitt shared the same goals and intentions for the manual.⁶⁵ It is divided into nine chapters:

⁶²Paul R. Bobbitt. Interview by author, Taped telephone conversation, Chicago, IL, to Ridgecrest, NC, 19 October 1997.

⁶³Paul R. Bobbitt. *The Youth Choir Leadership Manual*. Nashville: Convention Press, 1967, iii.

⁶⁴Paul R. Bobbitt. Interview by author, Taped telephone conversation, Chicago, IL, to Ridgecrest, NC, 19 October 1997.

⁶⁵Paul R. Bobbitt. *The Youth Choir Leadership Manual*. Nashville: Convention Press, 1967, iii.

1. Understanding Your Members
2. Values, Objectives and Outcomes
3. Training and Service Opportunities
4. Leaders, Members, and Organization
5. Understanding the Voices
6. Selecting Music
7. Time and Facilities for the Rehearsal
8. Leading the Rehearsal
9. Getting Started

Chapter three of the manual especially addressed the purpose of improving performance and music instruction in churches. Bobbitt suggests that the choir rehearsal itself is the best training ground. He wanted to improve the quality of youth choir performance in church services. In his manual he advocated that youth be given the responsibility to share music in congregational services.

As part of the training of youth choirs, Bobbitt included a sub-heading entitled "Providing Music and Musicians," in which he advised that preparation for providing congregational music should occur in the weekly choir rehearsal. In order for the choir to prepare fully, strong participation is necessary. Bobbitt emphasized that regular performance is often a strong incentive for people to participate in choir, and he drew a correlation between church and school performance. Bobbitt stated that "most of what is valuable for performance principles in the school situation is equally applicable to

the church situation."⁶⁶ He then stressed the significance of performance by reprinting a portion of the philosophical statement approved by the Music Educators National Conference in 1957:

- a. Performance is the end product, the summation or completion, the proof of all learning.
- b. Satisfying performance of music develops more discriminating listeners.
- c. Performance is the reassurance of what young people can do.
- d. Performance is a reminder that music is made by live musicians.
- e. Performance sets the standards for the entire music program.
- f. Performance motivates the interest in the music program.
- g. Performance teaches concert manners to both school and community.
- h. Performance is a learning experience in itself.
- i. Performance demonstrates to the school, parents, and community the degree of excellence of the music program.
- j. Performance sets a standard for the entire community and creates a musical environment for the community.
- k. Performance is a discipline in listening for both the performers and the audience.
- l. Public performance emphasizes the communicative power of music.
- m. Performance is the principal means by which music exists.
- n. Performance teaches responsibility, integrity, *esprit de corps*, interdependence of individuals.⁶⁷

When asked about the importance of performing in church using these guidelines and the BSSB's goals for youth choirs at that time, Bobbitt responded,

⁶⁶Ibid., 26.

⁶⁷Ibid., 27.

We were in agreement. No one ever raised a question about it. The CMD felt that the MENC was THE guideline for proper youth music education in schools from the standpoint of music objectives and musical understanding. We wanted to tie into that.⁶⁸

All of these efforts helped to fulfill the ongoing training of youth choir members. The CMD considered training persons to lead, sing, and play music as part of the basic program tasks of a church music ministry.

Editors and Their Purpose for *The Youth Musician*

Each editor of *The Youth Musician* brought varied skills and talents to the production of the periodical. Each one affected the focus and intent of the magazine as is evident in their contributions and in their statements about the purpose of *The Youth Musician*.

The first editor of *The Youth Musician*, Bill F. Leach, previously served as minister of music at the Redbank Baptist Church in Chattanooga, Tennessee from 1954-59. He is a graduate of both Oklahoma Baptist University and Southwestern Baptist Theological Seminary.

With the inclusion of graded choir materials in *The Church Musician* in 1959, the BSSB employed Leach to edit Junior Choir (ages 9-12) materials. In 1962 he supervised the Preschool/Children's section of the CMD. He edited *The Junior Musician* from 1963-1965 until the CMD expanded his job description to assume the temporary editorship of *The Youth Musician*. Hired with the understanding that the position

⁶⁸Bobbitt, interview by author, 19 October 1997.

would be temporary, he served as editor for only nine months. During that time the CMD was searching for someone to become editor of Intermediate materials, including *The Youth Musician*. Leach stated,

I knew that when he (the new editor) came to the BSSB he would take over the periodical and I was glad of it. We were developing all kinds of materials, Convention Press, etc., just the workload was a lot. It was constantly increasing.⁶⁹

Leach's goal for the magazine was a "shared dream" with Dr. W. Hines Sims, and his team of workers. At that time, Sims served as the chair of the CMD. "He (Sims) had a vision of materials for all the age groups, like *The Junior Musician*, . . . although he had no names for them or anything like that."⁷⁰ Leach's role as editor was to take that vision, develop the content of the magazine for youth, and edit it.

In setting the direction of the publication, he wanted to provide choral music specifically and training materials for youth choir members, i.e. articles on music theory, composers, and histories of hymns. Leach felt the magazine was beneficial to church musicians. He stated, "It was the first publication by any denomination, of regular, ongoing materials for youth choirs. . . it was a lot of good material for a little bit of money."⁷¹ In 1966 the annual subscription cost for *The Youth Musician* was \$2.00.⁷² In selecting music and articles for *The*

⁶⁹Leach, interview by author, 9 May 1997.

⁷⁰Ibid.

⁷¹Ibid.

⁷²Bill F. Leach. "Meet the Youth Musician." *The Youth Musician* 1, no. 1 (October, November, December 1966): A-1.

Youth Musician, Leach strived for a well-rounded issue in terms of subject matter and musical style. Leach explained,

At that time there were not well-defined guidelines for youth materials like there were for children's materials. We knew it would be impossible to have a structured curriculum for youth choirs like we did for the children. For most youth choirs, performance was their main purpose, not to acquire music education skills. We did, however, provide music education materials and many directors used them.⁷³

Leach believed that the CMD had twin goals for *The Youth Musician*. One was to provide music education materials for youth choirs and the other was to supply good performance music for worship services. Leach commented, "Unfortunately, the local minister of music was and is primarily motivated by the need to present music in worship. That is a very real constraint."⁷⁴ In an interview, he recalled Dr. W. Hines Sims' influence regarding music education goals:

Dr. Sims, chair of the CMD while I was editor, liked to refer to himself as an educator first. He came from teaching public school music, band director I believe, to the BSSB. He also had previously served as minister of music at First Baptist Church, Nashville. It was his idea, beginning with children's choirs, that we begin this music education system that would feed into bigger, better, more musically trained adult choirs.⁷⁵

As the first editor of *The Youth Musician*, Bill Leach had the ability to set the initial direction of the magazine. He had the privilege

⁷³Leach, interview by author, 9 May 1997.

⁷⁴Leach, interview by author, 21 October 1997.

⁷⁵Ibid.

of determining both the literary and musical content to "mold" the magazine for youth choir members.

Elwyn C. Raymer joined the CMD on June 1, 1966 as editor of Intermediate (for ages 13-16) materials. Prior to assuming this position, Raymer had served as minister of music at the First Baptist Church of Waco, Texas and was also an instructor in the Church Music Department at Baylor University. In an introductory article Bill Leach defined Raymer's position:

In addition to serving as editor of *The Youth Musician*, he will plan, secure, and edit cantatas and collections, and other choral music for Intermediate and youth choirs, as well as Church Study Course books for Intermediates. Among his other responsibilities is the production of recordings for use by Intermediate and youth choirs.⁷⁶

It should be explained that the title of editor of Intermediate Materials included three areas of publication: 1) Convention Press (study course books, etc.) 2) Broadman Press (music) and 3) Church Literature (periodicals). When the CMD decided to publish *The Youth Musician*, they hired one person for that specific duty, namely Bill Leach. When Raymer was named editor of *The Youth Musician* in 1966, Leach continued at the BSSB serving as editor of Junior Materials.⁷⁷

Like Leach, Raymer's goal for *The Youth Musician* was that it be designed specifically for youth choir members. *The Church Musician*

⁷⁶Bill F. Leach. "Introducing Mr. Raymer." *The Youth Musician* 2, no. 1 (January, February, March 1967): A-1.

⁷⁷Leach, interview by author, 21 October 1997.

provided articles on rehearsal techniques, program planning, and communicating effectively with youth, but it provided no materials for the youth themselves. Continuing the focus and direction Leach had established for the magazine, Raymer provided articles geared toward the youth themselves. For example, the second quarter issue of 1967 featured an article entitled "Summer Sounds of Music" that contained useful information on summer music camps for youth.⁷⁸ Another article, "Help! I've Been Asked to Solo!" gave tips for youth choir members on how to prepare for singing a solo in worship.⁷⁹

Raymer's effort to keep the magazine interesting, fresh, and more appealing to the market brought several changes in *The Youth Musician's* 1967 fourth quarter issue. One of those changes was a new format; instead of the literary section nestled inside the music section, they were reversed. The music could be filed separately and the literary section given to youth choir members. Also, the cover design of *The Youth Musician* changed with each new volume (Tables 7 and 8).⁸⁰ Raymer's tenure was characterized by two difficulties: differences of opinion in the voicing of musical arrangements and the necessity to market the periodical. Some members of the music editing staff believed all music should be written only for SAB; some advocated

⁷⁸Paul Bobbitt. "Summer Sounds of Music." *The Youth Musician* 2, no. 2 (April, May, June 1967): A-8.

⁷⁹David Scott. "Help! I've Been Asked to Solo!" *The Youth Musician* 3 no. 1 (January, February, March 1968): A-4.

⁸⁰Elwyn C. Raymer. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Nashville, TN, 26 March 1996.

SATB arrangements; still others, led by composer Don Collins, believed music should be arranged for SA(C)B voicing. Collins was a proponent of the cambiata voice theory and felt SA(C)B was the only way to write for youth. This conflict about voicing was an indication of the staff's concern for keeping appropriate vocal ranges and difficulty level for youth choirs. No one arrangement of voices seemed suitable for a youth choir containing members in grades 7-12. The staff arguments exemplified a growing realization that editors would have to provide differentiated materials for the age groups currently represented in youth choirs.

Another difficulty Raymer faced was how to profitably market the magazine. He believed that BSSB support might falter if a product did not generate a profit. He was sympathetic to this problem because the BSSB does not receive contributions from the SBC but produces its own operating funds. In essence, the BSSB is a non-profit business that must constantly attempt to be a "for-profit" business. In order to keep circulation strong, Raymer narrowed the focus of the magazines so they could and would be used by specific age groups. Because of the difficulty in supplying age-appropriate music for choirs encompassing grades 7-12, he felt that *The Youth Musician* alone was insufficient. Therefore, he convinced the BSSB to split the magazine into *Opus One* and *Opus Two*. He believed that the narrower focus would help directors. One magazine could serve older youth and the other, younger youth. Choir directors would not have to purchase music that was not challenging enough.

Table 7: *The Youth Musician* Cover Design 1966-1968

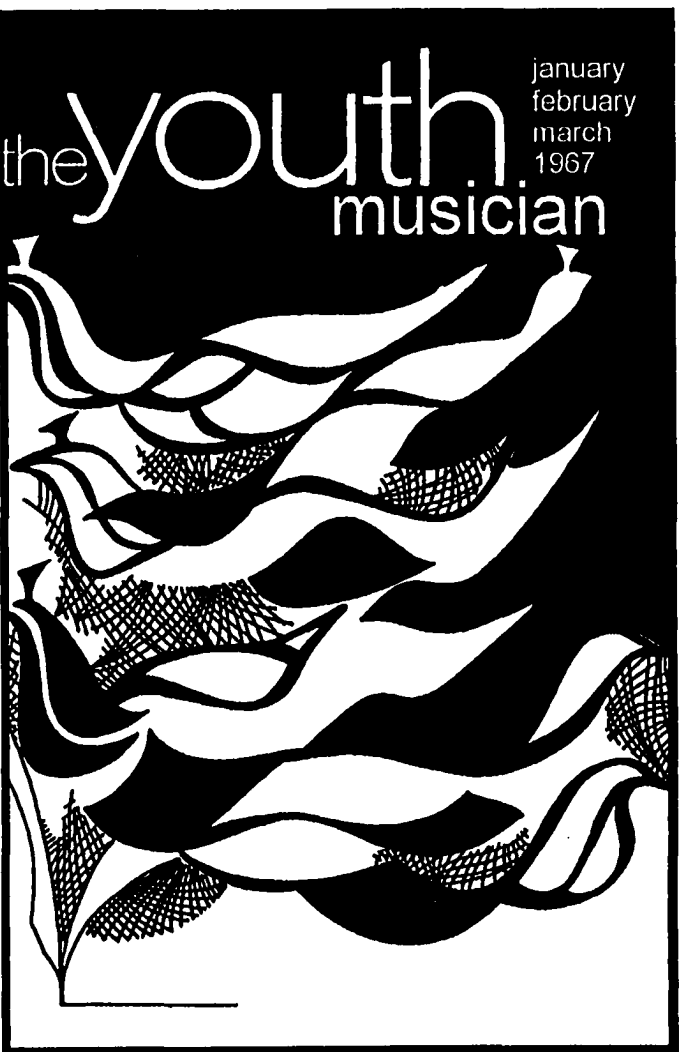
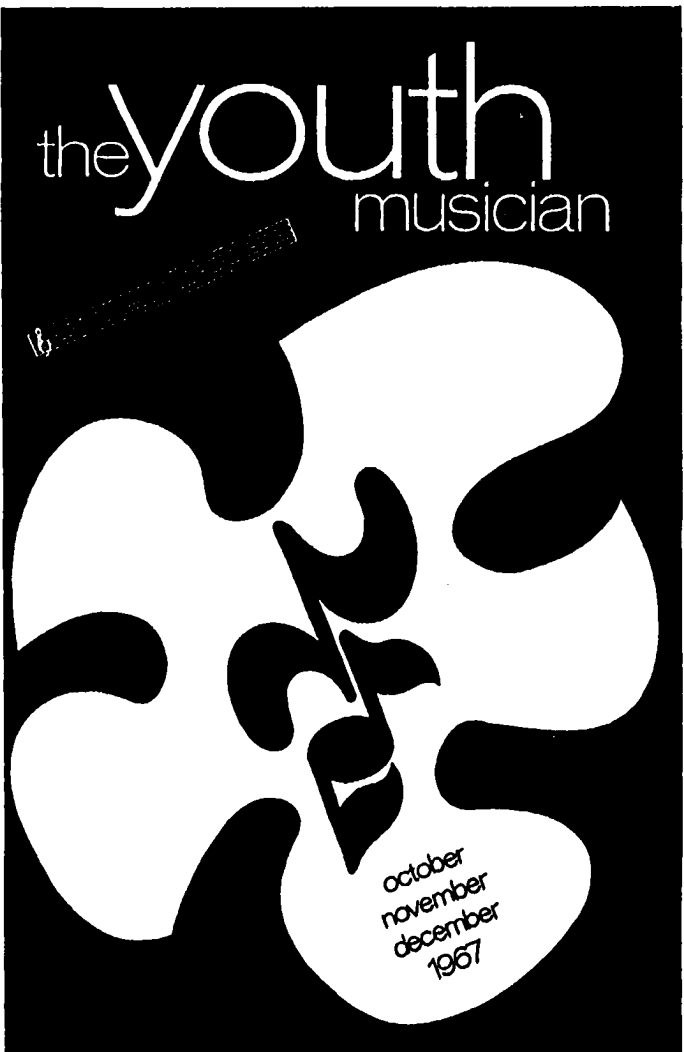
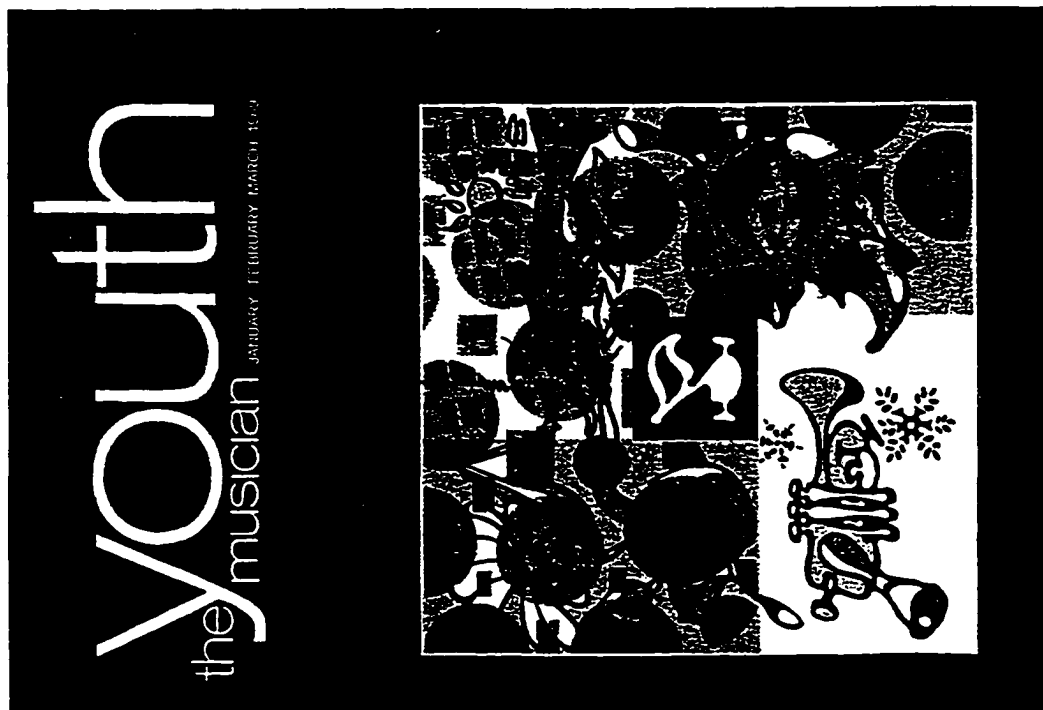
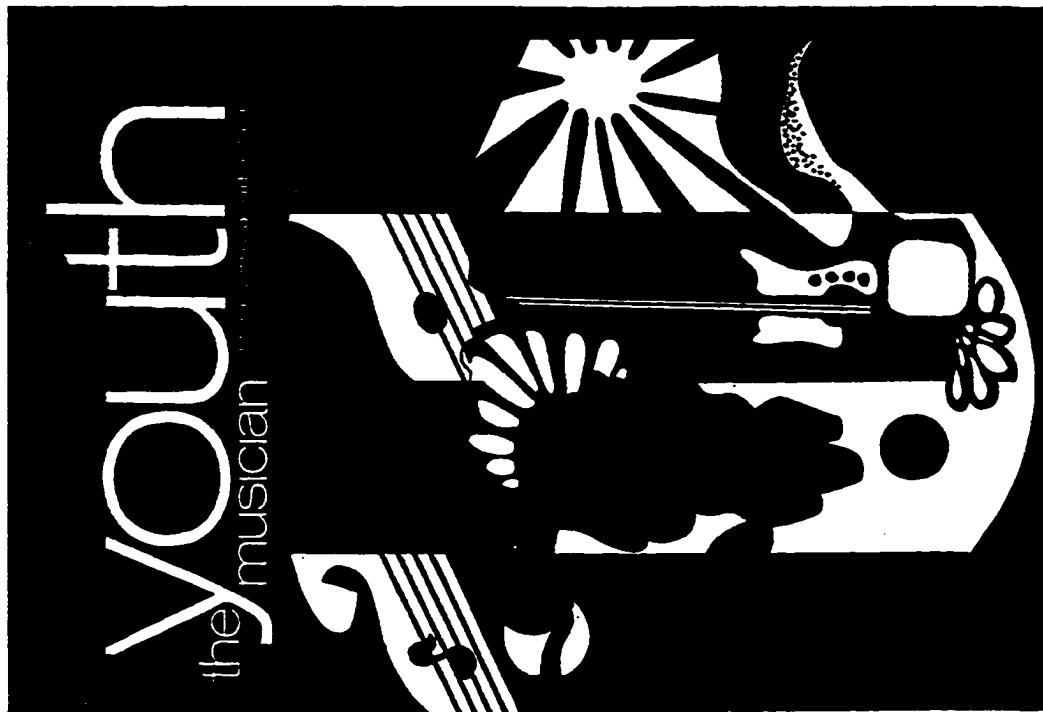


Table 8: *The Youth Musician* Cover Design 1968-1970



The third and final editor of *The Youth Musician* was R. B. Easterling. He came to the CMD on September 1, 1968 to the newly created job of editor, Adult and Youth literary materials. In the article introducing Easterling and the new position, author J. William, Thompson describes the reason for this addition to the staff. He states

The BSSB of the Southern Baptist Convention is a dynamic institution. One of the marks of a dynamic institution is the shifting of responsibilities as potentialities are seen, and the enlisting of additional capable persons to do the work as it is defined and refined for greater efficiency.⁸¹

Easterling's past Baptist work included service as a minister of music in the First Baptist Church, Auburn, Alabama as well as being an instructor at the Auburn Music Institute. During the summer term at the Institute, he taught a music history course for gifted high-school students from around the state.⁸² Mr. Easterling's previous connection with *The Youth Musician* was limited to his use of it with his youth choirs in the church he served. In an effort to stay current with the needs of youth choir leaders, once he became editor Easterling visited other Baptist churches and presented the periodical to the leaders and assistants of the music program seeking their input and advice on the impact of the publication.

As editor of *The Youth Musician*, his purpose was to "bring interesting and meaningful articles to church youth choirs and their

⁸¹J. William Thompson. "Everybody Say Hey!" *The Youth Musician*, 4, no. 3 (July, August, September 1969): A-1.

⁸²Ibid.

leaders."⁸³ To fulfill his purpose, he secured articles through developmental interaction with authors of unsolicited manuscripts and through writer's conferences held specifically for youth periodicals, which Easterling, himself, instituted at the advent of *Opus One* and *Opus Two*.

These conferences, which still occur today in the CMD of the BSSB, were held once a year and usually lasted one week. They first began in 1957 specifically for children's materials (Beginner, Primary, and Junior ages). When the conferences for youth began, they were held specifically for writing literary material for periodicals. During the week of "round-table" discussions, staff members from the CMD and other departments (such as Education) would attend the meeting and discuss themes, purposes, and goals for the materials being written. The CMD gave a "team" of approximately eight writers musical selections for a specific quarter of the year to examine while discussing theme, cover design, and focus of the articles.

Writers were selected by current staff serving in the CMD. Staff members observed men and women actively serving in the appropriate capacities (primarily those people serving in Southern Baptist churches, although not limited to that group,) then asked them if they would like to submit an article for publication. For example, the CMD staff required that writers for *Opus One* be currently involved with a youth choir in that age group.

⁸³R. B. Easterling, Nashville, TN, to Julie Rawls, Oklahoma City, OK, 18 March 1996. Typed letter signed.

George L. Starke, minister of music at First Baptist Church, Decatur, Georgia contributed an article entitled "His Eye is on the Sparrow" for *Opus One* in 1971.⁸⁴ The article was an explanation of what he and his youth choir developed as their purpose and role within the church and community. He compares the service of his youth choir in visiting a local nursing home once a month to the music contained in that issue of *Opus One*. Starke explains that, "The music section in this issue of *Opus One* includes several new settings of familiar hymn texts that would be enjoyable to elderly church members who cannot attend services."⁸⁵

Other significant contributions by Easterling included a study course book, *Church Music For Youth*, and a programmed instruction course in music theory combining tapes and workbooks.⁸⁶ He developed the programmed instruction course (each section being separately titled) because the students in his own youth choir continuously expressed a desire to learn more music theory. The kits were organized under four major headings: 1) Developing Sight-Singing Skills, 2) Developing Vocal Skills, 3) Developing Choral Skills, and 4) Developing Musical Understandings (Table 9). Easterling sub-

⁸⁴George L. Starke. "His Eye is on the Sparrow." *Opus One*, 1, no. 2 (January, February, March): 1971, 46.

⁸⁵Ibid., 47.

⁸⁶R. B. Easterling, Jr. *Church Music for Youth*. Nashville: Convention Press, 1969.

Table 9: Programmed Instruction Course Listings

PROGRAMMED INSTRUCTION KITS

The answer to your need for musical development

What is programmed instruction?

- A planned and tested series of experiences, leading to proficiency
- A small-step by small-step presentation of subject matter
- Designed for individual use
- Provides for constant, active participation by the user
- Immediate feedback to the user at every step in the learning process
- Tested and proven to be effective
- Allows each user to progress at his own pace

What does each kit contain?

- Three 48-page programmed instruction books
- A one-hour, prerecorded cassette tape
- Complete instructions on the use of the kit

Can the kits be used more than once?

- The cassette can be used over and over
- The books can be used only once
- Refills for each kit (the three books) are available separately, shrink-wrapped

What subjects will be covered?

- Four areas of musical development
 1. Developing Sight-Singing Skills
 2. Developing Vocal Skills
 3. Developing Choral Skills
 4. Developing Musical Understandings

When will the kits be available?

Developing Sight-Singing Skills

Part 1: Rhythm Kit

Available now

Developing Sight-Singing Skills

Part 2: Pitch Kit

Available October, 1974

Developing Sight-Singing Skills

Part 3: Score-Reading Kit

Available February, 1975

Developing Vocal Skills

Part 1: Vocal Fundamentals Kit

Available May, 1975

Developing Vocal Skills

Part 2: Vocal Development Kit

Available August, 1975

(Note: This kit will be available with a choice of cassette tapes—either with male or female voice.)

Developing Vocal Skills

Part 3: Interpretive Singing Kit

Available November, 1975

Developing Choral Skills

Part 1: The Sound of Choral Music Kit

Available February, 1976

Developing Choral Skills

Part 2: Choral Technique Kit

Available May, 1976

Developing Choral Skills

Part 3: Interpretive Choral Singing Kit

Available August, 1976

Developing Musical Understandings

Part 1: Hymnody Kit

Available March, 1975

(Note: The three books in this kit will deal with the following:

- Using the Hymnal
- The Romance of Hymnody
- The Theology of Hymns

divided each one of these major headings into three parts. For example, the first one titled "Developing Sight-Singing Skills, Part I" was separated into a Rhythm Kit, a Pitch Kit, and a Score-Reading Kit.⁸⁷ Each one of those divisions was packaged in a hard plastic notebook that held books on one side and the cassette tape on the other. Each individual kit contained three books. Inside the front cover of each book the editor printed instructions for using the tape and book and a brief explanation of programmed instruction (see appendix H). The content of the exercises included identifying key signatures, naming and assigning value to notes and rests, rhythmic and melodic dictation (see appendix I). It is interesting to note that for the "Developing Vocal Skills Kit Part 2: Vocal Development Kit", cassette tapes were available with a male or female voice, according to listener preference. In support of this project the BSSB marketed books for the course through Church Study Course Program materials.

Youth involvement through publishing articles in *The Youth Musician* was very important. Editors encouraged youth to submit items for publication. Editor Elwyn Raymer stated, "It is our hope to feature articles written by teen-agers and youth choir members—like yourself. Let me encourage you to get busy and try your hand at such an endeavor."⁸⁸ Raymer and Easterling felt that the interest they could

⁸⁷Easterling, R. B, Jr. *Developing Sight-Singing Skills Part I: Rhythm Kit*. Nashville: Convention Press, 1974.

⁸⁸Elwyn C. Raymer "Why Not?" *The Youth Musician*, 3, no. 2 (April, May, June 1968): A-3.

create using articles more pertinent to the youth themselves would increase participation in the music program. To create incentive for youth participation, the BSSB financially compensated youth choir members whose articles, poems or compositions were accepted for publication. Compensation was approximately 6¢ per word for both youth and adult items resulting in an average payment of thirty-six dollars for a six-hundred-word article.⁸⁹

Each issue of *The Youth Musician* included a listing of all those who contributed either a musical composition or an article to the current publication. This listing was published under the title "Who's Who in *The Youth Musician*."⁹⁰ Names were listed alphabetically with a brief biographical sketch of each contributing author or composer. This profile page included both adults and youth choir members who contributed. Through their inclusion, Easterling once again encouraged youth to take ownership of their product.

With the appearance of *The Youth Musician* and its service to churches, advertising served as an information medium for constituents. The only advertisements in the magazine were those featuring new merchandise available at Baptist Book Stores across the country. The magazines were sold only to Southern Baptist customers through the BSSB itself. Items highlighted were choir robes, music

⁸⁹Raymer, interview by author, 26 March 1996.

⁹⁰"Who's Who in The Youth Musician" *The Youth Musician*, 1, no. 1 (October, November, December 1966): A-14.

teaching aids, literature, and new music such as anthems, octavos, and songbooks for youth.

From 1966 through 1970, a total of sixteen issues of *The Youth Musician* were published collectively containing one-hundred thirteen songs and one-hundred thirty-three articles. The music reflected a more traditional, conservative approach to music with twenty-six of the songs using hymn-texts, and thirteen using scripture text. Eight songs employed texts from spirituals, and an additional eight used texts from traditional French or German carols. The remainder featured original words by the composer or lyricist. Very little additional instrumentation was used with only five of the one-hundred thirteen songs using obligato instruments or accompaniment other than piano or organ. Almost one-third of the articles were categorized under personal and/or spiritual growth while only sixteen focused on music fundamentals. Other literary items included either games or puzzles, poems, or articles on music history. Throughout its tenure, *The Youth Musician* supplied youth choirs with age-appropriate materials. The magazine endured minor changes and re-structuring through this time yet retained the integrity of its purpose. Easterling continued as editor when the magazine expanded into the two new periodicals, *Opus One* and *Opus Two*.

CHAPTER THREE

OPUS ONE AND OPUS TWO

The New Grouping-Grading Plan

October 1970 marked the beginning of several changes in the structure of church program organizations within the BSSB. One such change was the New Grouping-Grading Plan that grew out of a three-year research project led by representatives of three Southern Baptist agencies: the Sunday School Board, the Woman's Missionary Union, and the Brotherhood Commission. The research project task force believed the plan would give greater flexibility to church programming by correlating the curriculum for each of these agencies with the grouping-grading plan. Therefore, since church music is one of many different church programs within the BSSB, the new plan affected the youth choir periodicals.

The plan called for four divisions that were delineated by age groups. They were Preschool (birth through age five or school entrance), Children's (age six through eleven or grades 1-6), Youth (age twelve through seventeen or grade 7 through high school graduation), and Adult (age eighteen or high school graduation and up). Using these four divisions as a base for different groupings, churches of various types and sizes could develop their own individual music programs according to enrollment numbers. In other words, smaller churches might have only one choir per division; larger churches might have

several choirs within one division, according to enrollment numbers. The Grouping-Grading Plan re-defined the age boundaries and titles of those groups previously set by the BSSB.

Implementing this plan had a significant impact on BSSB publications, including music materials. All materials produced after October 1, 1970 followed the New Grouping-Grading Plan. No longer were the groups called Nursery, Beginner, Primary, Junior, Intermediate, and Young People; instead they became Preschool, Children, Youth, and Adult.⁹¹ Further suggestions concerning classification and promotion included using the local public school entrance date for classifying preschoolers, children, and youth, and using the date of January 1 for identifying adults. This plan offered the first day of October as the best date for promoting members of church program organizations.⁹² BSSB church materials printed today still follow this plan. Development of the New Grouping-Grading Plan determined the age divisions for music publications and reinforced the concept of age-appropriate materials.

Layout of *Opus One* and *Opus Two*

In October of 1970, the BSSB released the first issues of *Opus One* and *Opus Two*. Like their predecessor, *The Youth Musician*, these

⁹¹W. Hines Sims. "The New Grouping-Grading Plan." *The Church Musician*, April 1970, 58.

⁹²"The New Grouping-Grading Plan." *The Church Musician*, October 1969, 13.

magazines had two distinct sections, a music section surrounded by a literary section. Each was designed to be separated from the other so that the literary material could be given to individual choir members and the music section filed in the music library. Each issue contained the same amount of music and literary materials as the previous issues of *The Youth Musician*. In other words, twice as many pieces of music and articles were being published. Since these were two separate publications within the youth section, they remained consistent with the divisions set forth by the Grouping-Grading Plan.

The cost of each of the periodicals started at thirty-nine cents per individual copy. A one year subscription sold for \$2.25, two years for \$4.25, and three years for \$6.00 (Table 10). These costs reflected an affordable product for churches that provided quality literary materials and music for their choirs.

Editors

The music editor for *The Youth Musician*, Elwyn C. Raymer, continued in that position through the release of *Opus One* and *Opus Two* in October, 1970 and remained as music editor until 1972. Daniel B. Johnson, Jr. replaced R. B. Easterling as general editor of *Opus One* and *Opus Two* in 1970 (Table 11).

As editor, Johnson's purpose for the magazines was to assist ministers of music in their work by supplying them with age-appropriate music and articles for their youth choirs. With *Opus One* and *Opus Two* now available for younger and older youth choirs, leaders had a greater choice of music for their choirs.

Table 10: *Opus One* and *Opus Two* Costs from 1970-1989

Date	Per Issue	One Year Subscription	Two Year Subscription	Three Year Subscription
Oct-70	\$0.39	\$2.25	\$4.25	\$6.00
Apr-74	\$0.43	\$2.25	\$4.25	\$6.00
Apr-75	\$0.46	\$2.50	\$4.75	\$6.75
Apr-77	\$0.51	\$2.75	\$5.25	\$7.25
Jul-78	\$0.60	\$3.25	\$6.25	\$8.75
Apr-79	\$0.65	\$3.50	\$6.75	\$9.50
Apr-80	\$0.71	\$4.00	\$7.75	\$10.75
Apr-81	\$0.77	\$4.25	\$8.25	\$11.50
Apr-82	\$0.84	\$4.50	\$8.75	\$12.25
Apr-83	\$0.92	\$5.00	\$9.75	\$13.50
Jul-84	\$0.98	\$5.50	\$10.75	\$15.00
Apr-86	\$1.06	\$5.75	\$11.25	\$15.75
Apr-87	\$1.12	\$6.25	\$12.25	\$17.00
Jul-88	\$1.17	\$6.50	\$12.75	\$17.75
Apr-89	\$1.24	\$6.75	\$13.25	\$18.50

In addition to editing *Opus One* and *Opus Two*, Johnson wrote the youth choir materials for leaders of youth choirs published each month in *The Church Musician*. As mentioned in the previous chapter, articles for leaders of youth choirs began appearing in *The Church Musician* simultaneous with the release of *Opus One* and *Opus Two*. Johnson provided motivational articles and practical guidelines of ways to improve their choirs. For example, in the May 1971 issue of *The Church Musician*, he wrote an article entitled "A Youth Choir Retreat--It Can Work For You." To motivate leaders he noted that,

Table 11: *Opus One* and *Opus Two* Editors from 1970-1989

Date	Church Music Secretary	Editor(s)	Assoc. Editor(s)
Oct-70	W. Hines Sims	Daniel B. Johnson, Jr., Editor	Elwyn C. Raymer, Music Editor
Jan-71	None	Daniel B. Johnson, Jr., Editor	Elwyn C. Raymer, Music Editor
Oct-71	None	Daniel B. Johnson, Jr., Editor	Elwyn C. Raymer, Music Editor
Jan-72	William J. Reynolds	Daniel B. Johnson, Jr., Editor	Elwyn C. Raymer, Music Editor
Apr-72	William J. Reynolds	Daniel B. Johnson, Jr. and Elwyn C. Raymer, Editors	None
Jul-73	William J. Reynolds	Daniel B. Johnson Jr., Editor	None
Jan-74	William J. Reynolds	Daniel B. Johnson, Jr. and James H. Ward, Editors	None
Oct-74	William J. Reynolds	James H. Ward, Music Editor	William M. Anderson, Jr., Literary Editor
Apr-75	William J. Reynolds	Mark Blankenship, Music Editor	William M. Anderson, Jr., Literary Editor
Jan-77	William J. Reynolds	Mark Blankenship, Music Editor	R. B. Easterling Jr., Literary Editor
Jul-77	William J. Reynolds	Mark Blankenship, Music Design Editor	R. B. Easterling Jr., Design Editor
Jul-80	None	Mark Blankenship, Music Design Editor	William M. Anderson Jr., Design Editor
Oct-80	None	Mark Blankenship, Music Design Editor	Dan Johnson, Design Editor
Jul-81	Wesley L. Forbis	Mark Blankenship, Music Design Editor	Dan Johnson, Design Editor
Jul-83	Wesley L. Forbis	Mark Blankenship, Music Design Editor	Crystal Waters and Linda Konig, Assistant Editors
Jul-85	Wesley L. Forbis	Terry W. York, Design Editor and Mark Blankenship, Music Editor	Crystal Waters and Linda Konig, Assistant Editors
Apr-87	Wesley L. Forbis	Terry W. York, Design Editor	Crystal Waters and Linda Konig, Assistant Editors
Jul-87	Wesley L. Forbis	Terry W. York, Design Editor and Dennis Allen, Music Editor	Crystal Waters and Connie Scudder, Assistant Editors
Oct-87	Wesley L. Forbis	Dennis Allen, Design Editor	Crystal Waters and Connie Scudder, Assistant Editors
Oct-88	Wesley L. Forbis	Dennis Allen, Design Editor	Crystal Waters Mangrum and Connie Scudder, Assistant Editors
Jan-89 through Oct 90	Wesley L. Forbis	Dennis Allen, Design Editor	Crystal Waters Mangrum and Connie Powell, Assistant Editors

A fundamental part of your task in leading a successful choir trip is making the youth understand what their objectives are. They need the kind of motivation and orientation that will result in their joining you as partners in planning.⁹³

Also, in another article he stressed the importance of effective communication regarding the youth choir by stating: "The world's best youth music program is worthless if it goes no further than the choir director's notepad."⁹⁴ He stressed that the ultimate goal of the minister of music was to build a sensitive, complete network of communication with everyone. This would include the choir, congregation, staff, and community.

Johnson also attempted to make the literary parts of *Opus One* and *Opus Two* more "user-friendly" and attractive to the youth themselves, while still remaining instructive. Eager for feedback from subscribers, he printed a questionnaire in the 1971 second quarter issue of *Opus One* for readers to use to evaluate the publication. The purpose of the questionnaire appeared on the front cover:

In October of last year many changes were made in church programs and curriculum material used by churches of the Southern Baptist Convention. Those involved in preparing these materials are naturally interested in what Southern Baptists think of their efforts. This questionnaire is designed to give you an opportunity to talk directly to Baptist leaders about your likes, dislikes, needs, and desires. The results of this 'TALK BACK'

⁹³Daniel B. Johnson Jr. "A Youth Choir Retreat- It Can Work For You." *The Church Musician*, May 1971, 30-31.

⁹⁴Daniel B. Johnson Jr. "Be a Creative Communicator." *The Church Musician*, February, 1971, 24.

will be used in planning future programs and curriculum materials.⁹⁵

The questionnaire examined the needs of churches' individual music programs, the physical appearance of the periodical, and the musical and literary content. It also compared the current periodical with *The Youth Musician* (see appendix J). Following the questionnaire, the final issues of 1971 featured similar articles in both magazines informing readers of plans for the coming year. Concurrent with the final issues of 1971, William R. Hornbuckle, minister of music at First Baptist Church, Auburn, Alabama and William N. Robinson, minister of music at First Baptist Church, Kingsport, Tennessee, joined the staff of regular writers for *Opus One* and *Opus Two*.

Opus One and *Opus Two* were, as Daniel Johnson wrote, "designed to help you and your choir grow in musical knowledge and skill and in dedication to God's work."⁹⁶ In communicating goals for the year Johnson continued:

Plans for the year include suggestions for the proper use of your voice, hints for developing skill at music reading, a study of the use of contemporary music in church, information on music vocations, suggestions for many different singing projects outside the church house, guidance in good attitudes for choir singing, and much more.⁹⁷

⁹⁵Daniel B. Johnson Jr. "Talk Back." *Opus One* 1, no. 3 (April, May, June): 1971, 9.

⁹⁶Daniel B. Johnson Jr. "Same Song. . . Second Verse." *Opus One* 2, no. 1 (October, November, December): 1971, 3.

⁹⁷Daniel B. Johnson Jr. "Looking Ahead." *Opus Two* 2, no. 1 (October, November, December): 1971, 3.

Author Will K. Andress enhanced youth choir members' level of musical knowledge and skill in his article entitled "Do You Hear What I Hear?" appearing in the first issue of *Opus Two* in 1972. He discussed the form, style, and characteristics of the Renaissance, Baroque, Classical, Romantic, and Impressionistic periods of music. The article detailed forms found in classical music such as binary, ternary, sonata-allegro, and rondo. Forms found in church music were also addressed such as strophic and through-composed hymns, anthems, and oratorios.⁹⁸ This article served as a precursor to a follow-up article in the next quarter.

Johnson and Raymer continued to serve as editor and music editor, respectively, until June 1973. Raymer's title of "music editor" was shortened to "editor." From July 1973 until January 1974, Johnson was the only editor until he was joined by James H. Ward.

James H. Ward came to the CMD from Virginia in January, 1974 to serve as editor of *Opus One* and *Opus Two*. Mr. Ward passed away in 1996, but Daniel Johnson, a colleague of Ward's, commented about Ward's brief time of service in that position saying, "He was well-versed in the more formal church music idioms, but soon realized that the Southern Baptist constituency required a presentation of a much broader musical style."⁹⁹ Johnson explained that when Ward came to

⁹⁸Will K. Andress. "Do You Hear What I Hear?" *Opus Two*, 2, no. 2 (January, February, March): 1972, 6.

⁹⁹Daniel B. Johnson. Interview by author, Taped telephone conversation, Ft. Worth, TX, to Nashville, TN, 27 May 1997.

the BSSB, he felt editors needed to reinforce the reputation of the CMD for producing quality material, but because of his background of a limited range of musical styles, he had alienated some patrons who were accustomed to purchasing the periodicals from the BSSB. After serving for one year in the CMD, Ward resigned his position to go into private business.

Mark Blankenship succeeded Ward as music editor in April, 1975. Prior to coming to the CMD, Mark Blankenship served as the minister of music at First Baptist Church, Midland, Texas. His association with *Opus One* and *Opus Two* was limited to using the periodicals with his youth choir, as well as submitting his own compositions for publication. During that time as a minister of music and composer, he expressed his concern over some of the difficulties and problems in using the materials. He told the CMD that there could be more balance in the literary content, more varied musical styles, and more use of optional instrumental parts for the musical pieces.¹⁰⁰

His purpose in becoming editor was to improve the quality of the music, much of which was supplied by free-lance composers and ministers of music hoping to have their material published and to receive compensation. Blankenship was careful to guide the content so it would be geared toward youth, i.e. appropriate vocal ranges and theological content. The January- February-March 1976 issue of *Opus Two* features a piece arranged for SATB voicing and flute obbligato

¹⁰⁰Mark Blankenship. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Nashville, TN, 14 March 1996.

entitled "My God Lives." The same issue contained a hymn-study article in the literary portion of the magazine with both a copy of the hymn ("Children of the Heavenly Father") and an anthem arrangement of the featured hymn.¹⁰¹ He explained that his primary focus for *Opus One* was boys' changing voices. He included some articles on this subject about practical ways to use existing music and adjusting the vocal range for the cambiata voice.

Blankenship's other accomplishments as editor included the success of materials that brought together the work of the church by unifying programs within. Working with James C. Gibson, a consultant in the Growth/Promotion/Program Section, and Wayne Jenkins, a Youth Consultant in the Church Training Department, Blankenship was responsible for commissioning a musical piece to go with the DiscipleLife subject matter. The July 1981 issue of *Opus One* featured an introductory article describing DiscipleLife Celebration as a unified approach to music discipleship, worship and fellowship developed by the CMD and the Youth Church Training Section of the Baptist Sunday School Board. Gibson stated that "the concept [DiscipleLife] grew out of the mutual concern of both organizations to see spiritual and musical maturity develop in the lives of today's Southern Baptist youth."¹⁰² Jenkins wrote that:

¹⁰¹Joseph F. Green. "Children of the Heavenly Father." *Opus Two* 6, no. 2 (January, February, March): 1976,6.

¹⁰²James C. Gibson and Wayne Jenkins. "DiscipleLife Celebration." *Opus One* 11, no. 4 (July, August, September): 1981, 3.

DiscipleLife Celebrations are better than the separate approach to music, training, fellowship, and worship. Now they build on one theme. They build on each other's momentum. They unify in Christ's call to discipleship. They are a coordinated approach.¹⁰³

Articles for "DiscipleLife Celebration" were first published in *Opus One* and *Opus Two* in July 1982 with related music. Titles were marked on the content page with the DiscipleLife insignia for ease in identifying the selections.

Other articles appearing in the literary portion of *Opus One* and *Opus Two* were patterned after those in *The Youth Musician*. The articles featured stories on youth-related topics, pieces submitted by youth, music history and music appreciation, and articles about music missionaries or opportunities for youth choirs to become involved in mission work. Writers, including youth, were paid six cents per word when the articles were selected for publication.

Content and Format of *Opus One* and *Opus Two*

Opus One and *Opus Two* followed the same basic format as *The Youth Musician* with minor changes and some additional features. The editors varied the style of the music in order to meet the needs and requests of youth choir leaders and participants across the Southern Baptist Convention. The CMD required that *Opus One* be written specifically for junior-high school age choirs with ranges consistent with the vocal abilities of younger teenagers. *Opus Two* was designed

¹⁰³Ibid., 3.

for use by senior-high school age choirs. Musical examples from *Opus One* and *Opus Two* are provided in the appendix (see appendices K-N).

Although targeted toward specific age groups, the CMD advocated use of both periodicals by either age group, depending on the number of singers in each choir and the members' vocal ability. Editors of *The Youth Musician* promoted the two new quarterlies in its last issue in an article entitled "A New Day Is Coming- What Will it Mean? A Lesson in Musical Mathematics."¹⁰⁴ Although *The Youth Musician* would be divided into two magazines, the editors believed that usefulness would be multiplied. A more structured content, a carefully planned program, and recordings for both increased its appeal. Writers were added to the design team of the new periodicals to accomplish the goal of correlating the leaders' periodical (*The Church Musician*) with the choir members' quarterlies and recordings.

Units of a year-long study guide were introduced in the first issue articulating the theme "Self-help for the Vocalist." The writer of the study and leadership material was George Baker, minister of music at Tallowood Baptist Church in Houston, Texas. He offered help directly related to the music included in the issue of *Opus One* in which the study material appeared. For instance, three of Baker's articles appeared in the first issue, "So You Want to Be a Singer?", "The Vocal Instrument--What Is It?", and "The Vocal Instrument--What Is Its Potential?" Each article addressed techniques for developing

¹⁰⁴"A New Day is Coming- What Does it Mean?" *The Youth Musician* 5, no. 3 (July, August September 1970): A4.

pronunciation skills, physical aspects of singing and producing good tone and noted typical vocal ranges for this age group and tips for developing a better singing voice. *Opus Two* also featured "Self-help for the Vocalist" articles generally directed to the maturing voice.

Will K. Andress wrote study and guidance material for *Opus Two*. At that time he was teaching at Florida State University and had previously served as minister of music at Talbot Park Baptist Church in Norfolk, Virginia.¹⁰⁵ Andress and Baker offered the following list of ten basic units for study:

1. "So You Want to Be a Singer?"
This is a study of the purpose of choral singing and the need for vocal development. Goals for the year will be established.
2. "The Vocal Instrument- What Is It?"
This is a study of the vocal mechanism and its musical properties.
3. "The Vocal Instrument- What Is Its Potential?"
Vocal ranges and classification will be studied in this unit. The changing voice and the maturing voice will be studied where appropriate.
4. "The Vocal Instrument- Learn to Use It."
The proper use of the voice as a musical instrument will form the basis for this unit. Vocal exercises will be included.
5. "Look, Listen, and Sing."
This is a study of basic music theory and sight-singing.

¹⁰⁵"Make Way for *Opus One* and *Opus Two*." *The Youth Musician* 5, no. 2 (April, May, June 1970): A4.

6. "The Ah's Have It."
The importance and proper singing of vowels will be studied, along with the production of a pleasant, resonant tone.
7. "The Unchained Melody."
This is a study of melody and how it can be properly interpreted.
8. "The Soul of Control."
How to support the tone and how to interpret and control dynamics form the basis for this unit.
9. "The Well-Tempered Vocal Cord."
This is a study of the elements of good voice production, building on the preceding units.
10. "In The Beauty of Holiness."
This final unit stresses the importance of music in worship and the preparation required for a polished performance.¹⁰⁶

These ten units reinforced the goal of improving music instruction in churches and youth choir performance by addressing several areas of study for youth choir members. Rather than briefly discussing each topic, the authors wrote an in-depth article for each area appearing in several issues of the magazine.

Correlation between *The Church Musician* and
Opus One and *Opus Two*

As previously mentioned, editors of *The Church Musician* wanted *Opus One* and *Opus Two* guidance articles contained within the

¹⁰⁶Ibid., A3-A5.

magazine to be for "leaders" of youth choirs. The correlated material (guidance articles) was carried in the October, November, and December, 1970 issues of *The Church Musician*. Articles in the December 1970 magazine appeared under the headings of "Opus One Guidance" and "Opus Two Guidance." Both headings contained two sub-titles, "The Vocal Instrument-- What is Its Potential?" and "The Choir and the Community." These four articles were written by different authors.

For younger youth choirs, the article under "Opus One Guidance" discussed the vocal instrument and the tone quality of the choir. The author, George Baker, suggested enlisting some vocal coaches or adult choir members who have the kind of voice the leader would like his or her choir to imitate. He encouraged the primary focus of sectional rehearsals to be on teaching correct tone production instead of focusing solely on teaching notes and rhythms. Baker also cited musical passages to use from the current issue of *Opus One* employing the techniques he had set forth for the directors to use.¹⁰⁷ He also identified supplementary material about boys' changing voices as well as more music sources for junior-high age choirs.

Also, in writing for younger youth, author R. Willis Abernethy noted that one way to develop strength within the choir was to divide the group into small ensembles, giving each group different

¹⁰⁷George Baker. "Opus One Guidance: The Vocal Instrument- What Is It's Potential?" *The Church Musician*, December, 1970, 36.

responsibilities. Activities within the home church in which the youth sing could help prepare for singing community-wide.¹⁰⁸

For older youth choirs, Thad Roberts, minister of music at South Main Baptist Church in Houston, Texas, told about a mission trip he took with his youth choir and the impact it had on their lives and the ministry of music in their home church. The trip also spawned many new ideas, projects and outreach functions for youth choirs. The mission trip experience served to enhance the participation and involvement of the youth choir.¹⁰⁹

Continuing the older youth emphasis, in "Opus Two Guidance," author Will K. Andress spoke to the question of determining voice classification. He emphasized that permanent classification is not only impractical but could even be harmful to an ever-changing high-school voice. He suggested ways that a leader could help singers see that each voice part was important. He believed that with proper training and guidance young singers could develop their voices into a mature vocal sound. He made reference to both musical and literary excerpts from the current quarter issue of *Opus Two* that aided in training young singers.¹¹⁰

¹⁰⁸R. Willis Abernethy. "Opus One Guidance: The Choir and the Community." *The Church Musician*, December, 1970, 44.

¹⁰⁹Thad Roberts. "Opus One Guidance: The Choir and the Community." *The Church Musician*, December, 1970, 39.

¹¹⁰Will K Andress. "Opus One Guidance: The Vocal Instrument- What Is It's Potential?" *The Church Musician*, December, 1970, 42.

Contemporary Music and Composers

In the April 1972 issue of *Opus Two*, Andress continued his discussion about form and style, entering into the topic of contemporary music and church music composers in the twentieth century. He encouraged youth to acquire a better understanding of both old and new music while studying the music of their time, particularly stylistic differences and similarities. He emphasized that though traditional anthems will always have a place in our worship, there is and will be much diversity of style with new characteristics continuing to infiltrate older styles. Andress named traditional Baptist anthem composers such as Gene Bartlett, D. Duane Blakley, Charles F. Brown, Bob Burroughs, Phillip Landgrave, Buryl A. Red, William J. Reynolds, Nancy M. Roberts, Howard F. Starks, and Philip M. Young. In describing their new composition style he stated:

They generally write in traditional styles and forms, with new harmonies such as seventh or ninth chords, parallel chord progressions, generous use of dissonance and accidentals, frequent key changes, rock beat, driving and complicated rhythms, and complicated accompaniments, often with guitars or other instruments.¹¹¹

Andress believed that folk music was the mainstream of the 1970's. In response to this movement the BSSB supplied more literature in the folk music genre. He described two publications from 1971 that "fit" into the folk area:

¹¹¹Will K. Andress. "Do You Hear What I Hear?" *Opus Two*, 2, no. 3 (April, May, June): 1972, 43.

The 'Youth Festival Series' (Broadman Press) is a set of four pieces with folk-like flavor. They are written for keyboard accompaniment, but could incorporate other instruments. 'The Sermon on the Plain' (Broadman Press) is a contemporary choral series for youth by Virgil Ford. The six songs range in style from a warm ballad-like sound to the vigorous, strongly rhythmic type. Guitar chords are provided. You will identify with these songs.¹¹²

The April, May, June 1972 issue of *Opus Two* features a good example of a musical piece written in folk music style entitled "He Keeps Me Singing" by Philip Landgrave (see appendix O).

Demonstration Recordings

In an article entitled "Getting the Most From Your Church Music Periodicals and Dated Materials," author James C. Allcock encouraged the use of demonstration recordings. The CMD recorded the music contained in *Opus One* and *Opus Two* in stereo and designed it for use as a demonstration and teaching aid. Available on 7-inch, 33 1/3 rpm stereo recordings, the accompaniment and voices were on separate channels to promote learning as well as to provide emergency accompaniment if needed. Allcock believed they were a valuable resource for choir directors and members. His suggestions for using the companion recordings included:

1. Use them to aid you in previewing the music.
2. Use them to aid you in learning the music or practicing conducting technique.

¹¹²Ibid, 45.

3. Use them to demonstrate to your accompanist how the music is supposed to be played and interpreted.
4. Use them for homebound choir members who are prevented by illness from attending rehearsals for two or more weeks.
5. Use them for leisure listening.
6. Use them for studio-recorded radio programs, where live singers are not always available.
7. Use them in rehearsal to shorten learning time.
8. Use them for prerecorded preludes prior to the arrival in the sanctuary of your organist or pianist.
9. Use them for special music in Bible fellowships, rest homes, and other small groups.
10. Use them to give to the soloists to help them learn their parts in a choral arrangement.¹¹³

Changes in the Content and Format
of *Opus One* and *Opus Two*

In October 1974 editorship of both *Opus One* and *Opus Two* changed. Prior to this time, Daniel B. Johnson, Jr. and James H. Ward were the editors; with this issue they divided the job description into two parts. James H. Ward became the music editor and William M. Anderson Jr. became the literary editor. Further definition of job descriptions reflected the ongoing concern of the CMD to continually

¹¹³James C. Allcock "Getting the Most From Your Church Music Periodicals and Dated Materials." *The Church Musician*, July 1979, 47.

evaluate the effectiveness of the publications. Although the changes seemed minor, they succeeded in keeping the magazines interesting and appealing to youth choir audiences. The CMD altered the cover design of the two magazines as well as the content. Historically, the cover design varied with each issue of both magazines. With the change in editor, *Opus One* had a specific design for each volume, printed in different colors. *Opus Two* had a separate design for the four consecutive issues in each volume, also printed in different colors. This practice continued throughout the life of both magazines.

Minor changes in the content included a new feature begun in October 1984 entitled "Notes on the Music," written each quarter by the music editor. This article contained suggestions for the choir member regarding each musical piece in that issue. Other articles included suggestions regarding interpretation of text, improvement of the vocal line, and improvement of choral blend. This feature article continued in both magazines through December, 1989, until the editor discontinued it in the January 1990 issues.

From the inception of *Opus One* and *Opus Two*, the cover of both periodicals used the phrase "For Youth Choirs age 12-17" as part of its design. With the October 1974 issue, *Opus One* coined the phrase "For Younger Youth Choirs"; *Opus Two* used the words "For Older Youth Choirs."¹¹⁴ The periodicals carried this delineation until their demise in July 1990.

¹¹⁴"Hello, There!" *Opus One*, 5, no. 1 (October, November, December): 1974, 3.

Each magazine included promotional posters from April 1975 to April 1978. Writers typically centered the themes of these colorful "pull-out" posters around an article featured in the issue. For example, a poster entitled "Music in the Home" was contained in *Opus One* and *Opus Two*, accompanied by an article from Joseph Green that discussed the hymn "God Give Us Christian Homes."¹¹⁵ Once removed from the magazine and unfolded, the poster measured 11" x 14". The article, including a brief hymn history, and the poster complemented each other. The poster provided a visual aid to reinforce the sound techniques for reading and singing.

Much like *The Youth Musician*, *Opus One* and *Opus Two* encouraged ministers of music and youth choir members to submit articles and compositions for publication. The editor featured an article, included in issues from April 1988 to July 1990, titled "Can We Talk?" These articles, written by youth choir members, represented both age divisions, since the editor printed the same article in both magazines. Topics usually centered upon members' personal experiences in youth choir, testimonies of what youth choir meant to them, or how being involved members had affected their lives.

Opus One and *Opus Two* consistently contained articles that emphasized learning music fundamentals. Vocal technique, learning the names and rhythmic values of notes, music symbols, sight-reading, and chord structure were discussed; occasionally, the authors included

¹¹⁵Green, Joseph F. "God Give Us Christian Homes." *Opus One*, 7, no. 3 (April, May June): 1977, 4.

worksheets for readers. A few titles of articles from both magazines, listed by month and year, follow:

Opus One

- Jul 71 Musical Mysteries
- Jul 73 Beats: Strong, Weak, or Divided?
- Apr 74 Musical Notes
- Jan 80 Locate the Musical Terms
- Apr 82 Music Symbols
- Jan 84 How to Be a Better Choir Singer

Opus Two

- Jan 71 Look, Listen, and Sing
- Apr 72 Do You Hear What I Hear?
- Jan 74 A Music Appreciation Quiz
- Jan 76 A Musical Crossword Puzzle
- Jan 80 It Pays to Increase Your Singing Knowledge
- Jan 82 How to Be a Better Choir Singer

Perhaps the most comprehensive music lesson and worksheet is found in the article entitled "The In's and Out's of the Lines and Spaces" by Albert B. McClanahan.¹¹⁶ This article was featured in *Opus One* and *Opus Two*; it was published on two separate occasions in *Opus Two* (see appendix P).

Both magazines continued to provide fundamental music lessons through Randy Edwards, minister of music at First Baptist

¹¹⁶Albert B. McClanahan. "The In's and Out's of the Lines and Spaces." *Opus Two* 3, no. 2 (1973) : 7.

Church, Shreveport, Louisiana. He wrote a series of articles which began in the October 1984 issue and continued through the July 1987 issue.¹¹⁷ With the exception of these, all the articles were "mini-lessons" in music fundamentals and in practical elements of music that affect singing. Titles of his articles were:

"You Can Read Music"

"Pitch It Here"

"You Can Read Music: Rhythm"

"You Can Read Music: Concentration"

"You Can Read Music: Dynamics and Color"

"You Can Read Music: Crescendo and Decrescendo"

"You Can Read Music: Interpretation"

"Straight Talk About Our Posture"

"Does Practice Make Perfect?"

"Developing the Posture of a Singer"

"Your Music is a Ministry To Others"

"Me? A Minister of Music?"

The last two articles focused on the members' role in youth choir, the influence their lives had on other members, and the possibility of considering a career in ministry through music.

In the October 1983 issue of *Opus One* and in the January 1984 issue of *Opus Two*, the literary section of each magazine carried a selection entitled "A Song For Fun or Fellowship." This song was a

¹¹⁷Randy Edwards. "You Can Read Music." *Opus Two*, 15, no. 1 (October, November, December): 1984, 3.

unison chorus that might or might not have been labeled as a part of the DiscipleLife materials for that quarter. With the exception of two issues in 1984, editors used the same song for both *Opus One* and *Opus Two*. Musical selections were easy to learn and sing, using a range of an octave or less. Chords for guitar accompaniment and a piano accompaniment were provided (Table 12). The fellowship song remained a part of the DiscipleLife material in both magazines through the last issues.

Terry W. York became editor of *Opus One* and *Opus Two* in July 1985. His association with the periodicals prior to that appointment had been through his work as Youth/Adult Music Consultant of the CMD. This position required much travel to churches around the country. In clinics in each of these churches, York interpreted for people how those periodicals could best be used. Then he returned to the BSSB and reported to the editors what he had learned from working with music leaders. From this experience he understood the magazines well and knew what areas needed attention. As editor of both magazines, his purpose was to make them more than a vehicle for getting music into the ministers' hands: he wanted the magazines to be teaching tools for directors and youth choir members.

York wrote an article published in the October 1986 issues of *Opus One* and *Opus Two* called "So What?" He challenged the readers to think about the message of the words to the songs they sang. York

Table 12: Fellowship Song: "Drawn Together by His Love"
Opus Two, April, 1987

A Fellowship Song

Drawn Together by His Love

BILL CATES

BILL CATES

(2) G $\frac{F}{G}$ G⁷ C Cm G $\frac{C}{E}$ $\frac{Am}{E}$ Em

Drawn to-geth-er by his love, Drawn to-geth-er by the

Am D⁷ G $\frac{F}{G}$ G⁷

Spir - it of the Lord Drawn to-geth - er by his

C $\frac{Cm^6}{A}$ $\frac{G}{D}$ $\frac{C}{D}$ $\frac{G}{D}$ D⁷ G

love, We are one in the Spir-it of God.

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wrote, "As a choir member, your responsibility includes understanding the message, applying it to your life, and then passing it on."¹¹⁸ He suggested four steps to use in accomplishing this task. He asked the readers to read the words as a poem, to read the related scripture when available, and to ask the question "so what?" The answer, he believed, could make a difference in their lives. This article gave birth to another series of articles that began in January 1987.

One of the composers or authors of a song text in that issue wrote an article entitled "Focus on the Words" that appeared in both magazines. The composer/author used all or part of the text of the composition as a basis for the theme of the article and asked the reader to reflect on the true meaning of the words and to discover the message of the song. Often, the personal experiences of the writer, related stories, reasons for writing the piece, and the message he or she tried to convey through the words and music were described in the article. This new addition, which continued to be a part of *Opus One* and *Opus Two* through July 1990, was the most obvious manifestation of York's desire that the magazines become being more of a teaching tool.

Terry York also encouraged the writers of the existing feature "Notes on the Music" to consider more thoughtfully the comments they made on the anthems in each issue. In the literary portions of the magazines, he experimented with giving the content a more structured curriculum approach. York invited people outside the BSSB to give

¹¹⁸Terry W. York. "So What?" *Opus One* 16, no. 1 (October, November, December) 1986 : 5.

advice regarding the addition of articles on rhythm and dynamics or information that would turn the rehearsal time into a teaching experience. York experienced difficulty in introducing a curriculum to people not looking for one. "The ministers of music in general were not that interested in that kind of teaching," he said.¹¹⁹ But, York did not give up completely on this idea and managed to include "teaching" articles, though not in a thematic way or from a curriculum-based approach.

A unique feature added to *Opus Two* in October 1983 was Scripture songs. These passages of scripture, set to music by popular composers, were written in unison, using a relatively narrow range for use with piano and/or guitar accompaniment (Table 13). Scripture songs remained a part of *Opus Two* during its publication.

During his tenure as editor, Terry York solicited articles with two different approaches for the magazines. First, for subjects he felt were important to discuss, he looked for people in Southern Baptist Convention churches whose gifts he had observed personally or about whom he had heard. He also courted those who were successful in their areas of expertise. York did not limit the selection of possible authors to ministers of music. He considered educators, both at the public school and university level, as noted authors in both the secular and sacred arenas. York's other approach was just the opposite. Instead of considering subjects for publication, he looked for people who were

¹¹⁹Terry W. York. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Dallas, TX, 14 March 1996.

Table 13: Scripture Song: "Romans 12:1-2" Opus Two, January 1985

Romans 12:1-2

35

*NASB

BARRY BRAMAN

I urge you there-fore, breth-ren, by the mer-cies of God, to pre-sent
(And) do not be con-formed to this world, but be trans-formed by the re-new-ing of your mind, that you
may prove what the will of God is, which is good and ac-cept-a-ble and
wor-ship. And per-fect.

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"making a splash" in a specific area, and asked them to share their successes through the periodicals.

As design editor, York directed the overall design, layout, and look of the periodical as well as its thematic content. Technically, York served as both design editor and literary editor while maintaining a good relationship with the music editor. In discussing that position York stated, "I never felt trapped in the policies. I had a lot of freedom. While there were many policies and procedures housed in two large manuals, the perimeter was wide enough to move comfortably."¹²⁰ Dennis Allen succeeded York in October, 1987 and remained in the position of editor until the magazines folded.

The CMD promoted music editor Mark Blankenship to manager of the Youth/Adult general material section in January, 1987. Blankenship then became the supervisor, filling the position of music editor. For many years he had known Dennis and Nan Allen through their writing and compositions. Because of Blankenship's high regard for him, he hired Dennis Allen as editor of *Opus One* and *Opus Two* in January 1987. Allen came to the BSSB with a new, enthusiastic vision for the publications he would be editing. However, he had a different vision for *Opus One* and *Opus Two* than that of his predecessors.

Serving as a minister of music for twelve years, ironically he had never made extensive use of the periodicals he was hired to edit. Dennis Allen endeavored to make the publications need-based, meaning that he wanted to assess the needs of the minister of music in

¹²⁰Ibid.

the local church, based on feedback from the ministers themselves. Allen received and analyzed information through surveys at convention meetings such as those at Baptist campsites in Glorieta, New Mexico and Ridgecrest, North Carolina.

He took the task of trying to make some changes seriously. He disagreed with the historic philosophy of *Opus One* and *Opus Two*: that these periodicals could "tell" ministers of music what was appropriate for youth choirs. For example, if a minister of music found a contemporary piece in an issue of *Opus Two* that was too difficult for that church's youth choir but preferred to use it with the adult choir, would the minister have to hand the adults a piece of music with "for youth choirs" written on it? He believed that each choir must be individualized according to church size, number of boys and girls in the choir, and the personality of each minister of music. To Allen, assigning one style of music to all these choirs seemed absurd.

Allen developed the goal of creating a series of publications that dealt with different musical styles. Since he did not believe readers were buying the periodicals for the literary part, he wondered if people really used that section or removed it and filed the music. Since their beginning, the magazines *The Youth Musician*, *Opus One*, and *Opus Two* had been stapled together, with either the music or literary part placed for easy removal. Categorized by quarter and year for ease of filing, the magazines had always been packaged according to the form of the Sunday School Board's Sunday School literature.

Allen continued to ask the question, "What is the most effective way we can communicate with the minister of music?"¹²¹ As a minister of music he had found the staples inconvenient, and filing music by numbers (not by titles) ineffective. Thus, he chose to forget what had existed and look forward toward something new. Through discussions with readers, he found that even the most faithful subscribers used the magazines out of necessity. They had little else to use and less time to research other sources. The BSSB was a ready resource from which to order the same kind of material as that ordered the previous quarter.

Allen discovered another difficulty in working within the quarterly system: having an exact number of pages for each issue and making the music and articles "fit" into that mold. This plan made the publication of quality materials difficult; editors often had to use materials dictated by the correct number of pages rather than by the quality of words and music. The editor of the youth periodicals was also editor of three additional periodicals for adults, *Gospel Choir*, *Choral Praise*, and *Glory Songs*. High demand sometimes caused standards to be lowered simply to fill the pages with music and articles by a certain deadline. Allen was faced with a momentous dilemma: he had to produce a periodical that met his high standards of providing quality materials for use in the local church, while working within the constraints of a quarterly system. This was a system which by nature

¹²¹Dennis Allen. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Nashville, TN, 11 March 1996.

involved page limitations, requirements for twenty-five to thirty anthems every three months, and editorial limitations.

Philosophically, the CMD and the BSSB wanted magazines that could meet the needs of the minister of music. They never departed from this position. Realistically, in Allen's opinion, the BSSB believed that selling equaled meeting needs: in other words, how well the magazine meets needs is shown by how well it sells. Allen stated, "I did not feel *Opus One* and *Opus Two* were as effective as they could be so I looked for ways to improve them. A steady decline in sales gives you a lot of silent feedback."¹²²

Allen interpreted the decade of the 1980's to be an "ah-ha" period for the BSSB. The staff and editors realized that the BSSB was only one of many publishing companies. They believed that just because it existed, it would always be profitable. As editor, Allen worked tirelessly to make changes within the wide boundaries afforded him in a "huge battleship" such as the BSSB, though he found that turning a ship that size is not an easy task. He believed that good publications need constant review and evaluation. If standards are continually minimized, resulting in mediocre products, readers lose their loyalty to a piece. Allen believed that if a product begins experiencing decline in sales, that is not necessarily a reflection of negative things going on in the CMD, but instead a signal to the writers and publishers that there has been, and is today, constant competition in the marketplace.¹²³

¹²²Ibid.

¹²³Ibid.

Opus One and *Opus Two*, like other publications, experienced successes and failures during their tenure. Many talented writers and composers contributed to their growth and development through the years. With the beginning of a new decade in 1990, the magazines were re-evaluated and analyzed, then shaped and formed into three new publications. Dennis Allen initiated and executed this era of change and continued serving as editor through 1992.

CHAPTER FOUR

CELEBRATE CHORAL MUSIC, CONTEMPORARY PRAISE AND EXALTATION

Introduction

In 1990, the CMD of the Southern Baptist Convention made radical changes in the presentation and content of their products. Once again, tracing the development of these products shows the shift in focus of these materials and the reasons for justifying those changes. This chapter will address the following questions:

1. Why are these changes radical?
2. What change in philosophy or purpose do they signal, if any?

A New Decade

The final issues of *Opus One* and *Opus Two* previewed the new materials in an article entitled "Farewell to *Opus One* and *Opus Two*: Welcome New Products." According to the article, *Opus One* and *Opus Two* were going to be replaced with three new quarterly periodicals: *Celebrate!*, *Contemporary Praise*, and *Alleluias*.¹²⁴ The article also featured photographs of the front cover design of each new periodical bearing those names. But when the three periodicals were published, they appeared under the titles of *Celebrate Choral Music*, *Contemporary*

¹²⁴"Farewell to *Opus One* and *Opus Two*" *Opus Two*, 19, no. 4 (July, August, September): 1990, 3.

Praise, and *Exaltation* (Table 14). This discrepancy occurred for several reasons. First, marketing schedules demanded titles almost one year before they were to be released. Composing, selecting, editing, arranging, recording, and designing the layout of the periodicals took approximately one year to process. During the planning phase, editor Dennis Allen found that in researching the original title of *Celebrate* the CMD discovered that the name was already being used; for copyright reasons, they changed the name to *Celebrate Choral Music*. In September 1990, additional discussion among members of the editorial staff changed the title of *Alleluias* to *Exaltation*.

Changes in Format

In place of the magazine format, the new periodicals became a "nested" product; they had individual, removable anthems. Each anthem had its own pagination as in a typical octavo piece. For increased flexibility, Allen designed each anthem so that it could be three-hole punched and filed individually rather than by collection. In his opinion, this was more in keeping with the filing scheme of most church music libraries. The editor furnished the periodicals with a cover sheet containing an index of musical selections, then shrink-wrapped them for distribution. This packaging changed the whole appearance of the periodicals; they now looked like bound octavo music instead of magazines.

Table 14: Cover Designs For The New Periodicals:
Celebrate Choral Music, Contemporary Praise, and Exaltation

Farewell to *OPUS ONE* and *OPUS TWO* Welcome New Products



Beginning with the 10/90 issue, *Opus One* and *Opus Two* will be replaced! *Celebrate!*, *Contemporary Praise*, and *Alleluia* are three new choral publications for youth and adults (in addition to *Glory Songs*). The new feature of these choral products is that each one has individual, removable anthems. Each anthem can be three-hole punched and filed individually rather than by collection. This will provide you with maximum flexibility.

Also, rather than us "telling you" which kinds of music should be sung by your choirs, you can "tell us," by your selection, which kinds of music your choirs prefer to sing.

Celebrate! will contain music of a variety of styles and will have moderately simple voicing. This should fit the needs of junior high choirs, as well as those youth and adult choirs which need easier voicing.

Contemporary Praise will contain music in a contemporary style, and *Alleluia* will contain music in a traditional

style. Each can be used by youth, adults, or ensembles. You choose!

Opus One and *Opus Two* gave us many years of good music. We are confident our new choral products will fit your needs even better! Be sure to place your order for *Celebrate!*, *Contemporary Praise*, and *Alleluia* on the 10/90 Church Literature Order Form. Evaluate their place in your Music Ministry.

Note: Other new choral products for your consideration include: *Glory Songs* (same style music but in a new format—a pull-out literary section leaving the music bound in a more sturdy cover); *The Senior Musician* (same format as *Glory Songs* with articles and music written for the senior adult); *Worship* (for worship planners—a collection of calls to worship, responsive readings, prayer responses, benedictions, choral "tags," articles, choruses, and much more, to help enhance worship services).



July, August, September 1990

3

Editor Dennis Allen

The Sunday School Board's concept of youth choir periodicals obviously changed with the hiring of Dennis Allen. *Opus One* and *Opus Two* evolved into three new periodicals under the editorship of Allen. Prior to his arrival, he served as a minister of music and free-lance composer, but ironically had rarely used *Opus One* and *Opus Two* with his youth choir. In an interview, Allen explained that youth choirs were unique, and would not all fit into one style of music. Therefore he encouraged the production of new products that would contain a variety of musical styles for different age groups.¹²⁵ This claim was in direct contrast with the original purpose and goal of the first periodical, *The Youth Musician*, designed especially for youth choirs. *Celebrate Choral Music*, *Exaltation*, and *Contemporary Praise* were developed to increase salability to ministers of music trying to accommodate individual needs for their youth choirs. Allen stated, "Today what we really mean is sell because it is a business. They [the BSSB] have to sell music—that is monitored by how well it is meeting needs—based on how it sells!"¹²⁶

Allen says the "death" of *Opus One* and *Opus Two* could be attributed to him. He believed the literary portion of *Opus One* and *Opus Two* was no longer pertinent. The publications needed fresh, new, exciting ideas to meet demands of the purchasing public. The

¹²⁵Dennis Allen, interview by author, 11 March 1996.

¹²⁶*Ibid.*

design of these new periodicals was a radical change from that of *Opus One* and *Opus Two*. Titles, content, musical style and packaging were all different.

Philosophically, Allen stated that the Sunday School Board's purpose was consistent with his, which was to meet the needs of the minister of music. To meet that goal, he always asked himself the question, "Are we on track with what we are supposed to be doing?" In light of this continual self-critique, changing *Opus One* and *Opus Two* into three new periodicals with a new appearance and content was a radical move on Allen's part. With the creation of *Celebrate Choral Music*, *Exaltation*, and *Contemporary Praise*, he removed the literary portion of the periodical and no longer supplied a periodical specifically written only for youth choirs.

To address the questions at the beginning of this chapter, the changes in the periodicals were radical in content and appearance. Dennis Allen was trying to improve the publications so they would be more attractive in the market, thus more ministers of music would purchase the products. The actual philosophy of the BSSB did not change, they were still committed to serving needs, only the needs within the churches were changing.

Editor Don Schlosser

Since 1985, composer Don Schlosser has supplied music for these three periodicals. In January 1993, he was hired as music design editor specifically to select music and determine the layout for *Celebrate*

Choral Music, Contemporary Praise, Exaltation, and two other music periodicals for adults. Before assuming that position at the BSSB, he had served as minister of music at the Central Baptist Church in Winchester, Kentucky.¹²⁷ Schlosser's purpose for the magazines and recordings was to improve the quality of the products and make them more viable in the marketplace. Prior to his arrival, the periodicals were experiencing a slow decline in sales. In Schlosser's opinion, the reason for the decline was that ministers of music were not looking to a periodical publication for their choral music. They wanted to be able to order music "a la carte," direct from a supplier. There was no longer an interest in music sold in a magazine format. As Schlosser stated,

When we were the only show in town people could buy their music at a real savings. Now that the market has expanded, they don't shop like that. The public wants to buy single sheets—so how do we sell that in a magazine environment?¹²⁸

Schlosser discussed with the BSSB a plan for improving these products. In addition to changing the focus and content of the periodicals, he believed the board should refine the recordings so that accompaniment would, in Schlosser's words, "be raised to industry standard." Previously, recordings were done almost entirely on synthesizers. Schlosser hired studio musicians to record the music live. He believed improving recordings would heighten public appeal of the products.

¹²⁷Don Schlosser. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Nashville, TN, 8 March 1996.

¹²⁸*Ibid.*

Demonstration Recordings

As previously noted, in addition to designing periodicals, Schlosser produces the demonstration recordings for each of them. The production of the demonstration recordings on cassette tapes has changed drastically since Don Schlosser became music design editor. As mentioned before, since 1990 the tapes had been entirely produced on a synthesizer. Upon Schlosser's hiring, there was no one in position to do the production of tapes. Just before Schlosser came, the CMD hired composer David Danner on a contract basis for nine months to produce the recordings. During that time, Schlosser would be trained to do the production himself. Schlosser was to spend the first three months observing Danner produce the recordings, the second three months working with him on the project, and the last three months producing the recordings himself under Danner's supervision.

Three weeks into the project, David Danner suffered a massive heart attack and passed away. Due to this unfortunate and untimely death, Schlosser was left to carry out the monumental task of orchestrating and producing fifty-four musical compositions for publication. He had learned from Danner how to sequence the synthesized sounds, then "sweeten" or add live instruments on top of the track. The project was a success. Since then, with each new quarterly production, he has used less and less sequencing and more live players, thus raising the quality of the tapes to industry standard.

Another goal of Schlosser's was to introduce more cutting-edge musical styles. He wanted to include distinctive musical selections that

would insure success in the marketplace (Table 15). In discussing his selection of music, he states: "I look for new-age, Dixieland, spirituals, rock and roll, almost anything. I don't have to be cautious. I don't have to be tame. I try to be bold, and it has received a great deal of positive feedback."¹²⁹ Schlosser does have direct contact with local churches and ministers of music for input on selections and styles of music. Currently, once a month he holds a reading session with the editorial team along with two local ministers of music. Together, they read through numerous pieces that arrive in the CMD, then discuss what is and what is not worthy of publication. Two different ministers of music are asked to participate in the session for input regarding style preference and feasibility of the music.

Church Music Department Organization

Organization of the CMD has also changed since Don Schlosser became music design editor. When he assumed that position, all staff working on youth and adult products were housed in one unit—those working on the choral magazines. Staff members working on *The Church Musician*, *Pedalpoint* (a magazine for accompanists), and *Handbells*, were on one team. With this arrangement, it was difficult to keep abreast of happenings in the preschool/children's area or in Genevox. As stated in the Policy Manual,

¹²⁹Ibid.

Table 15: *Contemporary Praise Example* (October, 1994):
(SATB, *a cappella*) "All Ye Lands" by Ken Dosso

All Ye Lands

(SATB, *a cappella*)

Words and Music by
KEN DOSSO

(♩ = 146)
1st/4th time: BASSES
2nd/5th time: TB
3rd/6th time: SATB

SA

Know ye that the Lord He is God; Oh
Serve the Lord with glad - ness;

TB

Make a joy - ful noise to the Lord;

3

know ye that the Lord He is God; Oh
Serve the Lord Come be -

Make a joy - ful noise to the Lord.

5

know ye that the Lord He is God
fore His pres - ence with sing - ing,

Make a joy - ful noise to the Lord

7

1, 4 2, 5

all ye ye Now ev - 'ry - one, lands! Now ev - 'ry - one,
all ye ye lands! lands!

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Contemporary Praise — O/N/D 1994

Genevox is the Baptist Sunday School Board's sales classification for hymnbooks, songbooks, ensemble books, choral music, instrumental music, keyboard music, handbell music, resource products, and recordings (audio and video), designed for general trade as well as Southern Baptist Convention market.¹³⁰

Currently, all designers, or those involved in the creative process of deciding the content and how it is put together, now work together.

Schlosser states,

It is not necessarily better, just different. We have not done it long enough to know. When we were working on a single product, it seemed there was more ownership of that product. Now we all do design then shuffle it over to production.¹³¹

Now there is a working relationship between the other CMD publications and Genevox. This important change took place in October, 1994 when Mark Blankenship assumed the directorship of the CMD.

During his interview, Don Schlosser explained the relationship between Genevox and the CMD. Created to function as the trade publishing arm, Genevox has always been part of the BSSB. In past years, all publications of Broadman music as well as all of the magazines were produced by the same department. This caused trouble for the BSSB in marketplace competition against other trade publishers. The decision was made to take the trade part related to the industry, separate it from the CMD, then function under the name of Genevox.

¹³⁰"Policy Manual: Baptist Sunday School Board," Baptist Sunday School Board, Nashville Tennessee.

¹³¹Don Schlosser, interview by author, 8 March 1996.

Regarding copyright materials, the BSSB Policy Manual states that "Genevox Music Group copyrights materials under the following copyrights according to composer affiliation: Broadman Press (SESAC), Van Ness Press, Inc. (ASCAP), and McKinney Press, Inc. (BMI)."¹³² Collectively, they became the Church Music Department's trade publisher. Technically, Genevox was still owned by the BSSB, but not managed by the Board. Genevox did not follow the policies of the BSSB, but operated under their own schedule and budget. Therefore, the CMD produced all magazines and curriculum while Genevox supplied the remaining music publications. After experimenting with this system, the BSSB found this was not financially feasible.

A restructuring occurred, and the two entities were merged back together into the CMD in October 1994. Genevox would still function as a trade publisher, but in Schlosser's opinion, the BSSB felt they needed more control. Currently, CMD personnel and Genevox personnel all work in the same section of the CMD. Randy Smith, Director of Genevox, chooses and designs the products on the trade avenue, and Don Schlosser chooses and designs the products sold directly through church literature published by the BSSB. In other words, Genevox is the direct avenue to the public market and the BSSB is the direct avenue to the churches.

During his tenure, Schlosser has always felt his purpose for these periodicals was consistent with that of the Sunday School Boards'.

¹³²"Policy Manual: Baptist Sunday School Board," Baptist Sunday School Board, Nashville Tennessee.

Schlosser stated, "There has never been any confusion about our goals. We've been team players and want the periodicals to continue. We constantly ask ourselves if there is a future in marketing music in this form [like separate octavo music] and, if so, how we can best accomplish that task."¹³³

Content of *Celebrate Choral Music*

To accommodate youth and adult choirs that needed music with easier voicing, *Celebrate Choral Music* contained music in a variety of styles with moderately simple voicing. "Rejoice! Rejoice!" by Jimbo Stevens is an example of a lively, two-part song with easy voicing.¹³⁴ The first two pages of the piece are written in unison and the last two pages are in two parts, mainly in the interval of a sixth in parallel motion (Table 16).

Another selection featured in *Celebrate Choral Music* entitled "Come Unto Me" also employs relatively simple SAB voicing.¹³⁵ The song begins in unison then moves to a two-part section in the middle. In this section, soprano and alto parts are written parallel to the tenor and bass parts. Women sing the first verse; men sing the second, yet the harmonies are identical. The final section is voiced SAB with the

¹³³Don Schlosser, interview by author, 8 March 1996.

¹³⁴Jimbo Stevens. "Rejoice! Rejoice!" *Celebrate Choral Music*, 3, no. 2 (January, February, March 1993).

¹³⁵Ruth Elaine Schram. "Come Unto Me." *Celebrate Choral Music*, 1, no. 3 (April, May, June 1991).

Table 16: Musical Excerpt: *Celebrate Choral Music*, (January, 1993):
 "Rejoice! Rejoice!" by Jimbo Stevens

Rejoice! Rejoice!

(Two Part)

Words and Music by
 JIMBO STEVENS

Festively (♩ = 74)

SA *f*

Re - joice! Re - joice! The Sav - ior is ris - en.

TB *f*

7

Bring out the ban - ners, His prais - es sing. Re - joice! Re - joice! The

Synthesizer suggestions: Piano/Bell Synth/Bass/Drums/Strings

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women's parts moving mainly in thirds and the men's part stepwise using a range of six notes. The editor selected music written in two or three-part, with the exception of one piece, "Great Is the Lord" by Michael W. Smith, which was written "SACB."¹³⁶ If four parts (SATB) were indicated, either the tenor or bass part was optional.

Content of *Contemporary Praise*

As stated in the inside cover of the October 1990 issue of *Contemporary Praise*, this periodical contained "Choral music in a contemporary style for adult and youth choirs." One example of this style of music is found in "They Shall Soar Like Eagles" by Laura Manzo.¹³⁷ The piece begins with a simple, straightforward melodic line with a flowing accompaniment provided by piano and flute. Harmonic progressions are in basic I - IV- V movements, with seconds and ninths added to the chords. Major seventh chords are also common throughout the song. The form is ABA, with the first section beginning in unison, then breaking into two parts in the B section and finally returning to A (Table 17).

A second example is found in a song by Joseph Martin entitled "I Will Give Thanks."¹³⁸ In contrast to the slow tempo of Manzo's

¹³⁶Michael W. Smith. "Great Is the Lord" *Celebrate Choral Music*, 2, no. 2 (January, February, March 1992).

¹³⁷Laura Manzo. "They Shall Soar Like Eagles." *Contemporary Praise* 2, no. 4 (July, August, September 1992).

¹³⁸Joseph M. Martin. "I Will Give Thanks." *Contemporary Praise* 2, no. 1 (October, November, December 1991).

Table 17: Musical Excerpt: *Contemporary Praise* (July, 1992):
"They Shall Soar Like Eagles" by Laura Manzo

They Shall Soar Like Eagles

(Two Part, opt. Flute*)

Based on Isaiah 40:29-31

Words and Music by
LAURA MANZO

Flowing (♩ ≈ 88)

The musical score is written for a piano and a two-part vocal or instrumental ensemble. It begins with a piano introduction marked *Flowing* (♩ ≈ 88) and *mf*. The piano part features a continuous eighth-note accompaniment in the right hand and a more active line in the left hand. The vocal parts enter at measure 4 with the lyrics "They shall soar like ea - gles." The melody is simple and soaring. The score continues with the lyrics "rise up and soar like ea - gles. They who" across measures 7 and 8. The piano accompaniment continues throughout, with a *simile* marking in the first system.

mf

simile

UNISON *mf*

They shall soar like ea - gles.

rise up and soar like ea - gles. They who

*Obligato may be played by any C treble instrument.

Synthesizer suggestions: Piano/Bass/ Flute/Strings

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Contemporary Praise — J/A/S 1992

composition, this piece is lively and rhythmic (Table 18). The accompaniment begins with a pulsating left hand eighth note pattern with the right hand harmony using open fifths. The syncopated melodic line is built over repeated tonic notes in the bass with several occurrences of changing meter throughout. A contrasting middle section changes the accompaniment to a flowing eighth note pattern for the left hand with chords in the right hand reinforcing the melody line.

Content of *Exaltation*

Exaltation contained music written in a more traditional style, intended for use by youth choirs, adult choirs, and ensembles. A good example of a song in traditional style is found in an English Folk Song arranged by Stan Pethel. The accompaniment has a running sixteenth note pattern in the right hand and sequences the melody line in the first three measures. Under the title of "Brother James' Air," the song has a text based on Psalm 23.¹³⁹ The piece begins with sopranos and altos singing the melody in unison followed by the basses and tenors echoing the second part of the verse in unison. A brief four-part chorus ends the first verse with a piano interlude almost identical to the opening measures that repeats back to the second verse. Phrases that end each verse and chorus have familiar 4-3 suspensions in typical Bach invention style (Table 19).

¹³⁹Stan Pethel. "Brother James' Air." *Exaltation* 1, no. 3 (April, May, June 1991).

Table 18: Musical Excerpt: *Contemporary Praise* (October, 1991):
"I Will Give Thanks" by Joseph M. Martin

I Will Give Thanks

(SATB)

Words and Music by
JOSEPH M. MARTIN

With jubilation

mp

5

UNISON

mp

I will give thanks to the Lord with all my heart:

11

I will pro-claim all His won-ders.

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Contemporary Praise — O/N/D 1991

Table 19: Musical Excerpt: *Exaltation* (April, 1991):
"Brother James Air" by Stan Pethel

Brother James' Air

Based on Psalm 23

(SATB)

English Folk Song

Arranged by Stan Pethel

Moderately (♩ = 84)

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The tempo is marked as Moderately with a quarter note equal to 84 beats per minute.

Measures 4-6. The vocal entry for Soprano and Alto (SA) is marked *mf* and is in unison. The lyrics are: "1. The (2. Though)". The piano accompaniment continues with the same eighth-note pattern.

Measures 7-9. The vocal entry for Tenor and Bass (TB) is marked *mf*. The lyrics are: "Lord's my Shep - herd, I'll not want; He makes me down to I should walk through val - ley dark, I have no need to". The piano accompaniment continues with the same eighth-note pattern.

Measures 10-12. The vocal entry for Tenor and Bass (TB) is marked *mf*. The lyrics are: "lie: fear, In His pas - tures green, He lead - eth me the rod and staff will com - fort me, the my". The piano accompaniment continues with the same eighth-note pattern.

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EXALTATION — A/M/J 1991

The cover design of these three periodicals have remained the same since their inception in 1990, though different colors have been used each quarter. Editors and costs of these three periodicals also remained the same (Tables 20 and 21).

Developments for the Future

Looking ahead, the design of *Contemporary Praise* and *Exaltation* faces change. The format of *Celebrate Choral Music* will remain the same. In an interview, Schlosser explained that he will no longer select the music for *Contemporary Praise* and *Exaltation*. He will be merging Genevox music with the magazines.¹⁴⁰ Rather than Randy Smith choosing music for Genevox and Don Schlosser choosing for the magazines, Smith will choose eight anthems to produce for the trade arena. Schlosser will divide those eight anthems into two groups. Four of the more contemporary pieces will be shrink-wrapped together with a cover sheet and labeled *Contemporary Praise*. The remaining four more traditional pieces will be shrink-wrapped together with a cover sheet and labeled *Exaltation*. By using the same music with two different marketing strategies, the CMD will save production dollars. Schlosser believes this move will also improve the quality of the music in the magazines, thus attracting better writers. Hopefully this will train current buyers to look for quality music in the magazines, instead of merely relying on a single publisher. The BSSB

¹⁴⁰Ibid.

**Table 20: *Celebrate Choral Music, Contemporary Praise*
and *Exaltation* Editors from 1990-1995**

Date	Church Music Department Director	Editor(s)	Assistant Editor(s)
Oct-90	Wesley L. Forbis	Dennis Allen, Design Editor	Crystal Waters Mangrum and Connie Powell, Assistant Editors
Jul-92	Wesley L. Forbis	Dennis Allen, Music Design Editor and Crystal Waters Mangrum, Music Editor	Connie Powell, Assistant Editor
Oct-92	Wesley L. Forbis	None	Connie Powell, Assistant Editor
Oct-93	Wesley L. Forbis	Don Schlosser, Music Design Editor	Connie Powell, Assistant Editor
Jul-94	Wesley L. Forbis	Don Schlosser, Music Design Editor	Susie Collier and Kathy Allen, Manuscript Assistants
Oct-94	None	Don Schlosser, Music Design Editor	Susie Collier and Kathy Allen, Manuscript Assistants
Jan-95 to present	Mark Blankenship, Director: Music Department of Church Leadership Services Division	Don Schlosser, Music Design Editor	Susie Collier and Kathy Allen, Manuscript Assistants

Table 21: *Celebrate Choral Music, Contemporary Praise, and Exaltation* Cost from 1990-1995

Date	One Year Subscription	Two Year Subscription	Three Year Subscription
Oct-90	\$7.50	\$14.75	\$20.50
Apr-91	\$7.10	\$14.00	\$20.90
Apr-93	\$8.50	\$16.70	\$24.90
Oct-93	\$8.90	\$17.50	\$26.10
Apr-94	\$10.20	\$19.80	\$29.40
Jul-95	\$13.25	\$25.50	\$37.50

will experience an increase in revenue when music can be sold directly to the public rather than through the trade arena.

In Schlosser's opinion, the CMD is removing itself from the magazine market. He says, "Decline in sales is a direct reflection that the past marketing strategy has not been the best way to supply this music to our churches, and improving marketing strategies is my goal."¹⁴¹

According to Schlosser, the basic philosophy of the BSSB and the CMD has not changed. Their main goal is still to serve the needs of the churches. By constantly revising and changing the content and appearance of these publications, they are remaining in contact with and are attentive to what the public (in this case, churches) wants.

Summarizing a philosophy of the CMD through the years,

¹⁴¹Ibid.

current director of the CMD Mark Blankenship describes the philosophy as "people looking at the department saying, 'tell us what to do.'" The CMD has helped music ministries to organize and to grow. Some have grown so much they do not need the Board anymore."¹⁴² In his opinion, current feedback from churches shows that the Sunday School Board's idea of what is needed does not coincide with what churches need. The whole projection of our editors and managers now is for the products to be both need-based and want-based. Over twenty-five thousand churches still want support from the BSSB. The CMD tries to meet all needs—even those of large churches with fifteen people on the music staff who do not always require CMD services, but still want the BSSB to be a supplier for occasional music and curriculum needs. Blankenship believes that the new plans for 1996 allow the use of the same materials in two delivery systems. "We are supplying it in a formula that is want-based. . . . what is in the periodical is what we are releasing to the trade in the single anthem area. We're trying to accommodate both areas."¹⁴³

¹⁴²Mark Blankenship. Interview by author, Taped telephone conversation, Oklahoma City, OK, to Nashville, TN, 14 March 1996.

¹⁴³Ibid.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The general purposes of the CMD have remained constant throughout the publication history of its youth periodicals: to develop a program of church music, publish products, and provide consultant service to Southern Baptist churches, associations, and state conventions with the intent to establish, administer, enlarge, and improve youth music ministries. Operationally, those purposes led to the development of specific youth music periodicals in three distinct periods of publication history: 1966-70; 1970-90; and 1990-95. These periods represent changes in journal appearance, format, content, and editorship.

This study began with a brief summary of the CMD's organization in 1941 and of the events that influenced decisions to produce a periodical written specifically for youth. Prior to the publication of *The Youth Musician* in 1966, the CMD had no periodical designed specifically for youth choirs. *The Church Musician* supplied limited guidance materials for youth choir leaders, but nothing for individual choir members. *The Youth Musician* was the first periodical under CMD management that contained materials for youth choir

leaders, and inspirational articles, instructional articles, and music for youth choir members.

After four years of publication, *The Youth Musician* editors realized they needed to expand the periodical to address differences in vocal capabilities cross a much wider age range in youth choirs. Therefore, in 1970, CMD editors divided *The Youth Musician* into two periodicals, *Opus One* and *Opus Two*, in an effort to satisfy a perceived need for more age-appropriate materials. Similar to *The Youth Musician*, both periodicals contained literary, instructional, and musical sections. Literary articles focused on personal and spiritual growth, and instructional articles focused on vocal technique, musical knowledge, and music theory. *Opus One* provided music written in an appropriate vocal range for junior high choirs. Similarly, *Opus Two* provided age-appropriate material and music for senior high choirs.

A radical change occurred in 1990. The CMD editors replaced *Opus One* and *Opus Two* with three new periodicals: *Contemporary Praise*, *Celebrate Choral Music*, and *Exaltation*. These periodicals provided music in octavo form, a change from the music format and articles of the earlier periodicals. No one publication was specifically designed for youth choirs. *Celebrate Choral Music* contained a variety of choral music in different styles appropriate for youth and adult choirs, arranged for limited voicing. *Contemporary Praise* and *Exaltation* were intended for youth and adult choirs as well, but voicing was not limited, and each contained choral music in contemporary or traditional styles, respectively. All three periodicals contained four to

six musical selections that were no longer bound individually but were "nested" among other materials. Each selection could be removed and used as a separate choral piece.

The editors made these 1990 changes because they realized the BSSB was not the only music publisher for youth choirs, and they wanted to maintain a viable place in the market. Over the twenty-four years of CMD youth periodicals, congregational tastes in music changed. The traditional hymn arrangements by such noted Baptist composers as McKinney, Converse, Crosby, and Bliss were no longer in favor. Youth responded to music that reflected contemporary popular styles instead. In like manner, the editors, who were the individuals who monitored evolving changes in musical taste, found that local choir directors, in an effort to use their budgets wisely, wanted to preview music before purchasing it. As past editor Bill Leach observed:

Buying tastes have changed over the past twenty years. It seems many directors want to see the materials before they buy. This has particularly impacted the way the youth and adult music materials are developed, packaged and promoted by most publishers, especially the BSSB.¹⁴⁴

The following list of persons contains past editors and other CMD staff members with which the author conducted interviews for information regarding youth choir materials: Dennis Allen, Mark Blankenship, R.B. Easterling, Wesley Forbis, James Hawkins, Daniel B. Johnson, Bill F. Leach, Kathy McManus, Elwyn C. Raymer, William J. Reynolds, Don Schlosser, and Terry York. Archival resources consulted

¹⁴⁴Leach, interview by author, 9 May 1997.

for historical purposes include all past issues of *The Church Musician*, *The Youth Musician*, *Opus One*, *Opus Two*, *Celebrate Choral Music*, *Contemporary Praise*, and *Exaltation*.

Conclusions

Beginning in 1966 the CMD of the BSSB met the challenge of creating and publishing periodicals specifically for youth choirs. At the time, the CMD had a difficult and often conflicting challenge. Since its materials must conform to the theological teachings of the Baptist faith as expressed in the publication guidelines of the BSSB, the music editors had to select and arrange music that reflected the hymn traditions of the church. This meant finding composers and editors who could arrange the traditional hymns for the vocal limitations of young singers. At the same time, they had to market their materials to the congregations whose musical tastes became ever more secular during the thirty year history of youth periodicals. This meant that the inherently conservative musical styles of the church had to adapt or accommodate congregational interest in popular music styles, styles that seemed inimical to the hymn tradition.

Other denominations as well as independent publishers also produced music for congregations that competed in the market place with the materials the CMD produced. This friction between tradition and innovation, between conservative religious musical styles and secular music ones, and between denominational publications and the competing materials in the market place were the spurs that continually

goaded the musical editors to change the youth periodicals. The parade of editors, composers, and arrangers illustrate the evolving priorities that editors-in-chief imposed in their effort to remain a periodical that was, in every way, a vital expression of religious faith.

The staff and personnel involved in composing, arranging, producing and editing the CMD youth periodicals all claimed to share a common purpose: to serve ministers of music in local churches by supplying age-appropriate materials for youth choirs. Interestingly, this common purpose was more a fluid goal than a fixed objective. Rarely in any conversation with the persons who were part of the editorial staff of the periodicals did anyone state clearly what musical standards "age-appropriate" materials might embody. Rather, the editors worked on instinct, reacting to criticisms that came to the editorial office from practicing youth choir directors and adding to the staff as editors or composers those individuals whose reputations for leadership emerged in local congregations in and around Nashville and the Southeast. Musical style, therefore, was never fixed.

In retrospect, the materials appear consistent in their efforts to embody the musical heritage of the SBC in arrangements that would be attractive and vocally accessible. Yet, an arrangement of a hymn by McKinney in 1966 is very different from the rock/pop arrangements of praise choruses in the 1990s. No policy statement ever addressed issues of this sort. Rather, editors worked solely "in faith." They were hired primarily because their work prior to joining the periodical musical staff clearly spoke emotionally and spiritually to the values the BSSB

felt appropriate for publications bearing the SBC association stamp. The editors were given free reign to hire assistants, composers, and arrangers as they saw fit. Most moved on after a year or two of work not because they failed to meet BSSB expectations, but because, they felt that their contribution to the periodical had peaked. This continual change of leadership reflects the self awareness of the editors in responding to the chameleon tastes of practicing choir directors rather than the failure of the periodical to meet subscription levels.

Clearly, editors of *The Youth Musician*, *Opus One*, and *Opus Two* wanted the periodicals to provide teaching tools as well as to supply music for youth choirs. For example, the articles instructing basic musicianship, basic hymnology, techniques for better vocal production, and composer profiles were all important parts of cultivating membership and musicianship in youth choirs. The editors sponsored summer camps that allowed local directors to have input into the selection and arrangement of music for future issues and encouraged student members to write for the magazines.

Perhaps nothing illustrates the mentality of the CMD editors more than the problems of marketing. *The Youth Musician* editors merely subdivided their initial publication rather than jettison it for other forms of musical communication with denominational churches. A periodical is a hard item to kill when it has captive subscribers, however minimal, and it bears moral authority as well. *The Youth Musician* and its spin-offs, *Opus One*, *Opus Two*, *Celebrate Choral Music*, *Exaltation*, and *Contemporary Praise* all had loyal subscriber lists

by dint of being the musical arms of the BSSB. The periodicals' association with the most powerful agency of the SBC lent an air of orthodoxy to whatever contents appeared in their pages. Yet, it would be unfair to imply that the editors allowed this marketing advantage to make them complacent. It is true that as the '70s and '80s passed, independent publishers throughout the South also began marketing music to church youth groups. The music that was becoming available through publishers was not in competition with BSSB materials because there was no other music "periodical" available at that time. Yet, the rapid turn-over of editors and arrangers attests to efforts to keep the periodical "relevant" to the needs of congregational choirs. Offering recordings of the works printed in the issues is a good example of one effort to make the music more attractive. A local choir director could hear the work while looking at the score. This simplified the task for all directors and was an essential marketing aid in those congregations where the choir director lacked the musical skills to "hear" the work by reading the score or to perform the work in keyboard reduction.

Yet, the editorial effort to respond to congregational expectations has not been met by universal support. A number of leaders in the denomination question the future of church music generally and decry efforts to placate public taste. In 1993 Donald P. Hustad published a book entitled *Jubilate II: Church Music in Worship and Renewal*, in which he discussed the relationship of the church to contemporary American culture. In the chapter, "Worship/Music Revolution in the Late 20th Century," he suggests that:

This is an age of individualism and narcissism. Persons typically assume the responsibility to declare what is truth and what is valued in every area of life, including theology and art, without regard for the opinion of "experts," either historic or contemporary.

This is an age of consumerism. . . generally the choice will be for instant (rather than delayed) gratification of desires that are judged to be real needs.

This is an age of electronics, of computers, television, videos, and high-powered sound systems. Many folks seem to expect that electronic science will be the "savior," of culture, of business, of the church, and, in fact, of all humanity.

This is a world in which the prevailing popular music has, over a period of thirty years, become increasingly primitive. Rock music is at least the symbol of protest and rebellion (if not much worse), so society has been dominated by individuals who determine our culture by reaction. As one result, today's culture exhibits a general decline in musicality, as shown in the spectatorism that is the typical response to over-powering professional performance, and a disinterest in music education, both in public schools and in the church.¹⁴⁵

Parents of teenagers today were born in the "baby boomer" era (between the late '40s to early '60s.) Note what Hustad says about this generation of adults:

Many baby boomers don't like traditional hymns, which should be replaced by worship choruses. They don't like choral music, so choirs should be disbanded for regular worship and possibly used only in connection with a visual presentation, like a musical drama or a "singing Christmas tree." This crowd doesn't like organs, which should be replaced by modern synthesizers, guitars, drums, and other orchestral instruments. In addition to Praise and Worship music, this group prefers solo vocal performances in modern styles, from Contemporary Christian to rock.¹⁴⁶

¹⁴⁵Donald P. Hustad. *Jubilate II: Church Music in Worship and Renewal*. Carol Stream, IL: Hope Publishing Company, 1993, 280-1.

¹⁴⁶*Ibid.*, 301-2.

Some Southern Baptist church music leaders concur with Hustad. At a recent conference, Dr. Louis Ball, chair of the music department at Carson-Newman College, stated, "A marketing approach to church in general has brought a new dimension to worship services."¹⁴⁷ In analyzing the current state of church music, Ball referred to a collection of eight monographs published at Carson-Newman College as a volume entitled "On the State of Church Music." One of the eight contributors was Harold Best, Dean of the Conservatory of Music at Wheaton College. Here is a short list of his "prophecies " for what lies ahead:

1. In the arts, there will be a continued preference for immediacy, brevity, repetition, and simplicity.
2. Music will continue to be so all pervasive, that it will essentially become absent.
3. America will continue to lose its natural singing voice.
4. Music technology will continue unabated.
5. In liturgical practice, banners, vestments, activities, prayers, and other changes tidy up evangelical services, there will be a move to an ecclesiastical Sesame Street—every moment abuzz.¹⁴⁸

¹⁴⁷Music, David. "Responding to Current Trends in Church Music." *Southern Baptist Church Music Conference Proceedings*, June, 1993, 51.

¹⁴⁸*Ibid.*, 52.

The Baptist Controversy

An additional factor affecting the CMD's ability to respond to denominational imperatives is the continued conflict and reorganization within the SBC, itself. In Houston, Texas on June 13, 1979 a conservative fundamentalist faction of the SBC began systematically, its goal to challenge the more liberal or moderate Baptist constituency. Houston Appeals Court Judge Paul Pressler and Criswell Center for Biblical Studies President, Paige Patterson, were the orchestrators of the fundamentalist take over of the convention. Pressler and Patterson worked to elect their preferred candidate as president of the convention.¹⁴⁹ Since the president of the convention appoints the Committee on Committees which nominates the Committee on Boards which, in turn, nominates the board of trustees of all the agencies of the convention, Pressler and Patterson felt the presidency was key to efforts to align the SBC with their more fundamental goals for worship. Pressler and Patterson were successful with the election of conservative fundamentalist, Adrian Rogers, pastor of Bellevue Baptist Church in Memphis, TN as convention president.¹⁵⁰

Perhaps the last cooperative effort of fundamentalists and moderates was the publication of the 1991 Baptist Hymnal, a

¹⁴⁹Grady C. Cothen. *What Happened to the Southern Baptist Convention? A Memoir of the Controversy*. Macon: Smyth & Helwys Publishing, 1993, 13-16.

¹⁵⁰*Ibid.*, 5-7.

compromise in musical taste and theology. It contains some of the great hymns of the Baptist faith along with contemporary praise choruses, and has been accepted by churches on both sides of the controversy. The hymnal is a monument to the fact that this controversy exists between the pastors and theologians of the SBC. Musicians and pastors alike combined to provide a broad gate of theological perspectives to transcend the controversy and provide a needed tool for all Baptist churches to use in worship.

When asked his opinion concerning the controversy and its effect on youth choir music, Dr. William J. Reynolds, Director of the Church Music Department from January 1972 through June 1980 and Professor of Church Music at Southwestern Baptist Theological Seminary in Fort Worth, Texas, stated:

The decline of youth choir music has nothing to do with the controversy but everything to do with Generation X and the music publishers cashing in on them. The chorus singing and the incorporation of electronic keyboards have both contributed to the downfall of youth music.¹⁵¹

Yet, he too recognizes a shift in the activity and strength of youth choirs. In continuing discussion with Dr. Reynolds about youth choir growth in the late 1960's and 1970's, he stated, "It was phenomenal. When the youth musical *Good News* (compiled by Bob Oldenburg) was published, youth choir became a big thing."¹⁵² Although successful in increasing the number of students involved in youth choir, in Reynold's opinion,

¹⁵¹Reynolds, interview by author, 15 January 1996.

¹⁵²Ibid.

"Fine choral art as I know it dissipated with that musical (*Good News*)."¹⁵³

This study has revealed that a general opinion is held by many ministers of music and leaders of youth choirs. This opinion suggests that publishers and recording companies have brought about the demise of youth choral music singing. Many of the contemporary Christian artists use poor vocal technique, and often the lyrics are theologically bankrupt. As noted earlier, publishing profitable material is a goal of the CMD (that is, to publish what churches will buy.)

The CMD is caught in a controversy. To some this controversy may contribute to this downward trend of poor music and musicianship in order to keep up with the market. This is best explained by Dr. Reynolds as he expounds on the ever increasing influence music publishers are having on youth choirs:

We have fought off publishers and publishers' representatives that come in with jingly type of music for youth choirs. . . a type of music that will sell to the masses. The impact of chorus singing is a publisher factor—wanting to sell books and records. This has nothing to do with convention headquarters in Nashville or any other organization in the convention.

We are fighting off the contemporary Christian artists who want to come to local churches and sing. The church pays the utility bills and then gives them a forum to perform. The church takes up a love offering which can give them three, five, or even ten thousand dollars for one night. They want to tell you how great these songs are and have you buy their CD's and music. This is not a denominational effort. It is not coming from the Methodists, Baptists, or Assemblies of God. This is coming from

¹⁵³Ibid.

individuals and publishers who are making a fortune today in church music.¹⁵⁴

In the same vein, Dr. Wesley Forbis, who served as the director of the CMD from July 1981 to September 1994, also agrees that *Good News* was a major influence on the growth of youth choirs and comments,

This musical gave youth a chance to sing with guitars and drums in a church setting. I used it too; but I did not stop doing the other music. When churches saw their place filled with youth singing, some opted to do only that and stopped any other kind of literature. The trend was to pack the church, entertain them, and make them go away feeling good. It's kind of an ultra-simple approach, but I think that's what has happened.¹⁵⁵

Forbis believes that good youth choirs still exist (choirs who sing varied literature, including music in a contemporary style) and that ministers of music must continue to teach choirs how to sing and expose them to all types of literature. During his tenure as music editor, he asserted that the CMD was flexible, moving with the needs of the time and the churches. Current editors are keenly aware of the various styles and types of music that are selling in the marketplace. In an interview Forbis stated that "it seems that publishers are setting the course for church music, not the ministers of music or pastors."¹⁵⁶

In considering current trends in worship music, cultural effects, publishing and marketing issues, and the state of youth choirs today it is difficult to predict the future of youth choir materials in Southern

¹⁵⁴Ibid.

¹⁵⁵Ibid.

¹⁵⁶Wesley Forbis. Interview by author. Tape recording, Nashville, 9 April 1994.

Baptist churches. A 1990 issue of *The Baptist Standard* featured an article entitled "Youth Choir Decline May Soon Level Off." In discussing the future of youth choir enrollment, Jim Hawkins, the Youth/Adult Consultant of the CMD, was quoted as saying,

The enrollment trend has followed the youth population of the United States. . . with fewer youth and greater numbers of adults and senior adults. But today's conditions, and those for the foreseeable future, do not provide encouragement for better times ahead even when more youth will be in the general population.¹⁵⁷

He refers to the rise in enrollment figures in the late 1960's concurrent with the publication of the youth musical *Good News*. Figures plateaued after five years, then began to plunge in 1977 (Table 22).

Hawkins continued by discussing cultural factors that affect youth choir involvement, like extra-curricular school activities now commonly held on Sunday and the tendency of youth to encumber themselves with jobs to pay for cars and clothes. Those youth who are in church find many more programs and ministry activities competing with choir. He wrote, "We Baptists have opened our eyes to the broader ministry to youth. Youth choir was the youth ministry of the 60's and 70's."¹⁵⁸ Youth choir leaders and ministers of youth are working to meet specialized needs, and not all youth will have the

¹⁵⁷Charles Willis. "Youth Choir Decline May Soon Level Off." *The Baptist Standard* February 14, 1990, 10.

¹⁵⁸*Ibid.*

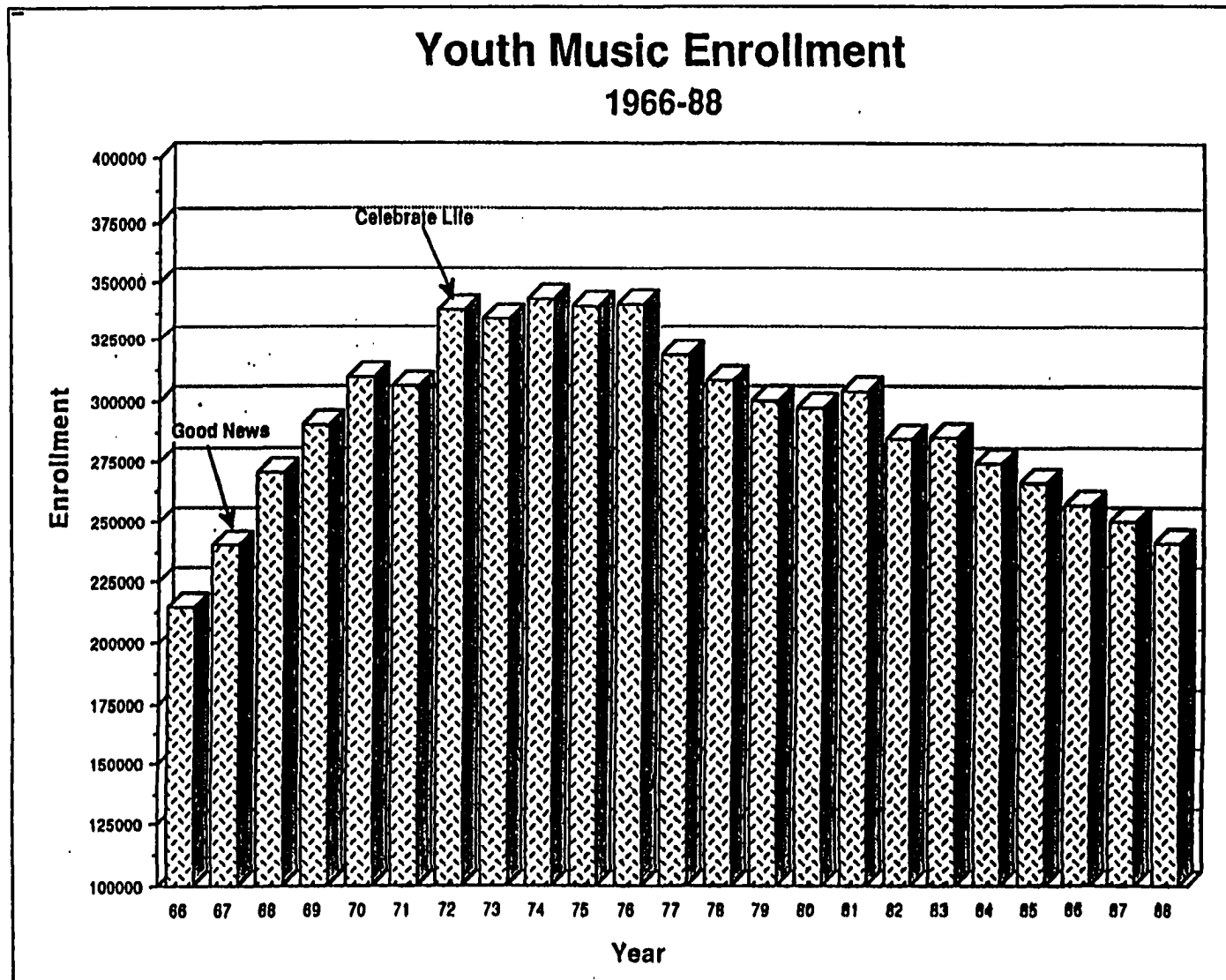


Table 22: Youth Music Enrollment 1966-88

time or interest to participate in youth choir. But, Hawkins believes that ". . . we must be ready to minister fully to the youth that are challenged by the excellence demanded in youth choir. In choir, one learns to give of oneself in service."¹⁵⁹

Current publications for youth choirs supply the needed musical resources for youth choirs to sing. However, since 1990, the periodicals have dropped all the literary content used to "educate" young singers in various areas of music and ministry. Music education, music history, vocal technique, spiritual growth, hymnology, etc., must now be supplied by the conductor of the youth choir. Youth choirs do not continue in the intense focus on curriculum as set forth by their training in children's choirs. In her dissertation regarding children's choir curriculum, Susan Messer noted:

The children's choir curricula has evolved throughout the years from a few chapters in a general church music text to numerous texts, periodicals, and supplementary materials for the different age group choirs. Curricula objectives have evolved from an orientation into the mechanics of music reading to the development of musical understandings through a systematized sequence of musical and spiritual concepts.¹⁶⁰

Prior to 1990, youth choir periodicals contained a literary section with helpful articles and resources to teach both musical and spiritual concepts. Currently, only music is supplied by the CMD. Ministers of

¹⁵⁹Ibid.

¹⁶⁰Susan Kitts Messer. "The Southern Baptist Children's Choir Curricula from 1941 through 1985 and Influences of Major Music Education Trends Upon the Curricula." Ph.D. dissertation, Louisiana State University and Agricultural and Mechanical College, 1988.

music should be keenly aware of the music and literary articles that have been written for youth choirs in the past thirty years. Contained therein is a wealth of information and music of varied quality specifically composed for young voices. Many church music libraries have these materials available to them.

In order to plan for the future of youth choirs, we must continue to look at what has been written in the past. The youth choir publications of the CMD have provided over 1,480 music selections of youth choir music. In addition to this music, there have been over 1,000 literary articles published addressing many different musical, spiritual, and cultural concerns for youth. (For a complete chronicle of the music and literary articles available to youth choir leaders see Appendices GG and HH).

The twenty-first century will hold a challenge for youth choir leaders to continue educating youth choir members in the elements needed to produce good choral singing and to encourage youth to commit themselves to that task. Given the instant availability of all types of published music, it is possible for the church musician to train choir members in a wide variety of music literature. One must be discriminating in selecting music that fosters interest and involvement, yet has musical integrity and represents standard sacred choral music that enhances musical learning.

Recommendations

In her dissertation, Susan Messer suggested the need for further study of curriculum development of young preschool and adult church music materials published by the CMD of the BSSB. Neither of these areas has been researched.¹⁶¹ Like Messer, this author discovered the significant contributions of many church musicians to the development of the Southern Baptist church music program. The contributions of several of these musicians and educators have yet to be studied and formed into research projects.

As far as the continued efforts of youth choir materials to provide a strong resource for musical training, this author recommends that the CMD consider including either a music education literary section in the current publications or providing a separate music education publication available for youth choirs. Music ministry programs need to continue the musical development of students when these students "graduate" from elementary school age choir.

In conclusion, after researching the history of periodicals written for youth choirs over the past thirty years, two observations need to be restated for those who are in leadership positions of youth choirs. First, since 1990, when the most radical changes occurred in the periodicals for youth choir, there has been a departure from the original purpose of these periodicals, that is, to be publications specifically designed for youth choirs. They are now written to include a wider age range (for youth and adults) and no longer contain literary articles for the purpose

¹⁶¹Ibid., 251.

of promoting and encouraging musical and spiritual growth. Secondly, the reason for this departure is not that the CMD has changed its goal of meeting the needs of the minister of music in the local church, but that the CMD has changed the focus of these periodicals to accommodate the current trends of Southern Baptist music programs.

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APPENDIX A
Examples from Policy Manual: Baptist Sunday School Board



POLICY

Effective Date	Page	Number
10-1-92	1 of 6	614

Subject: SALES CLASSIFICATIONS AND PRODUCT LINES

Purpose: To identify product lines and market channels for Board sales classifications.

Policy:

NOTE:

1. This policy applies to products in other languages as well as to those in English.

I. BROADMAN

1. Broadman is the Board's sales classification for books, supplies, video/audiovisuals, and computer systems designed for the Southern Baptist as well as the general religious trade market. Each item must meet one of the following product line requirements:
 - (1) Broadman Video/Audiovisuals - Video tapes, films, filmstrips, audio tapes, and other related audio/video type of products (except music, computer software, and audio/video equipment) which reinforce the worship, education, ministry, and proclamation and witness functions of a church; provide leadership training and instruction in methods and procedures for church organizations and activities; or contribute to the enrichment or spiritual growth of individuals.
 - (2) Broadman Books - Serve the total Christian community while meeting the needs and interests of Southern Baptists. These books present varied viewpoints on a wide variety of subjects such as: helping non-Christians come to know Christ as Lord and Savior, leading Christians to share the gospel, growing and developing families, providing academic study that is ministry focused, communicating Christian principles and their application to current life needs, equipping laypersons and ministers, and helping readers interpret the Bible and apply its truth to daily life. However, they are not designed distinctively for Southern Baptist church organizations.
 - (3) Broadman Supplies - Worship, educational, recreational, promotional, or administrative products which support or supplement the program of a church or institution and/or contribute to the enrichment or spiritual growth of individuals.
2. Market Channels:
 - (1) Broadman products are sold to or through jobbers and wholesalers, Baptist Book Stores, trade accounts, book and record clubs, public and school libraries, church libraries, government purchasing agencies, direct distributors, computer stores, and direct to the consumer.

Replaces 614 dated 7-1-88

Reference 606, 620, 643, 6012, 6018, 6023, 6241



3. All products in the Broadman classification carry a Broadman Press copyright line.

II. CHURCH INFORMATION SYSTEM (CIS)

1. Reinforces the administrative, education, ministry, proclamation and witness, or worship function of a church with other vendor hardware, CIS and approved other vendor software, customer training, customer support, consultation with customers, and computer supplies.
2. Market Channels:
 - (1) CIS products are sold by CIS sales consultants, value added resellers (VAR), Baptist Book Stores, and other trade outlets to churches, church libraries, associations, state conventions, and direct to the consumer.
3. All products in the CIS classification carry the Sunday School Board of the Southern Baptist Convention copyright line.

III. CHURCH LITERATURE

1. Church Literature is the Board's sales classification for dated curriculum and other dated church program related products. All Church Literature products must be published at least four times each year. There are three product lines in this sales classification:
 - (1) Periodicals - All dated, magazine-type products published on an ongoing and regular basis: weekly, monthly, bimonthly, or quarterly.
 - (2) Resource Materials - Dated kits, picture sets, and video/audiovisuals for use with dated periodicals.
 - (3) Bulletins - Baptist Bulletin Service, and dated bulletins for program support.
2. Market Channels - Church Literature products may be ordered by calling the Board's Customer Service Center - Retail, by mail, at a Baptist Book Store, or by computer. Periodicals are sold only directly to the buyer except as approved by the vice-president, Church Growth and Programs and Trade and Retail Markets.
3. All Church Literature products carry the Sunday School Board of the Southern Baptist Convention copyright line.



IV. CONVENTION PRESS

1. Convention Press is the Board's sales classification for undated and special emphasis products designed specifically and distinctively for use in the programs and curriculums of Southern Baptist churches. The following product lines are included:

- (1) Books - Undated books for leaders and members include church study course textbooks, Vacation Bible School books, workbooks, plan books, administrative products, teaching guides, etc.
- (2) Other Resources - Undated non-book products related to Southern Baptist curriculum or programs. Examples include: Equipping center modules, kits, picture sets, flip charts, video/audiovisuals, thematic bulletins, posters, Vacation Bible School resources, stewardship lessons, evangelism lessons, etc.
- (3) Supplies - Products relating specifically to and supporting programs and curriculum of Southern Baptist churches.
- (4) Baptist Hymnals - Various editions and colors of the Baptist Hymnal and any other hymnals/songbooks designed specifically and distinctively for use in Southern Baptist churches.
- (5) Program Support Products - Low budget, low-priced products such as promotional posters, bulletins, leaflets on the duties of organizational officers, committee guides, organizational guidelines, article reprints, tracts, and counseling helps. (Program support products carry a zero discount and may be sold only direct to the customer.)

NOTE: Annually Recurring Products - These include products from books and other resource product lines which are produced annually, regardless of the life of the product. Products approved to be annually recurring are listed in Standard Procedure 6028, Attachment A. These products include annual plan books, Vacation Bible School curriculum, January Bible Study, the annual Baptist Doctrine Study book, Christian Home Emphasis, etc.

2. Market Channels - Convention Press products are sold through Baptist Book Stores, trade accounts, and direct to consumers, with the exception of program support products and designated other products which are sold only direct to consumers. Program support products may be listed on the undated church materials order form. Certain annually recurring products related directly to dated curriculum may be listed on the dated church materials order form. These approved products are listed in Attachment A.
3. All products in the Convention Press classification carry a Convention Press copyright line.



V. HOLMAN

1. Holman is the publishing medium of the Board for Bibles, New Testaments, and Bible reference books designed for general trade as well as the Southern Baptist market.
2. Holman product lines include books and bibles.
3. Market Channels:
 - (1) Holman sells its products through foreign and domestic distributors, Baptist Book Stores, and trade accounts, and direct to the consumer.
 - (2) Holman provides customized publishing for customers requiring larger quantities and/or special features. These special publishing arrangements generally carry the imprint supplied by the customer.
4. All products in the Holman classification carry a Holman Bible Publishers copyright line.

VI. GENEVOX

1. Genevox is the Board's sales classification for hymnbooks, songbooks, ensemble books, choral music, instrumental music, keyboard music, handbell music, resource products, and recordings (audio and video), designed for general trade as well as Southern Baptist Convention market.
2. Products lines include:
 - (1) Printed Music - All hymnals other than all editions of the Baptist hymnal and any other Convention Press hymnals designed specifically and distinctively for use in Southern Baptist churches, songbooks, scores, choral collections, instrumental music, anthems, and resource products.
 - (2) Recorded Music - Audio listening and performance cassettes, tracks, audio recordings, and digital audio disks.
3. Genevox Music Group copyrights materials under the following copyrights according to composer affiliation: Broadman Press (SESAC), Van Ness Press, Inc. (ASCAP), McKinney Music, Inc. (BMI).
4. Genevox products are sold to or through jobbers and wholesalers, Baptist Book Stores, trade accounts, book and record clubs, public and school libraries, church libraries, government purchasing agencies, and direct distributors, and direct to the consumer.



VII. LIFEWAY

1. LifeWay is the Board's sales classification for program-related products with a strong appeal to non-SBC churches. Content includes products designed to minister to people at the point of their life needs, and to apply the practical truths of "The Way" to the struggles of everyday life. Products will maintain a program identity but still be attractive to the trade market. The following product lines are included:
 - (1) Books - Undated books for leaders and members including support group materials such as "Rapha," a Christ-centered health program such as "First Place," and most LIFE courses.
 - (2) Other Resources - Non-book products related to and supporting LifeWay books.
2. Market Channels - LifeWay products are sold to or through jobbers and wholesalers, Baptist Book Stores, trade accounts, book clubs, public and school libraries, church libraries, government purchasing agencies, direct distributors, and direct to the consumer.
3. All products in the LifeWay classification carry a LifeWay copyright line.

VIII. OTHER VENDORS

1. Other Vendors is the Board's sales classification for books, supplies, video/audiovisuals, printed music, recorded music, and Bibles published by other publishers for the Christian market.
2. Market Channels:
 - (1) Baptist Book Stores are the primary distribution channel for other vendor products.
 - (2) Products nationally promoted are available through the Customer Service Center - Retail, Nashville Distribution Center.



ATTACHMENT A

NON-PERIODICALS LISTED ON THE DATED CHURCH LITERATURE ORDER FORM

Bible Searchers Memory Plan
Bible Searchers Recording
Bible Searchers Cassette Recording
Memory Verses for Bible Discoverers
Bible Discoverers Recording
Bible Discoverers Cassette Recording
Memory Verses for Bible Learners
Bible Learners Recording
Bible Learners Cassette Recording
Memory Verses for Children's Bible Study
Children's Bible Study-Cassette Recording
Adult Life and Work Lesson Annual
Broadman Comments
WORDData: Youth Bible Study and Evangelism System
WORDData: Youth Bible Study and Evangelism System (Contents only)
Natural World Pictures, Set 1
Natural World Pictures, Set 2
Present-Day Pictures, Set 1
Present-Day Pictures, Set 2
Preschoolers-at-Church Pictures
People-Around-Me-Pictures
Preschool Pictures A, Set 3
Read-to-me Bible Story Picture Sets, Set 1
Read-to-me Bible Story Picture Sets, Set 2
Read-to-me Bible Story Picture Sets, Set 3
Southern Baptist Handbook
The Bible and Life



POLICY

6227

Effective Date	Page	Number
6-1-90	1 of 1	627

Subject MUSIC EDITING AND RECORDING PRODUCTION SERVICES OFFERED BY THE CHURCH MUSIC DEPARTMENT

Purpose To define the music editing and recording production services offered by the Church Music Department to Church Programs and Services components.

Policy

I. EDITING



1. Church Programs and Services components will obtain the music needed for their work through the facilities of the Church Music Department. Reference Standard Procedure 6227.



2. The Church Music Department will provide the following services for all music to be used in printed materials issued by Church Programs and Services components:

- (1) Composing.
- (2) Arranging.
- (3) Editing.
- (4) Style.
- (5) Proofing.
- (6) Procurement of music.
- (7) Typesetting.



II. RECORDING PRODUCTION

1. The Church Music Department is responsible for the following:

- (1) Producing sessions.
- (2) Contracting studio musicians.
- (3) Preparing master tapes.
- (4) Securing mechanical licenses.
- (5) Proofing and approving test tapes/recordings and delivered tapes/recordings.



III. COSTS

1. Services will be provided on a cost recovery basis and charged to the publication's or requesting component's operating or production budget.
2. The hourly rates will be determined annually.
3. When original compositions are requested or required, the requesting component will be charged according to Policy 609.

Reference 627 dated 4-22-87	Reference RMR. 6227
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... OF THE SOUTHERN BAPTIST CONVENTION



POLICY

6528

Effective Date

4-2-90

Page

1 of 1

Number

618

NOTE

NOTE

TRUSTEE/EXECUTIVE COMMITTEE APPROVAL OF CURRICULUM DESIGN AND PERIODICALS

To identify the type of curriculum design and periodicals for which trustee (elected board) and/or Executive Committee, Southern Baptist Convention, approval is necessary.

Policy

NOTE

NOTE

1. Any major decision determining curriculum design (such as the theological foundations, the educational objective, a grouping-grading plan, and focus ages to serve as centers for planning curriculum materials) must be submitted by the vice-president, Church Programs and Services to the president's office for submission to the related committee of the trustees for review and recommendation to the entire Board of Trustees.
2. A request for the addition, deletion, or major revision of a Church Literature series must be submitted by the vice-president, Church Programs and Services to the president's office for submission to the related committee of the trustees for review and recommendation to the entire Board of Trustees.
3. Proposals for the approval of new periodicals (curriculum or noncurriculum) must be submitted by the vice-president, Church Programs and Services to the president's office for submission to the related committee of the trustees for review and recommendation to the entire Board of Trustees.
NOTE: At the same time the vice-president, Church Programs and Services will notify the president's office and the executive vice-president of new noncurriculum periodicals, which require approval of the Executive Committee, Southern Baptist Convention, as well as the Board of Trustees.
4. A change in Church Literature products that would be involved in negotiating or modifying a general printing contract must be submitted for approval by the trustees (does not include specification sheet).
5. Particular Church Literature products not classified as periodicals are approved according to proper channels, assigned responsibilities, and procedures approved by the administration (reference Standard Procedure 6018).

Replaces

G16 dated 12-11-89

Reference

6018

FORM - 1234 (Rev. 8/85)

PROPERTY OF THE SUNDAY SCHOOL BOARD OF THE SOUTHERN BAPTIST CONVENTION

APPENDIX B
Interview Questions

Interview Questions

1. When did you become editor of *The Youth Musician*?
2. How were you appointed to that position?
3. What was your purpose for the magazine when you were hired? How was that purpose expressed through the policies (if there were any) of the Church Music Department of the Sunday School Board?
4. Was it necessary to make any policy changes? Why?
5. What was your association with this magazine before you were hired?
6. Do you feel the purpose changed during your tenure? If yes, then how?
7. Are there any particular articles, songs, etc. especially memorable to you?
8. What do you feel you accomplished as editor?
9. What were the greatest difficulties you experienced during your tenure?
10. When you were editor how were your relationships with peers, colleagues, staff, successors, etc. ?
11. Do you feel the board's desire for the magazine was consistent with your own? Were there any conflicts of interest?
12. How did you go about structuring editorial issues- i.e. soliciting articles, music, etc. ?
13. Did you add or take away any items (new articles, features, musical items, etc.) during your tenure?
14. Were there any logistical problems- mailing- cost-?
15. What things, if any, needed to be changed when you assumed editorship? Cover- layout- design, content etc.

16. Were there budget problems? Rise of cost during your tenure? Why?
17. What was your relationship with other staff of the other music periodicals written at the same time?
18. Did you have any direct relationship with local congregations seeking feedback about the publications?

APPENDIX C
Youth Musician Musical Example (Two Part):
"That Easter Day with Joy Was Bright" by W. Glen Darst

That Easter Day with Joy Was Bright

(Two Part)

From the Latin, 4th Century
Tr. by JOHN MASON NEALE

W. GLEN DARST

Allergo (12:10)

Accomp.

Prod.

WOMEN

That — Res — tar — Day — with joy was bright, The — sun shone out with

MEN

fair — er — light, When — to their long — ing — eyes re — stored, The A —

© Copyright 1900, Broadman Press. All rights reserved. International copyright secured.
Octave copies available from Baptist Book Stores. Order TP 012 at 25 cents each.

That Easter Day with Joy 'Was Bright

pos — fles — saw their ris — on Lord.

Man.

He bade them see — His hands, His side, Where —

The lo — hens true which

yet the glo — rious wounds a — bide;

That Easter Day with Joy Was Bright - 2

That Easter Day with Joy Was Bright

made it plain Their Lord in-deed was ris'n a gain.

Andante ($\text{♩} = 80$) **UNISON**
All

praise be Thine, O ris-en Lord, From

death to end-less life re-stored: All

That Easter Day with Joy Was Bright

praise to God the Father be, And Ho-ly

rit. *allegro*
Ghos-tly, ter-ri-bly.

rit.
A-men.

APPENDIX D
Youth Musician Musical Example (SAB):
"Praise the Lord, the King of Glory" by Bob Burroughs

Praise the Lord, the King of Glory

(SAB)

DRLMA D. RENO

BOB BURROUGHS

Soprano
Alto
Baritone
Accomp.

Man.

Praise the Lord, the King— of glo—ry,— Gra—cious Son of God— is He;
Long fore—told by proph—ets ho—ly,— Great in pow'r and

Ped.

ma—j—es—ty. With the Fa—ther through cre—a—tion,—

Man.

Words © Copyright 1934, Broadman Press. All rights reserved. International copyright secured.
Music © Copyright 1935, Broadman Press. All rights reserved. International copyright secured.
Octavo copies available from Baptist Book Store Anthem Service, 127 Ninth Avenue, North, Nashville, Tennessee 37203.
Order TP 048 at 50 cents each.

Praise the Lord, the King of Glory

— Heav'n and earth doth tell— His— fame; Hope and joy of ev—'ry na—tion,—

Ped.

— Life and light are in— His name.

Man.

allegro
Night—y is the King— of glo—ry,—

allegro

Praise the Lord, the King of Glory - 3

— His great works the heav'ns— pro-claim;— Full of maj- es-ty— and ho-ly,—

— Lord of Sab-a-oth— His name, Myr-iad tongues in joy-ful cho-rus

rit. Sing His praise with sweet-est chor-us; *a tempo* In our hearts He reign-eth— o'er us,—

— King of kings and Lord of lords!

Braden Bless-ed be the King of glo-ry, Sun of right-eous-
Braden ness and grace;

Sing, O earth, the won-drous— sto-ry;

Praise the Lord, the King of Glory

Christ re-deems the fall-on race.

a tempo

Praise Him for His great sal-va-tion, Pre-cious Lamb of God, a-dore,
Lord and light of all cre-a-tion, Laud and serve Him

Praise the Lord, the King of Glory

ev - er - more. Myr-iad tongues in joy-ful cho-rus Sing His praise with

a tempo

sweet-est chords; in our hearts He reign-eth o'er us, King of kings and

Lord of lords

APPENDIX E
Youth Musician Musical Example (SATB):
"Christian, Awake! And Live for Christ" by Howard F. Starks

Christian, Awake! And Live for Christ

(SATB)

HOWARD F. STARKS

HOWARD F. STARKS

Supraan
Alto

Amphalic (♩ = c. 120) *mf*

Chris-tian, a - wakel

Tenor
Bass

mf

Accomp.

cresc.

Chris-tian, a - wakel Chris-tian, a - wakel — and

cresc.

live for Christ

Christian, Awake! And Live for Christ

Slower (♩ = c. 95)

mp

You who hear the name of Chris-tian, Claim-ing that you
 Through con-cern put love in ac-tion, This is what God's

mp

know the Lord; If you love Him, why not serve Him? —
 Sin hath done; Dism - on - strain sin - cure con - pas - sion, The

mf

He shall give the just re - ward. Where's the joy of
 least if thou may be the One. Je - sus is our

mf

your sal - va - tion, Joy re - ceived when gain - ing sight? -
Lord and Sav - iour, Won't you re - com - mit your life? -

Pray that God will now re - kin - die — Flames of love that
Vow to live more like the Mas - ter, A - wake, O Chris - tian,

With urgency Tempo I (♩ = c. 130)
share the light. Chris - tian, shake off your un - con - cern!

Hearts of love for Christ must burn, Pro - claim through life His

sav - ing love, And serve the King of kings a -

born.
жизнь и покой. o rii.

Christian, Awaken And Live for Christ

bove. *mf* Chris - tian, a - wake!

cresc. Chris - tian, a - wake! *f* Chris - tian, a - wake, — and

cresc. live for Christ! *f*

APPENDIX F
Youth Musician Musical Example (*a cappella*):
"Author of Life Divine" by Philip M. Young

Author of Life Divine (SATB)

25

CHARLES WESLEY

PHILIP M. YOUNG

freely
Supra-
Alto
mf
Au - thor of life di - vine, Who

Tenor
Bass
mf

Accomp.
mf
For rehearsal only

hast a ta - ble spread, Fur - nished with mys - tic wine And

ev - er - last - ing bread, Au - thor of life di - vine,

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Order VP 084 (25) at 25 cents each.

26

Author of Life Divine

mp
Au - thor of life di - vine, Pre - serve the life Thy -

mf

self hast giv'n, And feed and train us up for heav'n...

Our - need - y souls sus - tain With fresh sup - plies of love,

Author of Life Divine - 2

Till all Thy life we gain, And all Thy

ful - ness prove, And, strength-ened by Thy per - feet grace, Bu -
And, strength-ened by Thy per - feet

held with - out a veil Thy face.
grace, Bu - hold with - out a veil Thy face.

APPENDIX G
Youth Musician Musical Example (SATB with Handbells):
"Ring, Bells! Sing, Bells!" by Alta C. Faircloth

Ring, Bells! Sing, Bells!

(SATB)

ALTA G. FAIRCLOTH

ALTA G. FAIRCLOTH

Handbells *Gaily mf*

Accomp. *sva mf*

UNISON

Ring, bells! Sing, bells!

Fill the air with joy-ous sound, Ring, bells! Sing, bells!

Ring, Bells! Sing, Bells!

SATB

Spread the sto-ry all a-round; Fill the air with joy-ous sound,

Tell the news where man is found— Through the world that

Ring, Bell! Sing, Bell!

Je - sus Christ is born to - day. Let the nois - y,

clang - ing, cling - ing, Wak - on all the earth to sing - ing, Let the clang - ing,

Ring, Bell! Sing, Bell!

cling - ing, sing - ing Send the joy - ful news a - wing - ing - Tell the world that

Je - sus Christ is born to - day.

mf p mf p simile

Ring, Bell! Sing, Bell!

MEN

Ring, bell! Sing, bell! Fill the air with joy-ous sound,

WOMEN

Ring, bell! Sing, bell! Spread the sto-ry all a-round;

BATB

Fill the air with joy-ous sound, Tell the news where man is found-

Ring, Bell! Sing, Bell!

Through the world that Je-sus Christ is born

to-day!

APPENDIX H
Programmed Instruction Kit Example

INTRODUCTION

This is a study of PITCH in music. It is basic to the development of sightsinging skills.

The method used to present this material is called "programmed instruction." You will be given small bits of information in a logical sequence. You will be asked to respond to a question after each step is presented. Please deal with each step, or "frame," of information in sequence, beginning with frame 1 and ending with frame 160. Do not skip any frames.

You will notice that frame 1 is at the top of the page facing this one. You will write the answer to the questions in the spaces provided in that frame. After writing the answers, turn the page and check your responses. The proper answers to frame 1 are in the answer box marked "1", in the upper left corner on the right-hand page.

The frames and answer boxes are numbered consecutively. Deal with each frame in sequence. Do not skip any frames! Work all the frames on the tops of the right-hand pages, from the front of the book to the back. When you get to the last page of frames the sequence will continue with the frames at the tops of the left-hand pages, working from the back of the book to the front. The answer boxes will always be adjacent to the next frame in the sequence, and are numbered the same as the frames they relate to.

Check each answer block to be sure your response is correct. If you answer a question incorrectly review several frames preceding the frame you are dealing with.

The cassette tape is a part of the text. Use the book and the tape together. They cannot be used separately.

Start the tape **only** when the book instructs you to. The taped examples, called "bands," are numbered consecutively. The text will indicate the band number appropriate to the frame you are dealing with. When you start the tape, the band number will be announced.

Put the cassette into the cassette player. Be sure you begin with side 1. Check to be sure the tape is set at the beginning by rewinding the tape, if necessary.

—Listen to band 1—

APPENDIX I
Programmed Instruction Exercise Examples

DEVELOPING SIGHT-SINGING SKILLS
Part I
Rhythm Kit

Book I
R. B. Easterling, Jr.



DEVELOPING SIGHT-SINGING SKILLS
Part 3
Score-Reading
Kit

Book I
William L. Horton
Edited by
R. B. Easterling, Jr.



32.

Identify the following musical symbols.



31.

pitch, pitch

9.

clef

10.

You noticed that the G _____ was made in three steps.



Did you notice where the clef crossed the lines of the _____?

72.



Write the letter names of the above notes.

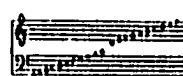


The letter names you wrote correspond to the numbers

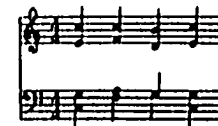
71.

4, F

49.



50.



Write the letter names of the notes in the above chords.

112.



The key at the arrow is named _____. A half step above it is _____. It would appear on the staff as



(choose)

111.

D, C, B♭, A

89.

E♭ (E flat)

90.



The black key at the arrow can be called _____ or _____.

152.

The way to distinguish a whole and a half step is to see if you can mentally sing a pitch between the two pitches in the interval. If you can sing a pitch between the two notes in the interval, it will be a _____ step.

151.

whole

129.



130.

A _____ step is the interval from one key on the piano keyboard to the nearest _____.

<p>40. What key do each of the following key signatures represent:</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. _____</p>	<p>39. 1. A 2. F#, C#, G# 3. E 4. F#, C#, G#, D#</p>	<p>1. 1. yes 2. yes</p> <p>(If you answered no to either question, you may not have proper foundation to work this kit.)</p>	<p>2. Reading music involves:</p> <p>1. Seeing only one thing at a time.</p> <p>2. Seeing many things at the same time and reacting immediately to many musical symbols.</p> <p>Your answer _____</p>
<p>80. What is the value of a dotted whole note in $\frac{9}{8}$ meter?</p> <p>_____</p>	<p>79. 1. $\frac{1}{4}$ 2. $\frac{1}{2}$ 3. C</p>	<p>41. 3, 6, and 7</p>	<p>42. Fill in the following blanks:</p> <p>1. The key of _____ has four sharps.</p> <p>2. The key of C has _____ sharps.</p> <p>3. The key of D has two sharps, which are _____ & _____.</p> <p>4. How many sharps does the key of G have?</p>
<p>120. Look at the following scales. Write in the correct key signature according to the scale as given:</p> <p> Name of key _____</p> <p> Name of key _____</p> <p> Name of key _____</p>	<p>119. 1. "Mary Had a Little Lamb" 2.</p> <p></p>	<p>81.</p> <p></p>	<p>82. The following passage is in $\frac{3}{4}$, but the bar lines have been omitted. Insert the bar lines in their proper place.</p> <p></p>
<p>160. You are now ready for Book 2.</p>	<p>159. time signature, key signature</p>	<p>121. 1. F 2. D</p>	<p>122. Read the following music.</p> <p></p> <p>1. Do you recognize it? What is the title? _____</p> <p>2. What key are you in? _____</p> <p>3. The time signature has been omitted. What should it be? _____</p>

23. We may say, then, that the hymnal is a book of _____, _____, and _____.	22. theology	16. poem spiritual beauty singing	17. However, many hymns clothe their s _____ truth in verses of literary excellence and p _____ beauty.
61. A study of this Index of Authors, Composers and Sources can reveal our musical debt to great composers such as Handel, J. Haydn, Beethoven and Schumann. List one tune from each of these composers: A. Handel _____ B. J. Haydn _____ C. Beethoven _____ D. Schumann _____	60. A. <i>Hamburg, Olivet, Bethany</i> B. <i>To God Be the Glory, Near the Cross, Rescue</i> C. <i>Nicaea, St. Agnes, Militia</i> (several others)	54. C	55. Tunes used with more than one text, as W _____ are called common tunes. When metrical psalmody constituted the bulk of congregational song, a few common tunes could service the entire Psalter. For example, "Praise God from Whom All Blessings Flow" and "All People That on Earth Do Dwell" are sung to the tune O ____ H _____. (Look up BH 6, 7 and 17).
99. It is possible then to vary the manner of performing hymns in public worship in several ways. List several of these ways: 1. _____ 2. _____ 3. _____ 4. _____ 5. _____	98. "Come, Holy Spirit, Heavenly Dove" soloist minor	92. (1) B (2) A	93. One of the oldest kinds of group music-making is <i>responsorial</i> singing, which is, in public worship, the congregation's responding in song to the <i>solo singing</i> of a leader. The difference between r _____ singing and antiphonal s _____ is that in the former, the group (choir and/or congregation) responds to the musical leader who sings _____. —Listen to band 6—
137. Some words of caution are in order. Some of the tunes you have found may indeed be in the same meter as "All Glory, Laud, and Honor" but their general mood may not match the general spirit of the hymn. —Listen to band 20— Do the meters of the hymn and the tune match? Do the moods of the hymn and the tune match?	136. 7 6 7 6 D <i>Passion Chorale</i> <i>Tempus Adest</i> <i>Floridum</i> <i>Munich</i> <i>Lancashire</i>	130. L.M. 888.6.	131. By a similar logic, if three of the four standard lines of long meter are shortened to the pattern 6.6.8.6., s _____ m _____ results. Check out the familiar hymn "Blest Be the Tie That Binds" (BH, 258) and see if it conforms to this meter. The tune to which it is set is _____. List several other tunes having this metrical scheme.

APPENDIX J
Questionnaire

Talk Back

Have recent changes been helpful?

Are the *new* concepts and materials meeting the needs of *your* church?

Are further adjustments and changes needed?

In October of last year, many changes were made in church programs and curriculum materials used by churches of the Southern Baptist Convention.

Those involved in preparing these materials are naturally interested in what Southern Baptists think of their efforts.

This questionnaire is designed to give you an opportunity to talk directly to Baptist leaders about your likes, dislikes, needs, and desires. The results of this "TALK BACK" will be used in planning future programs and curriculum materials.

REMEMBER,
YOUR views are unique and
we need to hear from YOU.

Mailing Instructions

1. After answering all questions, pull this questionnaire out of the center of the magazine.
2. Fold the questionnaire in thirds along the dotted lines.
3. Staple or tape the questionnaire together, attach stamp and mail; or mail the questionnaire in an envelope to the address below:

Research and Statistics Department
Baptist Sunday School Board
127 Ninth Avenue, North
Nashville, Tennessee 37203

1. Are you ...
a. ☐ male? ☐ female? b. ☐ single? ☐ married?
2. Your age:
☐ Under 12 ☐ 14-15 ☐ 18-24 ☐ 30-39 ☐ 50-59
☐ 12-13 ☐ 16-17 ☐ 25-29 ☐ 40-49 ☐ 60 or over
3. Please circle the one number below which indicates your highest level of education.

YEARS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20 or more
... Elementary					... High school					... College and/or trade school					... Graduate study				

4. What is the total membership of your church?
5. Your church is in _____ (state)
6. How do you feel about this periodical? (Check all that apply)
☐ For the most part, I like it. ☐ It is difficult to use.
☐ Generally, I don't like it. ☐ It is spiritually uplifting.
☐ It meets my personal needs. ☐ This periodical is not needed.
☐ It aids me in my Christian study.
7. Are you having problems with this periodical?
☐ Yes ☐ No
 If "Yes," what problems are you personally having? _____

8. Is your church experiencing problems as a direct result of the New Grouping-Grading Plan?
☐ Don't know ☐ No ☐ Yes, please specify _____

9. How does this periodical compare with that used by you prior to October, 1970? (Check only one.)
☐ Should not have replaced old periodical ☐ Better than the old periodical
☐ Not as good as the one it replaced ☐ Great improvement over old periodical
☐ Makes no difference ☐ Didn't use old periodical
10. For the most part, do you think the language and words used in this periodical ... (Check one.)
☐ are too simple for the intended reader?
☐ are adequate for the intended reader?
☐ are challenging to the intended reader?
☐ are too difficult for intended reader to understand?
11. The following pairs of words describe some physical aspects of the periodical. If the left-hand words best describe your feeling circle a low number. If the right-hand words best describe your feeling circle a higher number. If you like the periodical the way it is, circle the middle number, 3.

	I like it the way it is	
has too much color	1 2 3 4 5	has too little color
is too large	1 2 3 4 5	is too small
has poor quality paper	1 2 3 4 5	paper is too expensive
contents too crowded	1 2 3 4 5	has wasted space

12. How many New Church Study Course books have you read since their introduction in January, 1970?
☐ None ☐ One ☐ Two ☐ Three or more
13. When thinking of the New Church Study Course, what is your opinion of:
 • "Look" of the books ... ☐ No opinion ☐ Like ☐ Don't like
 • One credit for reading only ... ☐ No opinion ☐ Helpful ☐ Should not be done
 • New diplomas ... ☐ No opinion ☐ Good idea ☐ Not needed
 • Teaching guides ... ☐ No opinion ☐ Helpful ☐ Difficult to use

- Audiovisual materials | No opinion | Adds interest to study | Too much trouble
 • Price of books | No opinion | Satisfactory | Too high
 • Size of books | No opinion | Too large | I like it | Too small

14. Listed below are the primary tasks of a Church Music program. Please indicate your opinion as to the adequacy of each for your program.

Task	Adequate	Moderately adequate	Moderately inadequate	Inadequate
Teach music				
Train persons to lead, sing, and play music				
Provide music in the church and community				
Provide and interpret information regarding the work of the church and denomination				

Comments: _____

15. On the whole, do you feel that the new Church Music publications published by the Sunday School Board are useful in the work of your music program?

- | Yes, they are greatly useful
 | Yes, they are useful
 | Yes, they are slightly useful
 | No, they are not useful

16. Do you feel that efforts to involve members of Church Music groups in activities such as ministry efforts in institutions, outreach efforts in pioneer areas, witnessing projects at shopping centers, airports, and public places, etc. are:

- | Very valuable
 | Valuable
 | Not so valuable
 | Not worth the effort

17. Do you feel the Church Music organizational plan is flexible enough for use in your church?

- | Flexible enough
 | Needs considerable adaptation before use
 | Flexibility is not evident

18. A comprehensive Church Music program consists of emphasis on education, ministry, outreach, and worship. How do you feel about the emphasis placed on each of these in Church Music publications?

	Adequate	Inadequate
Education		
Ministry		
Outreach		
Worship		

Comment: _____

19. What needs do your people have that are not being met by the Church Music program and publications offered for use in your church?

20. Concerning the literary material in *Opus One*, it ... (Check all that apply.)

- | is totally unfamiliar to you.
 | is usually read by you at home.
 | is used by your director in choir rehearsal.
 | helps you to be a better choir member.
 | helps you to understand the music in the periodical.
 | helps you to be a better Christian and church member.

21. Concerning the music from *Opus One*, ... (Check all that apply.)

- | our choir frequently sings music from *Opus One*.
 | our choir seldom sings music from *Opus One*.
 | the music is usually just about right for our choir.
 | the music is usually too easy for our choir.
 | the music is usually too difficult for our choir.
 | the texts are usually meaningful to me.
 | the texts are not usually meaningful to me.
 | I enjoy singing the music.
 | I do not enjoy singing the music.

22. Please check the statements about the recordings of *Opus One* that reflect your experience with them. (Check all that apply.)

- | I listen to them in choir.
 | I listen to them at home.
 | I never listen to them.
 | They are helpful in learning the music.
 | They are not helpful in learning the music.

23. Check the statement(s) that best reflect your experience with the New Church Study Course.

- | I have earned credit studying at least one of the New Church Study Course books for youth.
 | I have read or studied a book but I did not apply for credit.
 | I know about them, but have not read or studied them.
 | I do not know about the New Church Study Course books.

24. How worthwhile do you think participation in the following Church Music activities is for youth? Please check one response for each activity.

	Have not participated	Very worthwhile	Worthwhile	Not worthwhile
Presenting music in worship services				
Presenting cantatas, oratorios, etc.				
Presenting music-dramas such as <i>Living in the Spirit</i> , <i>The Nazarene</i> , and <i>Samuel</i>				
Musical witnessing outside the church				
Participating in choir festivals ...				
Attending music camps, retreats, and assemblies				
Studying music in groups, classes, etc., other than choir				

APPENDIX K
Opus One Musical Example (SCB):
"One Way" by Don L. Collins

One Way (SCB*)

Words and Music by
DON L. COLLINS

Brightly (♩=120)

Voices

Accomp.

mf

F B♭ C F B♭

SOPRANO AND BARIitone:

mf

1. Christ Je-sus is a God of love, The kind of
2. My God's the cure of this world's strife for friend and

C F C F

love I feel with-in. Shared with the world from heav'n a -
foe, both black and white. He takes the ha - tred from the

A♭ Fm F C

2 Optional Baritone

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20

One Way

bove, A ver-y real and per-sonal friend. The Bi-ble
heart, Fills it with love and need for right. He brings a -

F D♭ C

tells me how he lived, A life du - vnt - ed to man -
ter - nal peace and joy, He gives new strength that can - not

F Dm F#m

kind. He raised the dead, he fed the
fail, Why take the chance and miss the new

Dm C B♭

poor, And gave new life to deaf and blind.
life? With him I'll soar up to the heights.

Dm F C F

One Way - 2

One Way

21

SOPRANO
One Way, _____ One Way, _____

CANTRIATA
To re-scue my gen - er-a-tion, To show the

BARITONE (optional)
To re-scue my gen - er-a-tion, To show the

Am₇ BbM₇ C C Am₇ BbM₇ C

One Way! _____

world real - com-pas-sion, To of-fer man-kind - sal-va-tion!

world real - com-pas-sion, To of-fer man-kind - sal-va-tion!

C Am₇ BbM₇ C C

One Way - 3

22

One Way

f emphatically!
Je - sus Christ - is that Way! _____

Je - sus Christ - is that Way! _____

Je - sus Christ - is that Way! _____

F Dm C F G₇

CANTRIATA
mp
The Ho-ly Spir - it com - forts me _____ In ev-'ry mo - ment of the day, -

G G C Eb Cm

mp

His ev-er pres - ence nev - er flies, _____ Since he is

C G C

*Second time
One Way - 4

One Way

23

near, I'll nev - er stray. — He hold my hand in death's dark

Ab G C

hour, — He cries, and laughs, and plays, and sings; — I know he's

Am C Gva Am G

there, I feel his pow'r, — With him a-bout the whole world swings. —

F Am C G C

One Way - 8

188

24

One Way

SOPRANO
To res-cue my gen - er - a - tion,

SOPIRATA
— One Way, — One

BARITONE (optional)
To res-cue my gen - er - a - tion,

Em7 FM7 G G

To show the world real com-pas-sion, To of-fer

Way, — One Way! —

To show the world real com-pas-sion, To of-fer

Em7 FM7 G G Em7 FM7 G

One Way - 8

One Way

25

mf *emphatically*

man-kind _ sal-va-tion! Je - sus Christ _ is that Way. _

mf

Je - sus Christ _ is that Way. _

mf

man-kind _ sal-va-tion! Je - sus Christ _ is that Way. _

G C Am7 G C

Contra

Je-sus Christ. is that Way! _ Je-sus Christ. is that Way! _

Je-sus Christ. is that Way! _ Je-sus Christ. is that Way! _

Je-sus Christ. is that Way! _ Je-sus Christ. is that Way! _

F C C7 F C7 F

One Way - T

APPENDIX L
Opus One Musical Example (SAB):
"Let Not Your Heart Be Troubled" by Bob Burroughs

(SAB)

Math • List! (J. 56)

NOR BURROUGHS

mf Joyfully!

joyfully!

Let not your heart be trou- bled.

TENONS AND BASSES

TENORS AND BASSES

Let not your heart be

The first system of the musical score for 'The Rose Tree' is in 2/4 time. The treble staff contains a melody starting on a middle C, moving up to a D, then a B-flat, and finally a G. The bass staff provides a simple accompaniment, starting on a G, moving up to an A, then a B-flat, and finally a G. The key signature has one flat (B-flat), and the time signature is 2/4.

Let not your heart be trou- bled.

trou- bled. — Let not your heart — be

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and quarter notes. The key signature has one flat (B-flat), and the time signature is 4/4.

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Order 4552-87 at 40 cents each.

Let Not Your Heart Be Troubled

Let not your heart be trou- bled.

trou - bled. — Let not your heart — be

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The piece consists of two measures, each containing a single musical phrase. The first measure starts with a treble staff chord of B-flat, D, and F, followed by a bass staff chord of B-flat, D, and F. The second measure starts with a treble staff chord of B-flat, D, and F, followed by a bass staff chord of B-flat, D, and F. The piece ends with a final chord in the treble staff of B-flat, D, and F, and a final chord in the bass staff of B-flat, D, and F.

Let not your heart be trou- bled.

trou - bled. ————— Let not your heart — be

The first system of the musical score for 'The Bird Song' is written in 2/4 time. The treble clef staff contains a series of chords: a G4-A4 dyad, a G4-A4-B4 triad, a G4-A4-B4-C5 tetrad, and a G4-A4-B4-C5-D5 pentad. The bass clef staff contains a single melodic line: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half).

trou . bled,

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains three measures of music, each with a single chord. The lower staff is in bass clef and contains three measures of music, each with a single eighth note. The key signature is one flat (B-flat), and the time signature is 4/4.

Let Not Your Heart Be Troubled

9

Flowing

You be - lieve in God, ——— be -

Flowing

lieve al - so in me. You be - lieve in

God, ——— be - lieve al - so in me.

Let Not Your Heart Be Troubled - 3

10

Let Not Your Heart Be Troubled

legato

mp In my Fa - ther's house ——— are man - y

legato

man - alone; If it were not so I would have

told you. I go pre - pare a place for

Let Not Your Heart Be Troubled - 4

Let Not Your Heart Be Troubled

11

you, a place for you.

12

Let Not Your Heart Be Troubled

And if I go pre - pare a place for you.

And if I go pre - pare a place for you.

you, And if I go pre - pare a place for you.

Let Not Your Heart Be Troubled

13

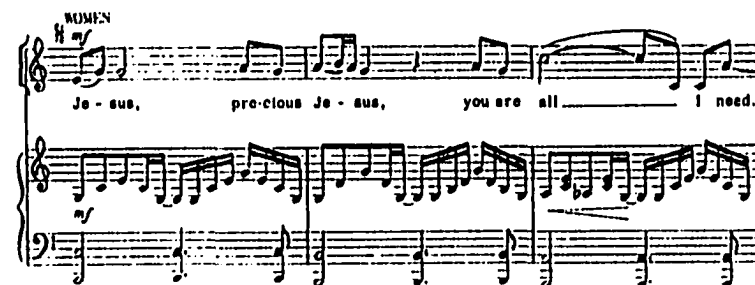
I will come a - gain, and re - ceive you, re -

ceive you to my - self.

APPENDIX M
Opus Two Musical Example (SATB):
"Jesus, Precious Jesus" by Mark Blankenship

Jesus, Precious Jesus (SATB)

Words and Music by
MARK BLANKENSHIP



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Order 4554-92 at 30 cents each.

Jesus, Precious Jesus



Jesus, Precious Jesus - 2

Jesus, Precious Jesus

Musical score for page 20 of "Jesus, Precious Jesus". The score is in G major and 4/4 time. It features a vocal melody with lyrics and piano accompaniment. The lyrics include: "all I need," "In my time of sor - row, — In my hour of", "ooh", "fear; ooh", and "In to - day and to - mor - row, —". The piano part consists of a steady eighth-note accompaniment.

Jesus, Precious Jesus

Musical score for page 21 of "Jesus, Precious Jesus". The score continues from page 20. It features a vocal melody with lyrics and piano accompaniment. The lyrics include: "you are al - ways so near.", "all I need,", and "CODA". The piano part continues with the same eighth-note accompaniment. The score ends with a Coda section.

APPENDIX N
Opus Two Musical Example (SATB):
"Jesus, the Very Thought of Thee" by Craig Phillips

Jesus, the Very Thought of Thee

(SATB)

Latin Hymn, 12th Century
Translated by Edward Caswall

CRAIG PHILLIPS

Slowly and simply

SOPRANOS AND ALTOS *mp*

Je - sus, the ver - y thought of

mp

thee With sweet-ness fills my breast; But sweet-er

far thy face to see, And in thy pres - ence,

rit. mf freely mp

In thy pres - ence rest.

a tempo

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Jesus, the Very Thought of Thee

SOPRANOS AND ALTOS

mp

Ooo

mf TENORS AND BASSES

No voice can sing, no heart can frame, Nor can the mem - 'ry

(Ooo)

find A sweet-er sound than Je - sus

rit. freely

name, O Lord, my Sav - ior, Sav - ior of man -

mf freely mp

Jesus, the Very Thought of Thee

a tempo

kind!

a tempo

Jesus, the Very Thought of Thee

expressively

O Hope of ev-'ry con-tin'd heart! O Joy of all the meek!

rit. *a tempo*

To those who fall, how kind thou art! How good to

rit. *a tempo*

How good to those who seek!
those, how good to those who seek!

Jesus, the Very Thought of Thee

UNISON

But what to those who find? ah! this, No tongue or pen can show

The love of Je-sus, what it is None but his

loved ones know. Je-sus, our on-ly joy be

Jesus, the Very Thought of Thee

thou, as thou our prize wilt be! Be thou our glo-ry

through e-ter-ni-ty.

through e-ter-ni-ty.

men.

men.

APPENDIX O
Youth Musician Musical Example (SATB):
"He Keeps Me Singing" by Phillip Landgrave

(SATB)

PHILLIP LANDGRAVY

Accomp.

Accomp.

mf

mp

B. A. (2nd time only) Loo _____ Lon _____ Loo _____

1. (UNISON) There's with-in my heart a

2. (T. B.) Tho' some-times he leads thro'

mp

mel-o-dy; _____ Je-sus whispers sweet and low,

wa-ters deep, _____ Tri-als fall a-cross the way,

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 Order 4884-31 at 25 cents each.

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Loo
 "Fear not, I am with thee, peace be still," In all of life's ebb and
 Tho' some-times the path seems rough and steep, See his foot-steps all the
 flow.
 Doo Doo Doo Doo Oh, Je - sus, Je - sus,
 way.
 Je - sus, Sweet-est name I know,
 Sweet-est name I know,

He Keeps Me Singing

Fills my ev - 'ry long - ing, Keeps me

sing - ing as I go. (T. B. and time) He keeps me sing - ing.
go.

A FEW SOPRANOS

Sing - ing as I go. Soon he's com - ing to
Soon he's com - ing back to

He Keeps Me Singing

wel - come me Be - yond the star - ry sky; I shall
wel - come me Far be - yond the star - ry sky;

fly — to worlds unknown To reign with him on
I shall wing my flight to worlds un - known, I shall reign with him on

high. Oh, Ju - sus, Ju - sus,
high.

205

[illegible]

APPENDIX P
Opus One and *Opus Two* Article:
The In's & Out's of the Lines & Spaces

The In's & Out's of the Lines & Spaces

By ALBERT B. McCLANAHAN

"Come on, Mr. Kelly, let's get to singing. These drills are like Children's choir. We need to learn Sunday's music."

Have you ever felt like saying that to your director? It's more fun to sing, and it may seem to you that learning notes and keys is wasting time.

Of course, you'd be only partly right. Anything that makes it easier for you to learn music will save time in the long run even if you don't realize it this week. Maybe it could even become fun.

There are two main things to

learn. The first is, How far up or down do the notes go? Let's think about them one at a time.

A thousand years ago, there were no lines or spaces. Notes were drawn on the page. They moved up or down but no one could tell how far.

Somewhere along the way, someone added a line to mark the beginning. That was a great help. Later, other lines were drawn to show other set points, such as five tones above or below the starting note. Later still, that wide space was filled with other lines until

there were so many lines that it was difficult to keep up.

Then, some unknown genius had the bright idea of removing the middle line. The staff was changed from the confusion of Fig. 1 to the clarity of Fig. 2. (See p. 45.)

Every line and every space between two lines mark a different note. Some of the notes are marked in Fig. 3. Write the name of each note below it, remembering that in music we use only the letters A, B, C, D, E, F, G. (See p. 46.)

The two signs in front of the grand staff are *clefs*. The *treble clef*, or G clef (Fig. 4), centers around the second line. It is called the G clef because any note on that second line is a G.

The *bass clef*, or F clef (Fig. 5), centers around the fourth line from the bottom. Any note on that line is F.

Most of you have heard ways of remembering the names of notes on the staff. Can you remember them?

The treble clef spaces spell FACE. The lines EGBDF don't spell a word, but there are sentences whose words begin with those five letters. "Every Good Boy Does Fine" is an example. Can you make up an original one?

Lines and spaces in the bass clef can be remembered in the same way. Try your luck at sentences for these. Lines: G _____ B _____ D _____ F _____ A _____. Spaces: A _____ C _____ E _____ G _____.

It's important to know the names of the notes. Shown are a few words that use those letters. Can you decipher them? (See Fig. 6.)

Knowing the names of the notes is a beginning point, but it won't teach you to sing them. To learn sightsinging requires some knowledge and lots of practice. The names of the notes correspond to the alphabet. You must learn how the notes combine into melodic patterns, just as letters combine into words.

It is important to know that the distance from a line to the next space or from a space to the next line is not always the same. Some of those distances or steps are half steps and some are whole steps.

(See Fig. 7.)

Above C there is a black note that sounds halfway between C and D. Between E and F there is no black note. That means that it is farther from C to D than it is from E to F. The large step—C to D—is a whole step. The small step—E to F—is a half step.

Using the white notes, there are five whole steps and two half steps. List the whole steps:

1. C to D
2. _____ to _____
3. _____ to _____
4. _____ to _____
5. _____ to _____

List the half steps:

1. E to F
2. _____ to _____

ACCIDENTALS

A sharp \sharp indicates that a note is raised a half step. A flat \flat shows us that a note is lowered a half step. C raised a half step is $C\sharp$. D lowered a half step is $D\flat$. Notice that the same note can have two names. What are two names of the notes F and G? (_____ \sharp and _____ \flat). Next time you're near a piano, play each black note and say its two names.

THE MAJOR SCALE

One of the patterns we frequently find in music is the major scale. From C up or down to the next C is an octave. The major scale is a pattern of half steps and whole steps that divides that octave into seven steps. The white notes beginning on C and going to C form a major scale. Looking back at Fig. 7 again, you will see that there are half steps between steps three and four and between steps seven and eight.

You can construct a major scale on any note by using sharps or flats to make the scale fit that pattern. Remember: you must use all seven letter names in some form.

To form a scale on G, look at the following. (You will need a piece of paper and a piano or a good memory of the piano keyboard.)

First, write the letters from G to G. Now write small numbers beneath them. Your paper should

look like this:

G1 A2 B3 C4 D5 E6 F7 G8:

The scale pattern calls for half steps between three and four and between seven and eight. All others will be whole steps. Where the notes you've written don't fit the pattern, you must add sharps or flats to make them fit. G to A should be a whole step. Check it on the piano keyboard. It is a whole step because there is another note between. A to B should be a whole step. Is it? B to C should be a half step. Is it correct? Check C to D and D to E. Are these both correct? Seems simple, doesn't it?

E to F should be a whole step. Note that it is only a half step. Since we have already found that E is correct, we must raise F to make the distance large enough. $F\sharp$ would be a whole step above E, so write the sharp in. The distance from seven to eight should be a half step. Look at the keyboard and tell how far it is from $F\sharp$ to G.

Now that we have the pattern right, your scale should read G A B C D E $F\sharp$ G. Write that scale on Fig. 8 and show the right sharp in front of the F. Have your director check your work.

Try to make the same pattern beginning on F. (Hint: You will have one flat and no sharps.) Write the F scale on the second line of Fig. 8.

KEY SIGNATURES

Key signatures tell you the name of a key. They simply group all the sharps or flats required to form a scale and place them at the beginning of the line.

When there is only one sharp, it is $F\sharp$ and the key name is G major. When there are two, they are $F\sharp$ and $C\sharp$ and the key is D. Notice the key is just above the last sharp.

Name these keys:

Sharps	Key Name
$F\sharp$, $C\sharp$, and $G\sharp$	_____
$F\sharp$, $C\sharp$, $G\sharp$, and $D\sharp$	_____
$F\sharp$, $C\sharp$, $G\sharp$, $D\sharp$, and $A\sharp$	_____

Name them when they're written as in Fig. 9.

When the key signature has only

one flat, we learned that the flat is $B\flat$ and that the key is F. Flats are added in the order shown in Fig. 10.

No matter how many flats you are using, the next-to-last one is always the key name. With a card, cover the last five flats of Fig. 10. You now have two flats— $B\flat$ and $E\flat$. With those two flats, $B\flat$ is the name of the key.

Now slide the card over and show three flats. What is the next-to-last flat of $B\flat$, $E\flat$, and $A\flat$? $E\flat$ is the name of this key.

SIGHTSINGING

After learning about scales and key signatures, you are ready to do some sightsinging. No. 1 of the scale always sounds like "home base" and is the most important note in most major tunes. Sing number patterns and notice how naturally they seem to return to 1. (See Illus. A on p. 47.)

There are only seven notes in a scale before we start repeating. Therefore, the note below 1 is 7. Try those in Illus. B.

See Fig. 11 for some patterns written on the staff. First, write the numbers below them; then sing them. Notice that they all are in the key of G.

To practice this kind of sightsinging, try pointing to 1 and singing it on the chart shown in Illus. C.

Then point to a different note and sing it. It is easier to move only one step at a time. After you have learned more, try the skips 1 - 3 - 5 - 1 and then 7 up to 2 and back.

This is one drill that really pays off. At first you may need someone to tell you how you're doing, but as you progress, you'll learn to catch your own errors, especially when it doesn't sound like "home base."

No matter what sort of natural voice you have, you'll always be in demand if you learn to sight-read. Stick with it!

RHYTHMS

Learning how far up or down the notes go is only half of the prob-

lem. We said earlier that we also must learn *when* each note is to be sung. We now must learn about rhythms.

The standard note is usually a quarter note and others are multiples or fractions of it. See the chart showing the common notes in relation to the quarter note in Illus. D.

Illus. E shows some easy drills: Try clapping each note in rhythm. Say "one" for a quarter note, "one-two" for a half note, and "one-two-three-four" for a whole note. Say the numbers at an even speed.

With two eighth notes, say "one and" (Illus. F).

Now try the drills in Illus. G, remembering to clap each note as you count:

A dot after a note makes it longer than it was by half its original length. A dotted whole note is 4 + 2 or six quarter notes long. A dotted half note equals three quarters and a dotted quarter note gets one and one-half beats.

In saying the rhythm of a dotted quarter, put a pulse on the beginning of the second beat. A dotted quarter followed by an eighth note would be "wuh-un and." Try rhythms with dotted notes (Illus. H).

METERS

The rhythmic pulses we have been counting usually are grouped in regular patterns of strong and light beats. The simplest of strong-light patterns is one of two beats—STRONG light STRONG light. The meter $\frac{2}{4}$ is that kind of pattern. Hymn No. 34 in *Baptist Hymnal* is that type of hymn. Note that a bar line separates each group

of two beats. The space between bar lines is one measure.

Four-beat patterns are similar to the two-beat patterns. The first and third beats are strong with "one" a little stronger than "three." They look like this: STRONG light Strong light. More music is written in this meter than any other.

STRONG Light light is the usual pattern for three-beat measures. In *Baptist Hymnal*, No. 6 is a good example of triple meter.

As you hear a song played, try to notice the pattern of strong and light beats and determine its meter.

GETTING IT ALL TOGETHER

If you've waded this deep into the "in's and out's of the lines and spaces," you should be getting impatient to try your hand at reading some real music. Let's try looking at a hymn and identifying all the separate parts we have talked about.

In *Baptist Hymnal*, No. 62 is a good Irish tune. Let's see how much we have learned about it.

First, you can recognize the treble clef and the bass clef. The first notes in the treble clef are E, E, F, and E. Can you name the next three notes?

The key signature is three flats. They are B \flat , E \flat , and A \flat . What is the next-to-last flat? It is the name of the key.

Since we know we're in the key of E \flat , we know the first soprano note is "1" of the scale. Numbers for the first measure would be 1, 1, 2, 1. Complete the next three measures: 6, —, —, —, —, —, —, 3.

If you are having trouble here, ask your director or a pianist for help. If not, let's plunge ahead!

Working slowly, try to sing the first pitches, using their number names. Don't worry about the rhythm. Did the last notes sound like 1, 2, 3 of the scale? Congratulations!

Now let's look at the rhythm. Read and clap the first line soprano rhythm. You should say, "One, one, one and, one, one, one, one, one, one, one-two-three."

What is the meter? ($\frac{3}{4}$ time or three quarter notes to a measure).

Review the pitches on that line. Now you're ready to put all your newfound knowledge to work. Sing the pitches, using their number names and also sing the correct rhythm.

All that information is waiting for you when you look at the lines and spaces of music. As you get more familiar with it, you will see many of these things at a glance. Then you'll really be reading music.

If this taste of music reading was fun, perhaps you would like to study more. A good text to study would be William L. Hooper's *Fundamentals of Music* (Convention Press). If several people are interested, maybe your director will teach a course for you.

The more you learn, the more there'll be to learn, but all of it will make you a better choir member and a better musician.

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Fig. 1

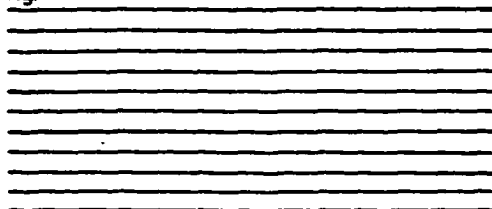


Fig. 2

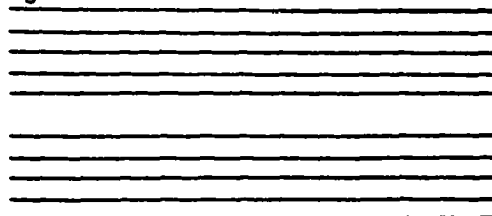


Fig. 3

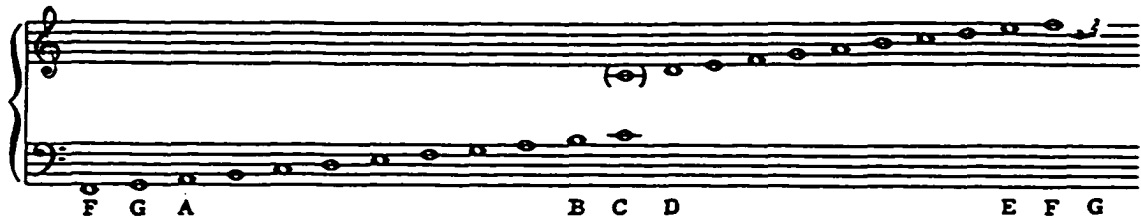


Fig. 4



Fig. 5

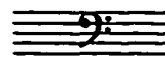


Fig. 6



Fig. 7

PIANO KEYBOARD

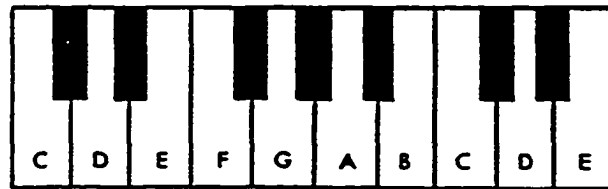


Fig. 8

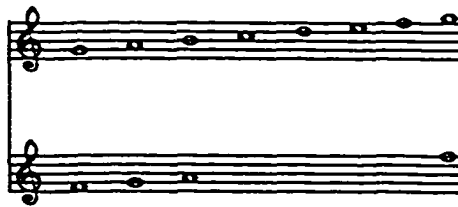


Fig. 9

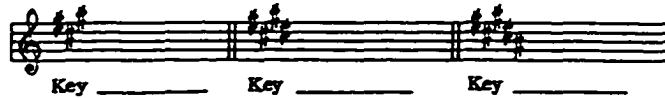


Fig. 10

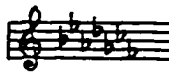


Fig. 11



Illus. A

1 2 3 2 1 1 2 3 4 5 5 1
1 3 5 3 1 1 2 3 2 3 2 1

Illus. B

1 2 1 7 1 1 7 6 7 1 2 1

Illus. C

6 7 1 2 3 4 5 6 7 1 2 3

Illus. D

Whole note	$\bigcirc = 4$
Half note	$\text{J} = 2$
Quarter note	$\text{J} = 1$
Eighth note	$\text{J} = 1/2$
Sixteenth note	$\text{J} = 1/4$

Illus. E



Illus. F



Illus. G



Illus. H



APPENDIX Q
Interview with R. B. Easterling

Interview with Mr. Easterling

Mrs. Rawls: When did you become editor of *The Youth Musician*?

Mr. Easterling: In November, 1968.

Mrs. Rawls: How were you appointed to that position?

Mr. Easterling: I was appointed to the position by the supervisor of the department.

Mrs. Rawls: What was your purpose for the magazine when you were hired? How was that purpose expressed through the policies (if there were any) of the Church Music Department of the Sunday School Board?

Mr. Easterling: To bring interesting and meaningful articles to church youth choirs and their leaders. The policies were explained to the writers I would solicit. At the advent of *Opus One* and *Opus Two*, writer's conferences were instituted and were held once a year for hand-picked writers from all across the Southern Baptist Convention, and policy was discussed.

Mrs. Rawls: Was it necessary to make any policy changes? Why?

Mr. Easterling: No, because policy was made by others.

Mrs. Rawls: What was your association with this magazine before you were hired?

Mr. Easterling: I had used this magazine with youth choirs in churches I had served.

Mrs. Rawls: Do you feel the purpose changed during your tenure?

Mr. Easterling: Yes. I became more focused with the advent of *Opus One* and *Opus Two*.

Mrs. Rawls: Are there any particular articles or songs that are especially memorable to you?

Mr. Easterling: Yes. Articles written by two sisters in my former choir, outlining what the church music program had meant to them.

Mrs. Rawls: What do you feel you accomplished as editor?

Mr. Easterling: I authored a study course book entitled *Church Music For Youth* and led classes at Ridgecrest and Glorieta Baptist summer encampments.

Mrs. Rawls: What were the greatest difficulties you experienced during your tenure?

Mr. Easterling: The greatest difficulties were schedules and deadlines not being met by my writers.

Mrs. Rawls: When you were editor how were your relationships with peers, colleagues, staff, successors, etc. ?

Mr. Easterling: Relationships during my time at the Baptist Sunday School Board were warm and deep, extending past working hours, and in many cases into social life. Even now many of us stay closely in touch.

Mrs. Rawls: Do you feel the board's desire for the magazine was consistent with your own? Were there any conflicts of interest?

Mr. Easterling: Yes. There were not any conflicts.

Mrs. Rawls: How did you go about structuring editorial issues-- i.e. soliciting articles, music, etc.?

Mr. Easterling: Through writer's conferences and through follow-up with authors of unsolicited manuscripts.

Mrs. Rawls: Did you add or take away any items (new articles, features, musical items, etc.) during your tenure?

Mr. Easterling: The only thing I added was the study course book, *Church Music For Youth*, and I also developed a music theory self-teaching method (programmed instruction) utilizing tapes and workbooks.

Mrs. Rawls: Were there any logistical problems--mailing--cost--?

Mr. Easterling: No, these issues were handled by other departments.

Mrs. Rawls: What things, if any, needed to be changed when you assumed editorship? Cover- layout- design, content etc.

Mr. Easterling: None were immediately changed, but improvements were made over time in several areas including content and art work.

Mrs. Rawls: Were there budget problems? Rise of cost during your tenure? Why?

Mr. Easterling: Generally, costs went up, but the budget problems were handled by others.

Mrs. Rawls: What was your relationship with other staff of the other music periodicals written at the same time?

Mr. Easterling: Good. As stated previously, the music department in those days was like a family.

Mrs. Rawls: Did you have any direct relationship with local congregations seeking feedback about the publications?

Mr. Easterling: Yes. I served several churches and had many occasions to have my choir leaders discuss and evaluate the publications. Also, I visited other local churches and presented these publications to the leaders and assistants of their music programs.

APPENDIX R
Interview with Elwyn C. Raymer

Interview with Elwyn Raymer

Mrs. Rawls: When did you become editor of *The Youth Musician*?

Mr. Raymer: I came to the board from Waco, Texas where I was serving as minister of music at First Baptist Church and as adjunct professor in the then church music department of Baylor University. I came to Nashville at the request of the Sunday School Board to serve as the editor of intermediate music materials. That's when we were still using the terminology intermediates, juniors, etc. So when I arrived there was no magazine to edit. (Spring of 1966) Shortly after I arrived I began pleading to have a magazine separate from *The Church Musician*.

Mrs. Rawls: What was your purpose for the magazine?

Mr. Raymer: To have something especially for youth to more appropriately meet the needs. That's part of what attracted me to the job. There was opportunity in that day to truly feel like you could sincerely affect what was going on in a lot of churches. So if you had any belief in your ideas and methods at all, it was a flattering challenge to come to the board and be the music editor for all of the Southern Baptist churches in a designated sphere: in this case the youth.

Mrs. Rawls: Were there any policies in place when you began the magazine, i.e. the ones for *The Church Musician*?

Mr. Raymer: There had been dialogue among those who were already there in place in other editorial roles like Bill Leach and Dr. Reynolds. I had the privilege of coming in and supporting dialogue that had been previously started. Is that what you're asking about the policies?

Mrs. Rawls: Yes. Somewhat. Regarding the policies and procedures: other editors have said there are "policy" books in existence in the church music department.

Mr. Raymer: Oh yes, absolutely there are. This was my first introduction to a manual of policies and procedures that was mind-boggling. Here's a good story. Shortly after arriving, the person I reported to was Dr. Reynolds. He told me to involve myself in editing the new study course book that the Intermediate Consultant, Paul Bobbitt, had been working on. In a few weeks Paul delivered to me this

stack of manuscripts that he had been working on for years. Since I came out of a piano-playing church music background, I had never edited a book in my life—so what do I do? Gratefully, I was able to go the manual of policies and procedures! So I got some help in carrying the large volume to my desk and turned to the page that said "Study Course Book" Step One—Call the editorial office in the education division and speak to the secretary to get a number, a church study course number assigned. So, I called, described the book and there was a long pause on the other end of the phone. We have a problem—we are out of numbers! I'm green as I can be—and I say "excuse me, we're out of numbers?! I have been charged with getting this into publication." She said let me call you back. I called Dr. Reynolds and said I can't believe this and we had a big laugh. I found out that this book had been written for directors of youth choirs not the youth choirs themselves. Therefore, luckily, we had numbers in the leadership segment- it was assigned a number and off we went. That was my introduction to the policies and procedures of the Sunday School Board. Both the bane and blessing of them. It did have step one, two, three,—but the comment that we had running out of numbers delivered just as serious as cancer—I just fell on the floor.

Mrs. Rawls: Is there any particular article or song in the magazine that is especially memorable to you?

Mr. Raymer: Not without going back and thumbing through. That's a long time ago. There were moments in putting that together, because in effect we were pretty much pioneering. There were conflicts in that day, just like today. Should the music all be SAB, SATB but with control over the ranges, etc. Also another segment led by Don Collins who was a proponent of the cambiata voice theory who felt that everything should be written SA(C)B. We had a constant challenge because everything we turned out from unison to SATB somebody thought was wrong. There was no definitive code of what was right. That's all part of publishing. You publish your errors as well as your victories and triumphs.

Mrs. Rawls: What was your greatest accomplishment as editor?

Mr. Raymer: My greatest accomplishment came later when I was able, and had a strong part in being responsible for getting them to split the magazine into *Opus One* and *Opus Two* so that we could put a little more focus into one being for younger youth and the other for older youth.

Mrs. Rawls: How were your relationships with colleagues, peers, and other staff at the Sunday School Board?

Mr. Raymer: Excellent. I was there a little over seven years. I was invited to work there and left of my own volition. Those were great days, I left many friends there. It was not a place without conflict of course- anytime you get an organization together you have it.

Mrs. Rawls: What would you say was the main source of conflict?

Mr. Raymer: The discussion over voicing within the music was one of the main ones because it affected things right at the heart of the magazine—who is this for? Other areas of frustration were the bureaucracy which was a result of getting large. This was a constant source of frustration for me. I had to learn quickly that if the product and planning did not make a profit, the Sunday School Board did not want to do it. I also learned that was a very realistic approach because the Sunday School Board is not on the list to get contributions from the Southern Baptist Convention. It has to make its own way. In essence it's a non-profit business which must constantly attempt to be a "for-profit" business.

Mrs. Rawls: When you became editor, did you continue to get feedback from local churches?

Mr. Raymer: Yes. For many years I directed part-time at a church and did several interims. When a state or church invited us to come and do a festival or something, the board would fund it that so it was good help for the state with no budget and also gave us good feedback regarding the products.

Mrs. Rawls: Was the first response to the periodicals positive?

Mr. Raymer: Yes it was. Even though flawed in some ways, *The Youth Musician* showed an attempt to relate to the needs of the people.

Mrs. Rawls: Why the change in cover design?

Mr. Raymer: To keep it interesting and fresh. Often the kids would sing with the magazines in hand. Also, it was about all we could afford. We would have one design for four issues then just change the color of ink used to print it.

Mrs. Rawls: What do you think is the current state of youth choirs today? What about the content of current publications?

Mr. Raymer: The danger I see, for me anyway, is looking over my shoulder and saying everything is bad because it is not like it used to be. I don't feel that way. One thing I did was after the first few issues of *The Youth Musician*, I convinced the church music department to begin making the demonstration recordings. That really was a forerunner of what is happening today. You can hardly get a youth choir to sing anything that is not on a record. If they can't hear it, they can't sing it. There has been a deterioration in music reading ability between the 70's and the 90's. With the cutbacks in the fine arts, no longer does the church person get the benefit of the training that is going on at school. For a kid to be in band, choir, or orchestra, they really have to be a strong student and their parents have to pay extra for them to be involved. So, we are going through that period of cutbacks until there is such a dearth of it, someone remembers what they had and they try to rebuild it. I hope I live to see that. It's up to the churches to keep up good choral singing. Most kids are moving to the more contemporary Christian sound type of singing. I think the styles have had something to do with the deterioration, as well as the development of technology. We are off to ourselves with our computers and CD roms which doesn't lend itself to part-singing.

APPENDIX S
Interview with Daniel B. Johnson, Jr.

Interview with Daniel B. Johnson, Jr.

Mrs. Rawls: When did you become editor of *Opus One* and *Opus Two*?

Mr. Johnson: I became editor in October, 1969. Dr. Bill Thompson hired me as literary editor. As a matter of fact, I was the last person hired while W. Hines Sims was head of Church Music Department. For *Opus One* and *Opus Two* I edited the literary parts and Elwyn Raymer edited the music parts. Gerald Armstrong was the Youth Consultant at that time and the three of us planned everything together, with Elwyn having the final say.

Dr. W. L. House, who was at the Sunday School Board in the 1950's, wanted to put the development of the materials on an educational basis. We struggled with it, but it was a good design. Everyone had to develop an action plan design for all the materials they were going to produce and do long range planning in advance of the actual release. We tried to make the design fit the age-level readiness of the different ages. It was a board-wide thing, not just in the music area. It was called the Church Curriculum Base Design. Dr. House got that going as well as the Church Base Design. These were foundational documents that are revised from time to time. Each gives specific tasks for different areas of ministry. Music ministry tasks are:

1. Provide music leadership in corporate, family and personal worship.
2. Develop, provide, and encourage church music education and support for all church ministries.
3. Lead the church to worship, evangelize, disciple, minister, and fellowship through music.

As far as the youth music part of all of that, the materials were based on readiness. We planned in the early 70's to assist the minister of music in their work and suggested they have a lesson plan for every choir rehearsal.

Mrs. Rawls: What was your purpose for the magazines?

Mr. Johnson: The purpose of *Opus One* was to assist ministers of music in their work. We had a very set musical range based on junior-high voices. We wanted music written for specific age groups. *Opus Two* didn't have as music restriction on musical ranges because it was for older students. The articles focused on different age groups too.

I wrote basically a third of the *Church Musician*, the materials for the leaders. It was information on how to use the materials that were in *Opus One* and *Opus Two*. We assumed that the ministers would use that information. They didn't! We had to face the fact that what they want is a tune for Sunday! You have to get a view of what the "larger group" is up against- Do they have time to do that?—Read information, come to a state event—Glorieta? Ridgecrest? Is what's in the magazine enough help to take an inexperienced leader through what they know? Probably not. We had to face that and include what we thought would be the most help within the publications. Also at that time there wasn't much music published for the changing voice. We tried to address that issue through books, music, and articles. To some extent we were successful, but things have changed now. People have less and less time. We had to realize we're not the only show in town. Years ago youth choirs were the only thing going in the youth group, sometimes in the whole community.

Mrs. Rawls: Were you associated with the *Youth Musician* before *Opus One* & *Opus Two*?

Mr. Johnson: No, I didn't have anything to do with it, except I was a minister of music that used it.

Mrs. Rawls: How did you solicit articles for the publications?

Mr. Johnson: We listened to our consultant, Gerald Armstrong, who knew of those people who were doing successful things around the country. He found people who were successful in the traditional area, musical area and the outreach area. That was a big buzz word, outreach. The musical *Good News* gave the kids an identity. They were so proud of themselves. Before that, the schools had been the leader on the choral development of students. Then in the late 50's and early 60's public schools were going toward the sciences and de-emphasizing music. In the 60's, youth music was the big thing in churches and shortly after that children's music area really took off, but the youth really started it!

Mrs. Rawls: What did you add or take away from the magazines?

Mr. Johnson: In about 1974 I tried to make the literary parts "user friendly." I still tried to make them instructive—but more attractive to the kids by including articles written by youth themselves. They were paid six cents per word. Other contributors came from the writer's conference held yearly.

APPENDIX T
Interview with Mark Blankenship

Interview with Mark Blankenship

Mrs. Rawls: When did you become editor?

Mr. Blankenship: In August, 1974, I was appointed to the position. I had been contacted a second time from the Sunday School Board while serving in a local church. I had known the supervisor of that position for awhile and he kept coming back to me.

Mrs. Rawls: What was your purpose for *Opus One* and *Opus Two*?

Mr. Blankenship: To give direction to the quality of content. The bulk of the content was done from "free-lance" manuscripts—materials sent in by ministers of music and composers hoping to get material in because they got paid for it. Then, if they were released in another form they got royalty on it. It was up to me to guide the content and quality geared toward youth which included watching vocal ranges and theological content.

Mrs. Rawls: How did you secure articles and music?

Mr. Blankenship: From time to time I would commission things. I would call a composer and tell them what I needed.

Mrs. Rawls: Did you have to follow any policies?

Mr. Blankenship: There are editorial policies for the whole board, but not many of those apply to music. They apply more to textual content on things like doctrine, theology, etc.

Mrs. Rawls: If you were serving as a minister of music before, what was your previous association with the periodicals?

Mr. Blankenship: I think that's one of the reasons I got the job. I was one of their composers already. I told the current staff at board why I used the periodicals and what I thought some of the problems were. The board came back to me and said if you have those opinions, come back and see if you can do any better!

Mrs. Rawls: Were there things you changed or took away?

Mr. Blankenship: I tried to balance the content, music styles, voicings, optional instruments, etc. . . .

Mrs. Rawls: Were there any major things you accomplished as editor?

Mr. Blankenship: With *Opus One* I was trying to be as true as I could to the boy's changing voice. We had to depart from that some, but in the middle I tried to have some article information on how to use the cambiata voice—how to use the music you have for these groups. A lot of the cambiata material was very traditional while the youth wanted more contemporary music.

Mrs. Rawls: What were your greatest difficulties as editor?

Mr. Blankenship: The diminishing effectiveness of youth choirs toward the end of my tenure. Youth choirs were still pretty popular when I came. I was there twelve to thirteen years and saw the sizes of choirs decreasing which in turn affected our sales.

On the flip side, one of the neatest things that happened was the relationship we had with the discipleship area. When DiscipleLife materials began, I always commissioned a piece to go with the subject matter. It sustained good intensity for several years.

Mrs. Rawls: Were there any logistical problems—mail, cost, etc.?

Mr. Blankenship: We didn't really have to worry about circulation because it wasn't in our area. The literary part had to worry about it more. When you sell multiple copies to choirs you tend not to have as many budget problems. We were basically an editorial and service unit. All printing and mailing was done in other departments.

Mrs. Rawls: Did you have any personal feedback from colleagues, local churches, etc.?

Mr. Blankenship: We have always had field service consultants and conferences at Ridgecrest, North Carolina and Glorieta, New Mexico. From those you get lots of good feedback.

Mrs. Rawls: During your tenure did your purpose stay consistent with the board's?

Mr. Blankenship: I probably wanted to get a little more aggressive in the contemporary market arena. The music department wanted to be a little more traditional. Ironically, today as director of the department, I'm now a little more traditional than the contemporary

Christian area. I was trying to be more progressive then, but because of the generation gap, I'm not as far as I need to be today. Fortunately I have people under me and I try to hire younger folk that can keep us abreast of what's happening in this area.

Mrs. Rawls: Other editors have said their purpose and approach was need-based. Would you say yours is?

Mr. Blankenship: Since the Church Music Department was established in 1941 to when I came in the 1970's, the department was nearly looked at by people saying "tell us what to do." We were helping to organize music ministries and help them to grow. We wanted to give them resources in many areas. Since then, churches kept growing and didn't need us anymore. Some of the larger churches have as many skilled people on their staff as we have in our sections here. I feel we kept the same purpose—having it need-based, saying this is what you need not necessarily what you want. Well, we've done that for a number of years and now we're having to turn that. A lot of churches that want to buy things from us and work with us are saying what you say we need is not what we want. Our whole projection now as editors and managers is to be both need and want based. We still have 25,000 to 28,000 churches that need our help. Many of them don't want just a need base. We've had to work toward a balance of that in the last few years.

Mrs. Rawls: That is an interesting area. I'm sure there are many different opinions. How would you tell a church what it needs when there are so many variables like the size of the choir, number of boys and girls, etc. . . .

Mr. Blankenship: That has been our frustration too. Which direction can we go to assist all our churches? Even large churches with fifteen people on the music staff don't need us, but they want to associate and want us to be a supplier for their wants! We still try to do that, so we are both want and need based.

Mrs. Rawls: What do you see the direction to be of the current periodicals?

Mr. Blankenship: The new plans for October 1996 lets us use the same materials in two different delivery systems, not just for market appeal. We're supplying it in a formula that is a want-based (I want individual anthems) and at the same time trying to not compete with ourselves with what's in a periodical compared to what we are

releasing over here to the trade in the single anthem area. We're trying to make use of it in both areas and are hoping for success.

APPENDIX U
Interview with Terry W. York

Interview with Terry W. York

Mrs. Rawls: When did you become editor?

Mr. York: In July of 1985.

Mrs. Rawls: What was your association with the magazine before you came?

Mr. York: I didn't really have any relationship with board publications before that time. My work from January 1984 until that July date was as the Youth/Adult Music Consultant. I traveled a lot doing clinics. In a way I was interpreting for people in churches how those periodicals could be used. Then I would come back and report to the editors what I'd learned to see if any adjustments needed to be made. I knew the magazine well from that and knew what areas needed attention.

Mrs. Rawls: Were you appointed to the position?

Mr. York: No, I was simply asked if I wanted to move from the Field Service Section to becoming an editor. I said yes for a number of reasons. It was not as much time out on the road and I had some ideas about youth and adult work. Being able to communicate through the periodical was quite attractive.

Mrs. Rawls: What was your purpose as editor?

Mr. York: To make it more than just a vehicle for getting music in the ministers' hands. To be a teaching tool—more than it had been in the past. To keep that as a primary goal: a teaching tool for directors and members.

Mrs. Rawls: As I recall, there were more articles that taught something in such areas as music fundamentals and music history.

Mr. York: Yes, there were. One thing put in was "Focus On the Words." I instituted that immediately to say to the directors and singers that not just do the notes feel good, but what do the words mean to us as performers and our audience? "Focus On the Words" was the most obvious manifestation of the magazine being a teaching tool.

Mrs. Rawls: Were there any features you took away?

Mr. York: Not that I recall. I did make a revision of the cover page three. David Danner at first was commenting on the music with hints about interpretation in "Notes on the Music." It was there when I took over. One thing I tried to do was to get David not to say the same things about every anthem and to be a little more thoughtful. I'm not sure I was successful at that point, but at least attention was focused there for awhile. I did bring in people from outside the board to see if we wanted to give the literary content more of a curriculum feel. Trying to add things like rhythm, dynamics, etc., things like that to focus on and try to turn the rehearsal time into a teaching experience. Children's literature was already doing that. Well, that was an idea that flopped! It was difficult to begin a curriculum where people were not looking for one. The ministers of music in general were just not that interested in that kind of teaching!

Mrs. Rawls: That was in the hey day of youth choirs.

Mr. York: That's right and they just didn't buy into it. So, we went back to try and teach some things but not in any thematic way or curriculum based approach. It was just more hit and miss more here and there and we just could not present it as curriculum.

Mrs. Rawls: Why the change in cover design every fourth issue?

Mr. York: To keep it fresh, current and inviting. To capture the attention of folks. The reasoning was that if the cover was up to date the contents were too!

Mrs. Rawls: Were there ever any budget problems?

Mr. York: Coincidentally while I was there circulations stayed strong enough that we didn't have any major financial problems. The increase you charted was pretty much across the board and all periodicals were affected.

Mrs. Rawls: How did you go about soliciting articles from people?

Mr. York: There were two approaches: The first was for subjects that I felt were important to address. I would look out across the convention and to see who had I heard about or observed personally that was doing a good job in those areas. Maybe a minister of music, an educator, etc. . . . The second was just the opposite. Who out there is making a splash in a particular area? Then I would have them share through the periodical how they did it. Sometimes it was issue-based and sometimes person-based. Occasionally I would write something myself.

Mrs. Rawls: What about your title, "design-editor"?

Mr. York: As design editor I was responsible for the overall design, layout, and look of the periodical and where it was going thematically. Technically, the music editor and the literary editor worked for me. I happened to be the design editor and the literary editor, so two of the three bases were covered by me. Technically the music editor was subservient to what I wanted to do with the periodical. That was never a problem, we always had a good working relationship. I did have ultimate authority over which direction those magazines took.

Mrs. Rawls: According to policies, was your purpose ever affected by those policies? Did your purpose stay constant through your tenure?

Mr. York: Not really. While there were many policies, the perimeter was wide enough that I could move comfortably within it. The only time I ran into something was concerning the cover. I wanted to change the words "One" and "Two" to numerals, but in order to do that I had to get trustee approval. I didn't think it was worth it! As far as what I wanted to write about or put in it, everything was okay. In my day as editor there were no restraints.

Yes my purpose stayed constant during my tenure.

Mrs. Rawls: Are there policy books?

Mr. York: Yes, they are housed in church music department. They are the "Policy Manual" and the "Procedure Manual." I never felt trapped in the policies; I had a lot of freedom.

APPENDIX V
Interview with Dennis Allen

Interview with Dennis Allen

Mrs. Rawls: When did you become editor of *Opus One* and *Opus Two*?

Mr. Allen: January, 1987.

Mrs. Rawls: How were you appointed?

Mr. Allen: Mark Blankenship was the editor of that publication, then was promoted to manager of the Youth and Adult General Materials Section, so his former position became open and he became the hiring person for that spot. I had known Mark and was currently serving as a minister of music in Florida. Mark was familiar with writings of Nan and me and while looking to fill that position he kept coming back to my name so he called me and there you have it.

Mrs. Rawls: Had you ever entertained the idea of doing that?

Mr. Allen: While involved in the writing that Nan and I were doing in Florida it increasingly became more where we felt like God was leading us to something to do with Nashville and publishers. With the trips we were already making to Nashville to do recordings, etc., it seemed like a natural "marriage" of what we felt like God was leading us to do. I didn't feel like God was calling me to be a music editor, but I felt like it was another step in the process. I needed to know a lot about it if I was going to be a writer, especially the editing part. I felt like I could make a contribution in that side of things. The move would also take us to the town where I could continue writing, and our writing could accelerate.

Mrs. Rawls: When you were hired, what was your purpose for *Opus One* and *Opus Two*?

Mr. Allen: Well, that's a rather philosophical question. Let's see.

Mrs. Rawls: Let me ask it another way. Were there policies in place that you had to follow or was it your call?

Mr. Allen: The board is eaten up with policies. That's the biggest problem the Sunday School Board has. It just can't get over itself in the "never done it that way before" category. That was an immediate obstacle. I really came with a passion to work on the things

that were in my charge- *Opus One*, *Opus Two*, *Gospel Choir*, *Choral Praise*, and *Glory Songs*. I was the editor of all five. As a minister of music for 12 years, I was frankly editor of materials that I rarely used. Now, here I am. I took it very seriously to try and make some changes. First, why in *Opus One* and *Opus Two* are we telling choir directors what's appropriate for youth choirs. That seemed silly to me. To say, here's what they should be doing. Youth choir work is relative to the kind of person you are, what kind of music program that was before you and what will be after you, how many kids you have to sing, how many guys and girls. There's not just one youth choir piece of music or style or anything. It has to be custom done wherever you are.

My first crusade was the reason *Opus One* and *Opus Two* died. It was my fault or credit whichever is appropriate. The first thing I campaigned to do is get rid of designations that said "for youth choir" or "for adult choir." I don't believe in that. I don't think a youth choir should only sing a certain style. My goal was to create a series of publications that dealt with musical styles, rather than saying here's what we at the BSSB think you should do, because we're so wise. We think you should do this with your youth choirs. That's silly.

Mrs. Rawls: Did the literary part of the publications have any impact on your decision making?

Mr. Allen: I didn't feel like it was that pertinent and maybe it was the best part of the magazine. I don't think people were buying it for the literary part. We argued that all the time. What was the purpose of the literary part, were they really using it, or just tearing it off and filing the music? That was another big issue, the staples. You don't file music by OT 4/89—you file it under the title, like an anthem. I always list what I did to be "need-based." What is the most effective way we can communicate with the minister of music? Let's completely forget what we did before as if it never existed and look forward. We recently spent some time with a good friend, Derrick Johnson, who directs the Voices of Liberty at The Epcot Center. In upper management training, in big corporations like Disney, the first thing you learn is don't look back. The past is gone so what's important is what do we do from this point on. That's how Disney orients itself. What is the need right now? I felt like the magazines were not doing that. It was in a very inconvenient form with staples, filed by the quarter; those were old Sunday School hangovers I thought were ridiculous. I set out to make the magazine more compatible with what was actually going on out there in the world of the minister of music.

Mrs. Rawls: In that process were there ever any actual policy changes?

Mr. Allen: We completely deleted the magazine and created new ones. That was a big thing in and of itself. There were lots of peripheral questions. Was it going to be a "nested" product? That was a big catch word then. How will it be paginated, formatted, is it shrink-wrapped, will it stay together? Then of course the never-ending battle of how to demonstrate it. A cassette that has thirty titles on it is obnoxious and how do you find anything? All five magazines were on one cassette. Do you show it a quarter early? Do you have an excerpt?-etc. The aggravation of the quarterly system was that it was difficult to have an exact number of pages with music exactly that long.

We had the fortune of good people doing the literary part. Coming up with twenty-five to thirty anthems every three months was difficult. That is more publications than most publishers do in one year and that doesn't count what Genevox was doing. Sometimes the quality suffered and we begged people to write. It was hard to find quality material that often.

Mrs. Rawls: What did you accomplish as editor?

Mr. Allen: When you dabble in entrenched Southern Baptists you find folks who are the most faithful magazine users. Some just use it out of default or maybe they have no money or don't have the time to see what's really going on. They don't attend reading sessions or workshops and they are just stuck in their Southern Baptist "cement boots." Sunday School Board publications have been one resource, but there have been lots of others.

Anytime you delete familiar titles you stir up controversy. We, the staff, cared a lot about what we put out, but no one else really did. Many times ministers of music walk in to the secretary and say, "just order what you did last quarter, that will do." I have no idea whether we accomplished anything or not. Publications by the Sunday School Board need constant review. Sure, they don't want to see the decline that is happening continue. That is not necessarily a reflection of negative things going on in the department at all. There is continual competition and so many other market options.

Mrs. Rawls: Why did the covers change as published in last issue of *Opus One* and *Opus Two* to what really came out in the first issues of *Celebrate Choral Music*, *Contemporary Praise and Exaltation*?

Mr. Allen: Because of marketing. We had to turn in things so far ahead that some things changed shortly before actual release time. We found out that "Celebrate" was actually the title of a secular piece so it was changed to "Celebrate Choral Music." We usually had to work almost a year ahead.

Mrs. Rawls: Was the board's purpose the same as yours for the magazines?

Mr. Allen: Philosophically, the Sunday School Board and the Church Music Department wanted those magazines to meet the needs of the music minister. They never flinched from wanting those to meet those needs and let it be something they would use. Today what we really mean is sell because it's a business. They have to sell music—that is monitored well by how well it's meeting needs—based on how it sells!

Mrs. Rawls: Do you use outside sources for feedback regarding the periodicals?

Mr. Allen: Oh yes. The Sunday School Board did surveys and things at Glorieta and Ridgecrest. There never was any disagreement on trying to meet needs. I came and realized that for whatever reason they were not meeting needs, maybe they thought they were, but I didn't feel that way. So as person in charge of those publications I had lots of discussions with my colleagues and staff; it was not a thing I did by myself.

Mrs. Rawls: If those magazines were not meeting needs of ministers of music, their churches, choirs, etc., was that evidenced by marketing and/or feedback?

Mr. Allen: It was based on several things. Some of that has always gone on at the board. There has also been a steady decline in sales, which gives you a lot of silent feedback. I didn't feel they were as effective as they could be. What can we do to improve them? Rather than prop up a dead horse let's either kill it or give it some medication. We really thought we needed to become a fresh face. Genevox was just being "birthed" and the board was trying to come across with a new posture. Musically speaking, just having a Church Music Department with those magazines was about to die.

Mrs. Rawls: Was that across the whole Church Music Department? In all other areas too?

Mr. Allen: I can't speak for them. Lots of those folks have been there a long, long time. When you get real comfortable a lot of change is very disturbing, you get the same salary either way! I call it a Sunday School Board problem. There is not enough incentive for creative work. Not necessarily any pay incentive either. It has been a long time since I've been there; maybe it's different now. When I was there, there was no incentive for aggressive, creative work! Therefore you could do your work in a timely manner. Whether it's good or bad was not an issue. If you had the perfect number of words and turned it in on time, that was good enough internally, but not for the public. The public all of a sudden started buying other materials. Another drawback was if you found a contemporary piece in *Opus Two* that was a little over your youth choir's head yet really wanted to use it with your adult choir you had to give your adult choir a piece with "youth" written on it.

Mrs. Rawls: Do you still write for the current publication?

Mr. Allen: I have not in a long time. Occasionally they reprint something of mine. Currently Nan and I have stronger relationships with other publishers. My main goal was to stop the presses and say wait a minute. Let's make sure we are on track with what we are supposed to be doing, meeting the needs of the minister of music. I tried everything I could, within the boundaries, which are many in a huge battleship like the Sunday School Board. Turning one of those guys was not an easy task.

From 1980 to 1990 the BSSB came to a big "Ah-Ha" moment. They realized they were just one of many publishing companies and couldn't continue as they were. With the thought that we had to keep the "magazine" format going in some way I tried to make as many radical changes as possible. All I asked the ministers of music to do was just look. If it doesn't meet your needs then that's fair. So many were not even looking at board material because it was so archaic in format. We had to reduce our standards on who wrote for the publication too because of demand. Producing a lot in a short amount of time sometimes you'd take anything that had six pages! If you reduce standards and have an OK product too many times in a row, you quit getting it. If there is one statement I'd like to make it is to make your publication need-based.

APPENDIX W
Interview with Don Schlosser

Interview with Don Schlosser

Mrs. Rawls: When did you become editor of *Contemporary Praise, Exaltation, and Celebrate Choral Music*?

Mr. Schlosser: I became editor in January 1993.

Mrs. Rawls: How were you appointed to that position?

Mr. Schlosser: I had written for the magazines for a number of years, since about 1985, sporadically. When Dennis Allen left in 1992, they called me because they were looking for a new editor to see if I would be interested.

Mrs. Rawls: What was your purpose for that position and were you hired specifically for those periodicals?

Mr. Schlosser: Yes. I was specifically hired for those three periodicals plus two others and the demo pack that went with them. There are really six products for which I was responsible. My purpose for coming to the board was to select the music and design the product. . . selecting music and determining layout for the six products and producing the recordings.

Mrs. Rawls: I noticed that there have been several title changes throughout, like from music editor to design editor to literary editor. It appears they changed a great deal in earlier years. You specifically mentioned design.

Mr. Schlosser: My title is music design editor. When there are music editors, they are responsible for the actual layout of the notes on the page, cleaning up the copy, etc. . . . A music design editor is the person who is responsible for the content. . . choosing the music and producing the recording. A music editor is more of a production person. I was hired as a music design editor.

Mrs. Rawls: What was your purpose and goals for the three periodicals we are focusing on when you were hired?

Mr. Schlosser: Those three products, particularly, when I came here were already suffering with declining sales and had been for a number of years. . . predominately for the way the market had changed for two reasons. People were not looking to a periodical publication for their choral music. . . they wanted to be able to order "a la carte" . . . they

wanted to be able to order from the supplier. Secondly, because of the change of perception of marketplace of our materials . . . because of denominational controversy . . . because of the rise of new products our products have suffered in perception in the marketplace. Because of perception and because of the way they were marketed as a magazine, there was a decline in sales. My goal, first of all when I came in here, was to give them another shot in the arm. They kind of looked at me and said, "these things are not selling like they should be . . . they need to sell or they are going to be canned." My job, as I saw it, was to take three things that were suffering and do something to make them stick their heads up again in the marketplace . . . to make people notice them. . . to give them another shot . . . to see if there was any viability in marketing music again in that format again. There was a matter of two or three ways to do that. First of all I changed the accompaniment cassette to an industry standard. What had been, when Dennis was doing the product, they were doing it on a budget level so that it was almost entirely synthesized in a "midi" environment that Dennis did himself. The first thing that I did was to use studio musicians and live sounds and bring these tapes up to where the industry standard was . . . the demo tape for this product was not inferior to the rest of the industry . . . it had to be top quality.

Along with that, talking about top quality, at the same time that I came here, the shift was made from a standard payment per song to a royalty payment. That was a big major shift in the way they functioned around here. When Dennis was here all that he was able to offer for these magazines was \$48 per page. Because of that, writers could get their start in the magazine and get their feet wet, but when they got a good tune, they would send it to another publisher from whom they could get a lot more money . . . they could get a 10% or more royalty contract. In order for us to attract the kind of writers that we needed for the magazine, in order to keep it alive, we went to a 10% royalty contract, too. Just about the time I came here, that happened. So, I was able to talk to major writers and say that we can offer you more and here is what we can do. So, I was able to attract writers.

Mrs. Rawls: Were these two changes in policy in place from the Church Music Department or the Sunday School Board and who did you have to go through to institute change?

Mr. Schlosser: Well, as far as payment of royalties, that was established before I came here. And, that was a big change. It had to go through a lot of different channels. I don't know how far up that had to go. It was more than just getting it approved from the department. That was already in place when I got here. As far as the tapes, that was

my own call. But the perception that I got was that they were dissatisfied with the tapes and the way that they had been produced and realized that they were sub-industry. When I came here, you may be aware of that story, there was nobody in this position serving as design editor. They hired David Danner, on a contract basis, to work for nine months. He had already been released from his job at Genevox and he was freelancing at that point. He had been with the Genevox team. Previously he had been with the music department here and then had shifted over to Genevox. When Genevox went through a period of restructuring, several of the people were let go. In addition to several others, Fess Robertson was let go and Mark Blankenship became the director of that department.

At that point David Danner was freelancing and they hired him for nine months to train me to do the production, mainly. He was going to produce the first set of recordings for three months and I was going to observe him for the second set of three months. We were going to work together on the third set and I would do it and he would observe me. That would take like a nine month commitment. We worked together for three weeks and then he passed away.

Mrs. Rawls: At what point in history was that?

Mr. Schlosser: That was at the beginning of 1993. He died February 4, 1993. We had worked together about three weeks. During that time we had been in the studio and I got to see him in action in the whole studio process that he went through with certain planned sequences, synthesized sounds and sweetening, as we call it, by adding live instruments on top. So the first set that I did, I followed that example and added the live instruments on top and just followed what he had done and enhanced it as I became more familiar with the process.

When I took over the magazine, the demo/trac pack was released concurrently with the product so that the January tape and music came out at the same time. With this system there was no way for the minister of music to preview the product in advance. He had to order it sight unseen. Approval for the preview pack had already been given, what had been called the trac pack, to come out three months before and be called the choral preview pack. Because of this I was forced to produce a double quarter's worth of materials so that we could be a quarter ahead each publishing time. This way the ministers of music could preview the product before ordering. The project that David was working on was the last trac pack that I saw him do. The next quarter, the first one that I produced, we actually produced two sets at the exact same time. . . fifty-four tunes. Right as I stepped in the door, David

Danner passed away and I had fifty-four tunes to orchestrate and produce right off the bat. It was an unreasonable kind of task to do. I used the same process that he had used. Most of it was sequenced, which I did myself, and then layered the live instruments on top of that. When David produced his set and he had passed away; and after he had passed away we got the master tape and I listened to it with my supervisors and they said, "we like it, go and do likewise." When I did my set, I used the things and spent about the same amount of money. The next time around, I spent a little bit more money contracting more live players and doing less of it sequenced and every quarter after that that's been my pattern. Using less and less sequence and more and more live players. Every time it comes in, I run the tape past the supervisors and they say "Yes, this is great. Keep going."

Mrs. Rawls: You say your supervisors, who are they?

Mr. Schlosser: Originally, when I first started, Leroy McClard was my manager and Wes Forbis was the department director. Shortly after that Lester McCullough was hired as my manager and Wes Forbis was still department director. Then, when Mark Blankenship became director of the department, he took over all the design people under him. Now he is department director again and Lester McCullough is overseeing me.

That has been my process. Putting more and more money getting those tapes up to industry standard. I don't do any sequencing now. I send them out to orchestrators and use full rhythm, full strings and full brass sections. Three years ago we had one man with a synthesizer in a room. Now we are spending thousands of dollars for a lot of people. That was one of my goals, to bring the tapes up to industry standard.

Mrs. Rawls: Do you think that has had direct result on the cost increase of the magazines?

Mr. Schlosser: Definitely. It has not affected the cost of the product. It has affected that cost of what it cost us to produce it. But that is not what has caused the products to go up for us. All the recording costs are billed back to the choral preview pack. They are not billed to the other magazines. Because it is a support product, it doesn't have to fall within the same guidelines that the magazines do. It can sell for a certain amount and it does not have to make as much money because it is not designed to be a self-supporting product. It is designed to support the other products.

I talked about my personal goals and I mentioned the tape quality and then getting new writers. The other thing that I was going to

mention was introducing music styles in the magazines that would be more cutting edge material. Randy Smith and Genevox have to be careful about what the market is perceiving about the product. They are not going to go to the edge. If it doesn't sell, they are in trouble. I have products that are already in trouble and my goal is to just let them stick their head up again in the marketplace and wave hi and see if they are going to buy. So, I want to put things in there that are really distinctive, really cutting edge to get attention in the marketplace. So, I was looking for Dixieland stuff, I was looking for new-age stuff, I was looking for real black spirituals, I was looking for rock'n roll. As much as possible. I didn't have to be tame, I didn't have to be cautious. I was trying to be bold. That has gotten a lot of good feedback in the market place. The improved quality of the tapes has been received very well.

Mrs. Rawls: Do you have any direct contact with local congregations or ministers of music that give you feedback about what is coming out?

Mr. Schlosser: A couple of different things. We don't have any structured way of doing that except the fact we have consultants. Their job, as they go out into the field, is to interpret the product and bring back feedback. I look to Jim Hawkins, specifically, for these products. I look to him because he is out in the field and he is supposed to be asking those questions at every conference. He comes back to me and tells me what is not working and this is the concept we are looking for. We have that built in. He is my representative out in the field. Plus the fact that I get out in the field a little bit but not like he does.

The other thing that we do is that people are not hesitant to call me and tell me what works and what does not work. So, I have that built in. I put my phone number on my desk in the choral preview pack with the understanding that you can call me.

The other thing that we have done is to put a survey in the choral preview pack asking for specific responses to the magazine. The other thing that we have done is to invite area ministers of music in Nashville to come into our meeting sessions. The way that I choose music is that I go through stacks and stacks of stuff that comes in and select the things that I think might be useful and then I take those once a month to a reading session where the whole editorial team sits around and says this is good and this is not good. In addition to the editorial team we have been inviting two ministers of music from area churches to come in, not the same two, but different people. They sit in the session with us and we ask them if they think this would work in their church. We have direct contact.

Mrs. Rawls: Have you experienced any logistical problems with mailing or do you have any input or direct effect on what the cost is?

Mr. Schlosser: No, I have not. The internal problems that we have are production related. It has to do with scheduling. This issue has to hit the dock on this date and back it up from there. The printer has to have by this date. We have to send it back and it becomes a whole domino effect. So if it gets stuck on someone's desk or if we're waiting for a manuscript to come in or one thing or another, then it gets late. When it gets late, sometimes it can be tragic and not just for our product. Suppose we have a product that is late and that product is part of an order. Suppose *Celebrate Choral Music* is late to the dock, and that is part of an order where a church is getting all Sunday School curriculum and their music curriculum at the same time. That order then is held up until this product comes in when they can fill the whole order. They do not send the rest of the order. Production schedules are of major importance around here. Sometimes they do not work. Sometimes things get behind. That's when things get testy. That's when people get upset. That's when they drill down and find out what happened here, where did it get stuck, who was late, how can we avoid this in the future? About cost of product or mailing, I don't have any say. I don't have any say about budget except that I determine how much I am going to spend. I don't determine what my budget is. I don't determine the cost of the project at all.

Mrs. Rawls: You just get to say, "This is what I need."?

Mr. Schlosser: Yes. I say here is what I want to put in the magazine. My job is to design the magazine. My job is to put together the best product that I can.

Mrs. Rawls: What was your relationship with other staff in the music area?

Mr. Schlosser: When I first came, we were organized differently. All the people working on youth and adult products were in one unit together. I worked with all those who did all youth and adult choral magazines: *Pedalpoint*, *Church Musician*, *Handbells*. We were all on one team. Our section was based on joint products. There was another section where all the people worked on children's products. Now the whole thing has been cut the other way, sections are based more on tasks than on products. Now all the design people are in one section (literary design, music design, Genevox design). It is not necessarily better, just different. We haven't done it long enough to know. When we were

working on a product there was a lot more ownership of that product. Right now we do the design and just shuffle it all over to production. This way they don't feel a part of what we're doing, they don't feel a part of the team. They are just assigned to production part to get things going. Then you have a consultant team doing their own thing. The design people are the ones getting together doing the creative process and the ideation of products. This change took place when Mark Blankenship took over as director in October of 94. There are pros and cons to the system. One good thing is that we have all the design people together. There is more relationship between Genevox and the children's publications and all the other magazines.

Mrs. Rawls: How is Genevox related to the Church Music Department?

Mr. Schlosser: There used to be two different departments. Genevox has always been a part of the Sunday School Board. It was created seven or ten years ago to be the trade and publishing arm. When the music department was all combined, in the glory days, we put out Broadman music. All literature came out of the same department. Because we had trouble competing in the marketplace against other trade publishers like Word and other major publishers. We took the trade end of it that related to the industry and put it out on its own and created Genevox. Now we have Van Ness Press, McKinney Press, all housed under Genevox and they became our trade publisher. Then they were sent out from under the umbrella of the board. They were still owned by the board, but didn't have to follow policies of the board. They got their own schedule, their own budget, etc. If they were going to compete in the trade arena they couldn't be hampered by the restraints at the board. So the music department did all magazines and curriculum and they did the other. That didn't work financially. That's when they restructured and came back under the umbrella of the board. The board said you can still be a trade publisher, but we need to tighten the reigns. When Wes Forbis resigned, Mark Blankenship became director of both departments. The Church Music Department and Genevox were merged back together into the Music Department. Now we have Church Music people and Genevox people all functioning in the same section. Randy Smith is the head of Genevox and he chooses and designs that product over on the trade avenue. I choose and design the products that are sold direct sale through church literature. Barbara does all children's music for trade and for church literature. Sharon Lyon is doing that for *Handbells* and *Pedalpoint* for Genevox and the board. We are pulled back together. Genevox is the marketing avenue to get music to the trade and the board is the direct market to the churches.

Mrs. Rawls: As long as you have been there, is the board's desire for these three magazines consistent with your own?

Mr. Schlosser: Oh yes, there is no confusion there. We've been team players and we want to see them continue. We constantly ask ourselves "how can we do it best and is there a life here to market music in this form?" At the same time we must realize the market may be such that this is not the best way to market music.

Beginning in October, 1996 *Celebrate Choral Music* will stay the same but *Contemporary Praise* and *Exaltation* will be vastly different. I'm not choosing music for those—we are taking Genevox material and merging it with the magazine. So, rather than Randy choosing the music for Genevox and me for the magazine, he'll choose eight anthems to produce for the trade arena. Then I will take those eight and put four of them that are more contemporary in nature, shrink wrap them together with a cover sheet and call that *Contemporary Praise*. Then I'll take the other four anthems that are more traditional in nature, shrink wrap them with a cover sheet and call that *Exaltation*. We will take the same music, which will save production dollars, and use two different marketing strategies. For two reasons: 1) to save marketing and 2) to improve the quality of the music in the magazines. You can attract better writers that way. A third reason is we want to increase the amount of direct markets and make more money as a publisher by selling music direct rather than going through the trade. We want to train our people to look for the same anthems in a magazine and buy it direct rather than through a publisher. That's the next thing we're trying. What is the best way to market this music to our churches? We're getting out of the magazine market—they're looking less and less like a magazine. Originally, *Contemporary Praise* was a magazine with a music and a literary section. Then that was taken out. People decided they didn't want it bound, they wanted it nested, so we did that. Now we're just putting four anthems shrink wrapped together in a collection. Each step looks less and less like a magazine and more and more like an anthem. The public wants to buy single sheets so how do we sell that in a magazine environment and it not look like a magazine?

Mrs. Rawls: So the market has said "we don't want magazines anymore"?

Mr. Schlosser: Right. We want to buy it "a la carte." When we were the only show in town people could buy their music at a real savings. Now that the market has expanded— they don't shop like that.

APPENDIX X
Interview with Dr. William J. Reynolds

Interview with Dr. William J. Reynolds

Mrs. Rawls: What are your thoughts on the state of youth music today?

Dr. Reynolds: Looking at music enrollment in 1957, since then there has been a general increase in youth choir involvement. I think we have topped it and may be over the hump.

Children, youth, and adult choirs all are difficult to maintain. There is a movement toward praise-teams and de-emphasizing choirs. I think we are in trouble. The mega-churches, like Park Cities, Dallas, they are still a big church, but still do good music.

Mrs. Rawls: Is that why we moved away from the format of *Opus One* and *Opus Two*?

Dr. Reynolds: I don't really know because I wasn't there at that time. I do know that when *Good News* hit, youth choir became a big thing. Seminaries never really grasped the need for youth leadership. Choir growth in the late 60's and 70's was phenomenal. Fine choral art as I know it dissipated with that musical. I feared that we may pay the price someday.

Joel Mikell, Minister of Music at University Baptist in Ft. Worth has a youth choir that still has a good sound. He uses good literature and has not sold out to the kids to let them sing what they want to sing.

Mrs. Rawls: Did the Age-Group Grading Plan affect the music department?

Dr. Reynolds: Yes. Dr. Sims was responsible for that. He came in from a public school background as a band director in Shreveport, Louisiana. The band received national honors. He did part-time church work during that time also. He came to Peabody Conservatory to do a graduate degree and never finished. He wanted the degree so he could make more money in Shreveport. He was going back home when he decided to move to Nashville. He joined First Baptist Church, Nashville where B. B. McKinney was chair of the Music Committee. At that time they needed a part-time music minister. They called him to be part-time and he and McKinney became good friends. When McKinney died in 1952, Sims succeeded him. He championed these periodicals.

Mrs. Rawls: Do you think the Baptist controversy has had an effect on youth choirs/ youth choir music today?

Dr. Reynolds: The decline of youth choir music has nothing to do with the controversy but everything to do with Generation X and the music publishers cashing in on them. . . . The chorus singing, the incorporation of electronic keyboards have all contributed to the downfall of youth music.

We have fought off publishers and publishers' representatives that come in with jingly type of music for youth choirs and it has nothing to do with the convention controversy. We are fighting off publishers trying to produce a type of music that will sell to the masses. The impact of chorus singing is a publisher factor – wanting to sell books and records. This has nothing to do with convention headquarters in Nashville or any other organization in the convention.

We are fighting off the contemporary Christian artists who want to come to local churches and sing. The church pays the utility bills and then gives them a forum to perform. The church takes up a love offering which can give them three, five, or even ten thousand dollars for one night. They want to tell you how great these songs are and had you buy their CD's and music. This is not a denominational effort. It is not coming from the Methodists, Baptists, or Assemblies of God. This is coming from individuals and publishers who are making a fortune today in church music.

APPENDIX Y
Interview with Dr. Wesley L. Forbis

Interview with Dr. Wesley L. Forbis

Mrs. Rawls: What is your perspective on where youth choir has been and where you see it going from a philosophical standpoint?

Dr. Forbis: It seems that publishers are setting the course for church music, not ministers of music or pastors. If you look around the country the things from publishers like Integrity Praise, Maranatha, and Hosanna are the new thing and we run out and buy them! They found that the super growth spiral demands this very simple kind of music and they're publishing it rapidly. That says to me that publishers are demanding the kind of music used. If we want numbers in choirs and worship, we have to use that. The Baptist Sunday School Board wants to sell its stuff, and they are doing some upbeat music that's not all bad, there are good things in there too.

Church music with youth in the 50's was outstanding and in the 60's too. At a youth choir festival there might be 20 youth choirs from our one association. One of the pieces (as demanded by the state) had to be a *cappella*. No matter what size the choir, everyone sang it. It's incredible to think they sang a *cappella*, in parts, and can't sing unison today. It is because choral music was important to the church and to worship. Then along came *Good News*, the phenomenal musical success. It gave youth a chance to sing about current issues with guitars and drums in church. I did it too. But I didn't stop doing the other music. When churches saw their places filled with youth singing, some opted to do only that and stopped any other kind of literature. After awhile that's all their kids could sing. Years later Ralph Carmichael began publishing similar music. Later on, children's music reflected the trend and that's all they could sing. Adults can't sing now because that's what they grew up with. Rather than ongoing church music for worship we now have the entertainment which all those things fit into. The trend is to pack the church, entertain them and make them go away feeling good. It's kind of an ultra- simple approach, but I think that's what has happened. Now we're feeding into youth choirs children who never learned to sing. Before when we had a kid who didn't sing on pitch and we helped that kid. We don't teach anymore, we are always preparing the "new thing". If you don't teach, we don't have a chance!

It's an interesting day. I think we are at a point in which we as Southern Baptists are moving toward simpler music and entertainment type music while the Pentecostals and Charismatics, from who we first caught this, are departing from that. They have formed an order in worship. They've been doing it for years. We look as if we've just discovered it. They are moving away from it because it isn't teaching their children the values of the Christian life.

Mrs. Rawls: Where do you think all these things that are happening in children, youth and adult tie in with the basic philosophy of the Church Base Design?

Dr. Forbis: It would be hard to find a "church music philosophy." We are flexible, we move with the needs of the time and the needs of the churches. We have five basic styles of worship going on in Southern Baptist life and we try to speak to all of those. We're here for everybody. To find a philosophy, other than the one that says we're here to meet the needs of the local church, you won't find one. As far as where youth choir is now, we have youth choirs that do really well to sing unison or an occasional two part. There are some exceptions; Joel Mikell at University Baptist Church, Fort Worth; Randy Edwards of *Youth Cue*- Shreveport, Louisiana; Bob Morrison- First Baptist Church, Pensacola. All of these men do excellent youth work; Jane Martin- Weiuca Road, Atlanta, Georgia- I've given you six. Where it is going is hard to predict, but I know publishers have a lot more music of this kind to give us. Being the imitators that we are, if we see something successful, we imitate it. When the movement of the Pentecostals and Charismatics gets big enough, we will start coming back. That is an opinion.

APPENDIX Z
Interview with Bill F. Leach

Interview with Bill F. Leach

Mrs. Rawls: When did you officially become editor of *The Youth Musician*?

Mr. Leach: Late in 1965, with the first issue being published in October, 1966.

Mrs. Rawls: Prior to that position, were you working with *The Church Musician*?

Mr. Leach: No, I was working with *The Junior Musician*. It was the first one I edited.

Mrs. Rawls: How were you appointed to the position of editor for *The Youth Musician*?

Mr. Leach: We decided in the (Church Music) department that we wanted to go with that publication and my supervisor named me editor. At that time I was editor of the junior and intermediate materials.

Mrs. Rawls: Who was your supervisor then?

Mr. Leach: I believe it was Dr. Loren Williams.

Mrs. Rawls: Whose vision and or dream was *The Youth Musician*?

Mr. Leach: It was a shared dream of Dr. W. Hines Sims, (head of the department) and the team of editors. He had a vision of materials for all the age groups, like *The Junior Musician* and *The Young Musician*, although he had no names for them or anything like that. Dr. Loren Williams, Dr. William J. Reynolds, and I were involved in the development of the periodical. It was then my lot to develop the content and edit it.

Mrs. Rawls: How long did you serve in that position?

Mr. Leach: Just a short time because Elwyn Raymer came to the BSSB at editor of the intermediate materials and probably adult materials, I can't remember exactly. One of the first things he did was assume responsibility for *The Youth Musician*.

Mrs. Rawls: So, because Raymer came to be head of intermediate materials was it automatic that he would serve as editor of *The Youth Musician*?

Mr. Leach: Sure.

Mrs. Rawls: Were you hired with that understanding?

Mr. Leach: Oh yes. I came to the BSSB in 1959 and many things evolved. I knew that when he came to the board he would take over the periodical. . . and was glad of it.

Mrs. Rawls: Tell me why you were glad.

Mr. Leach: We were developing all kinds of materials, Convention Press books etc., just the workload was a lot. It was constantly increasing.

Mrs. Rawls: So when Elwyn Raymer became editor of *The Youth Musician*, what was your position?

Mr. Leach: I was editor of junior materials; *The Junior Musician*, *The Music Leader* for children- I was co-editor of that one because it was for several age groups. Mainly *The Junior Musician* and the related recordings.

Mrs. Rawls: Although it was a short time, what do you feel you accomplished as editor of *The Youth Musician*?

Mr. Leach: I set the direction of the periodical; it was the first publication, as far as we're aware, by any denomination, of regular, ongoing materials for youth choirs.

Mrs. Rawls: Was it you or you and a team of workers that primarily established that direction?

Mr. Leach: It was primarily my responsibility. The editor has great responsibility in determining the direction and actual content of any of the publications.

Mrs. Rawls: Can you give me a brief statement of what you wanted that direction to be?

Mr. Leach: We wanted the magazine to do two or three things. We wanted to provide choral music for youth choirs in a variety of styles;

although back then church music in *most* Southern Baptist churches was basically the same style of music, in contrast to today. We wanted to provide training materials for youth choir members; we included some music theory articles, articles about composers and hymns. We wanted to provide them with choral music for presentation in worship and Christian/music education materials to help them develop as musicians.

Mrs. Rawls: Do you think the goals you just mentioned and the direction of the magazine was consistent with the BSSB's?

Mr. Leach: Oh yes.

Mrs. Rawls: How did you go about soliciting articles for the literary portion of the magazine?

Mr. Leach: From a variety of sources. I would call composers and give them ideas (themes) for tunes- then I would receive a number of choral pieces/anthems. From the barrel of material that came in, we would select what seemed to be a well-rounded issue in terms of subject matter and musical style. For articles, we tried to think of things that would be a good mix. At that time there were not well-defined guidelines for youth materials as we did for the children's area. We knew it would be impossible to have a structured curriculum for youth choirs like we did for children's choirs because for most youth choirs, performance was their main purpose rather than to provide music education. But we did provide the music education materials and many directors used them.

Mrs. Rawls: Did people seem receptive to the cost of the magazine when it was first published?

Mr. Leach: Yes, they thought it was a lot of good material for a little bit of money. Buying tastes have changed today, though. It seems many directors want to see the materials before they buy- that has particularly impacted the way youth and adult materials are packaged, developed, and promoted by most publishers and especially by the BSSB.

Mrs. Rawls: What do you think is responsible for the change in tastes?

Mr. Leach: A number of things. Back when *The Youth Musician* first started, there wasn't nearly as much music available for youth and adult choirs and there weren't as many finely trained musicians who were the directors. They more readily accepted--here's what is on the plate-- you

eat this. Now they want to determine what is on the plate. That's good, except it makes it more difficult for all publishers.

Mrs. Rawls: Do you think the Baptist "controversy" has had an effect on the youth publications today?

Mr. Leach: Yes. I think at all age group levels. When I was still the manager of the pre-school/children's materials we had some writers who thought they no longer could write for us—some of my personal friends would no longer order BSSB materials because they felt they were monetarily contributing to a cause they did not support. They were in pain with that—they would tell me it had nothing to do with me personally or the content of the materials—we feel like we've been dis-enfranchised and we don't want to contribute to those who did it.

Mrs. Rawls: When did you retire from the BSSB?

Mr. Leach: In 1994.

Mrs. Rawls: So, did you "live through" the controversy?

Mr. Leach: Yes, and its not over yet! You know, Dr. Sullivan said a long time ago, when he was still president of the board, back when this was just beginning, "there are extremists at both ends of the pole; once they have conquered what they want to conquer— then there is no one left on the outside- so they begin fighting amongst themselves." I think that is what will happen eventually.

APPENDIX AA
Interview with Daniel Johnson RE: James Ward

Interview with Daniel B. Johnson RE: James H. Ward

Mrs. Rawls: Can you tell me anything about James Ward's career as editor of *Opus One* and *Opus Two*?

Mr. Johnson: Jim Ward came as youth/adult music editor to the CMD from Virginia in 1974. He was well-versed in the more formal church music idioms, but soon realized that the SBC constituency required a presentation of a much broader musical style. After a period of a year, Ward resigned to go into private business.

Mrs. Rawls: What do you think he felt was his biggest accomplishment as editor?

Mr. Johnson: He felt when he came we needed to reinforce the reputation of the CMD for quality in the material. He did that. Now this should not be taken as a negative point- although there is a negative aspect of it. In doing that, he did alienate a few of our folk that had been strong contributors- and actually made us a lot of money. Composers would go to another publisher. We've had to remember that we don't enjoy the luxury of producing styles of music just to please us--folk at the CMD. That was something that Jim realized--he understood that and did not feel pressured.

Mrs. Rawls: Had Mr. Ward used the publications before coming to the BSSB?

Mr. Johnson: I honestly don't know. I think he was serving as a minister of music in Virginia, but I'm not sure. It was a period of time when we were beginning to broaden as Southern Baptists. I hope we have learned to listen enough so that the things that please us as editors- or whatever our role may be--might be good for the people we know but might not be good for everybody in our constituency. We have a responsibility that the convention gave us and that is really a part of our calling. It's like the minister of music in a local church- you don't just sing to a little clique-- you have to have something for everyone. Our responsibility is just the same but on a different level. You've got to listen to the folk and minister to them based on their needs. Its just that in our case, there's money involved.

APPENDIX BB
Interview with James R. Hawkins

Interview with James R. Hawkins

Mrs. Rawls: What are your official dates of tenure serving as Youth Consultant in the CMD?

Mr. Hawkins: February, 1985 through September 1996. Then I was officially given the title of Senior Adult consultant in Oct. 1996, but I still did several youth music events.

Mrs. Rawls: What was your prior church/work experience before coming to the BSSB?

Mr. Hawkins: I was Minister of Music at FBC, Norman OK when my father passed away. He left several businesses that I had to take care of so I resigned FBC— I could not work full time and be the family "representative." I then went into real estate. Then Leroy McClard and John Gardner from the BSSB called me about a job in Nashville. John was a friend from college and I knew Leroy a little bit. My background led them to me. You had to have been in a full-time church position to be considered for a consultant job. I had a master's from Eastman in voice and a background in choral music from the University of Southern California and the University of Oklahoma. This variety of experiences led me to be a consultant here.

Mrs. Rawls: What major changes, if any, did you observe while serving as a consultant?

Mr. Hawkins: There were several. The most recent being that the CMD is no longer called that name—its title now is Music Ministries Department. We've gone through these changes to become more competitive in a business situation—not so "churchy." Its not even called the BSSB now—now its called Lifeway Christian Resources—if the convention votes on it in February. They really are expanding. We have gone from serving our Baptist churches to serving Evangelical churches at large; as well as schools- Christian schools, etc.

Mrs. Rawls: When did this take place?

Mr. Hawkins: When Jimmy Draper came as president of the BSSB and brought on new leadership in 1993???? It has taken on much more of a business tone than ever before. Many people have been down-sized and looked for work elsewhere because they felt more called to the ministry side rather than the business side.

Mrs. Rawls: Do you think the new leadership and business-like atmosphere has affected the kind of musical material editors search for to put in the publications?

Mr. Hawkins: Definitely. There was a reaction to the praise and worship genre which really came out of the youth area; then began to come into what we would call today more traditional settings. When the Genevox side of the music department was formed, Genevox wanted to be very competitive with what was selling in most "houses." So they went away from the traditional approach- using older publishers like Shawnee Press, Beckenhorst, and Hope--and Genevox went more with Brentwood and Maranatha, more evangelical music publishers. Then we began to bring in editors like Randy Smith for Genevox and Don Schlosser for the CMD. Previously, Dennis Allen had a strong influence on the type of music presented in those youth choir periodicals. Genevox bringing in more evangelical, progressive music had a profound effect on the periodicals- the periodicals being distinct from the Genevox anthem publications. The periodicals really came out of the education side of the BSSB and supported more of a seminary-trained traditional approach.

Mrs. Rawls: What is a definition of contemporary and traditional styles?

Mr. Hawkins: I don't think you can just look at the style--it has to do with the text too. The text for contemporary comes more out of the praise chorus genre. Perhaps the music is a little more hard-driving; more drums, syncopated rhythms, repetition--not a through-composed song. Traditional music has just that. A through-composed song--each line fits the text. Contemporary music is pretty much ABA with a big finish. In traditional anthems you will find more scripture and hymn-based text. This contemporary music is a reflection of what the praise and worship genre has asked of us--not to really think about worship, just experience. There is no contemplation of what the words mean. The repetitive chorus serves a purpose, but doesn't go deep enough--it very surface. Youth music has certainly reflected that. Youth music today is very hard-driving, has a beat, lots of drums with very few moments of quiet reflection in any of the music.

Mrs. Rawls: During all these changes, was there any change in actual policy that had an effect on youth music?

Mr. Hawkins: I'm not sure. I don't think they all came down verbatim. Sometimes we would get the word--this is the direction we are

going to go. No one ever said to me we were just looking at the bottom line—it was always couched in phrases like "we're going after the market. . . we are going to re-adjust to go after the market." The interpretation of what the market was had to be the board's interpretation. For some of us, we felt like we went off and left the market—what the regular Baptist minister of music was doing in a more blended, traditional service. They did find quite a market out there with a much wider mix than just Southern Baptist.

Mrs. Rawls: Was changing the direction and targeting a wider market a result of not making enough profit from existing materials?

Mr. Hawkins: Although I did not interpret it that way, I think the board interpreted it like that. The men who came to lead the board decided there was a different market out there than the one we had been speaking to. I really think a lot of their decisions were based on the larger churches—the mega-churches (FBC Jacksonville, FBC Dallas). Traditionally, the board had been in place to serve that 85% constituency of churches that are less than 250 in membership. Size doesn't always tell you what style of worship they use either. A lot of this is because of the growth consultants who would come into a small church and compare them to large churches then tell them what they should be doing to grow. I remember them coming to FBC Norman and telling us if we wanted the church to grow, our music should be built around the "top 40" radio hits right now—your music needs to sound like that.

Mrs. Rawls: Were these growth consultants from the BSSB?

Mr. Hawkins: No. They were independent consultants. But the board picked up on what they were doing. These consultants led churches to try a "Willowcreek" approach—the large church in Chicago; also after Saddleback church in Los Angeles—which is a Baptist church. They have a very non-traditional approach to worship. They have very different music—without use of the hymnal and traditional anthem. These large churches use the "praise and worship" genre, which when I think about it came mostly out of the youth area. Youth choirs began saying "we won't sing in this choir unless you have this kind of music." Youth choirs in the 60's were just little adult choirs—they sang basically the same type of music, that is 4-6 part, difficult types of music. When the youth music really kicked in and they started bringing in guitars and drums, that began to change. Then the adult choirs and ministers of music began to say—the youth are really doing well, why don't we add some of that to our music. It has remained there since.

Mrs. Rawls: Did you ever actually see a policy change?

Mr. Hawkins: No, I did not. I'm not sure that policy is always completely spelled out for everyone there. The management gets their marching orders and they come back to the troops and say this is the direction we are going to go. What we used to have at the board is what Mark Blankenship, the current director, called "ideation." It is a group of people, (20-25) who meet monthly and bring ideas to the table. They come in and say we need this—they bring a proposal and then it's discussed. These ideas were not only for youth, but for adults and children as well. There was a policy decision on a stronger basis to develop what was called Matrix Teams. It was an effort to fuse together the different departments. They really did not want the music department to exist by itself and not know anything about what was going on in the recreation or youth departments themselves. So Richard Ross, one of the key youth leaders at the board, and another man came up with the idea of the matrix teams. Don Schlosser, current music editor in the youth area, is on the matrix team. He will be administrating the two new outside consultants in the youth music area now. They are John Link and Gerald Ware. John is currently serving at FBC Mt. Juliet in Nashville and Gerald is at FBC, Richardson, TX.

Mrs. Rawls: Do you know or do you know who I could speak with to find out if any official documentation exists of policy changes and/or proposals that were voted on for approval?

Mr. Hawkins: Probably your best bet would be Kathy McManus or Kay Van Treas--both still at the BSSB. They could point you in the right direction.

Mrs. Rawls: What were your greatest difficulties?

Mr. Hawkins: I would have to say, as a consultant, I did not have much input into what exactly went into the magazines themselves. Now we would report back from the field and tell them what folks in the churches did and did not like, but there was a directive given from the top when the new administration took over that we, the consultants, would be responsible for the sales of these materials, as are the literary editors, so you need to make more specific recommendations about what goes in the magazines and we will really listen to you.

Mrs. Rawls: What would the job description of a consultant be?

Mr. Hawkins: We were the ones out in the field; in churches all over the country, not only getting feedback from people, but actually teaching them how to teach the music, use the materials and even put choirs together. We did a lot of interpretation of the methods themselves and the music and taught them how to rehearse it. I put together the book "Leading Youth Choirs" in 1988— and that is all we've had until recently. John Link and Gerald Ware have put together a book—really a long pamphlet— called "How to Lead Youth Choirs Successfully." We've not had another book since then. It became a lot harder to get a book published. There was a dollar-control set by the board when the new leadership under Draper. If you couldn't forecast the sale of the book and predict that it would bring at least a 42% profit— it would not be published. Products that didn't turn a lot of profit, they began to look at real hard—and I guess if it is going to be run more like a business, that is what you have to do. What we did as consultants is bring people into the family and say to them—if you need materials, look to the board first. These churches we visited did not pay for our services directly, the board paid for it. Obviously the boards return came when those churches purchased products.

Mrs. Rawls: Any other comments on these changes overall?

Mr. Hawkins: There has definitely been a shift of theological thinking that has led the board to a different market clientele, and that shift had to be reflected in everything that was published by the board. We felt for a long time it would not affect us, but we were wrong. The people who have remained and are currently serving at the board have found a comfort level with what the directives of the board are now—theologically and musically concerning the publications. They have found a way to do the ministry they think they were called to within that setting. Not everyone has found that comfort level. My own personal experience was that if I was to be a "salesman"— which was the direction of the board—I wanted to be compensated for that work. They never did reward individual people, only divisions within departments.

Mrs. Rawls: Also, as a salesman, wouldn't you have to be wholeheartedly supportive of all products?

Mr. Hawkins: Yes, and that is where the comfort level entered in and I said—I'm not sure I want to do that. That is when Mark would say to us, "if you're not sure you can stand in support of this, you need to think about something else, this is where we are going."

Mrs. Rawls: Is that why you are leaving? Has your comfort-level changed?

Mr. Hawkins: Yes. I am at a different place theologically; as I mature I have personal things that I need to follow. For example, for years I held a multi-publisher reading session at Ridgecrest and Glorieta. I would go after top-notch composers, men and women, to participate. As of last summer (1997), the BSSB would not allow me to hold that session—the only publisher that could come was Genevox. Genevox had narrowed down their music, through this praise and worship approach, so that every piece sounded like the previous one. My "multi-publisher" session was obviously more varied, and well attended. People would tell me it was refreshing to hear great music with great texts. Thus, the "straw that broke the camels back" for me.

APPENDIX CC
Interview with Paul R. Bobbitt

Interview with Paul R. Bobbitt

Mrs. Rawls: When did you begin working at the BSSB?

Mr. Bobbitt: In 1961 as the Junior/Intermediate consultant. Dr. Sims hired me for that position to lead in the development of materials for Juniors and Intermediates through training conferences and clinics. I served in that position until July, 1968.

Mrs. Rawls: At one point did you just serve as Intermediate consultant?

Mr. Bobbitt: Yes. The board began expanding its work and it was more than one person could cover- so I just did Intermediate.

Mrs. Rawls: Were the two editors you primarily worked with Bill Leach and Elwyn Raymer?

Mr. Bobbitt: Yes.

Mrs. Rawls: Concerning the *Youth Choir Leadership Manual*, what was your main goal behind writing the manual?

Mr. Bobbitt: At that time there was no known manual or guideline for SB churches in organizing and developing youth choirs. We wanted to provide that kind of material; a systematic plan for developing youth choirs.

Mrs. Rawls: Did you work closely with Elwyn Raymer on the manual?

Mr. Bobbitt: Yes-- he edited my materials; edited things to clarify - if he didn't understand something I wrote or what it meant.

Mrs. Rawls: What was the connection between church youth choirs at that time and the MENC guidelines you printed in the manual? Was the CMD at the BSSB interested in what MENC was doing?

Mr. Bobbitt: I think so. We felt that the MENC was THE guideline for proper youth music education in schools from the standpoint of music objectives and musical understanding. We wanted to tie into that. We realized that the vast majority of youth in our churches were not getting any musical training anywhere.

Mrs. Rawls: What was your interpretation of the performance aspect of it? In other words, how did you interpret performance into CMD goals?

Mr. Bobbitt: I think whenever a group appears before a congregation they are performing. So we like to think of it as ministry- we minister to the individual as they learn music- develop spiritually. Our first goal is to develop the individual teenager- musically, spiritually, socially, etc. Anytime they sang for anyone we wanted their singing to be the best it could be- sharp and good in every way. I think being the best singing group you can be attracts other youth to the choir. I always tried- wherever I traveled- to get to know the high school choir and band directors. School involvement in music organizations can transfer over into church music involvement and vice-versa.

Mrs. Rawls: Was there any conflict of interest between what you stated in the manual and SB goals for youth choirs?

Mr. Bobbitt: Oh no. No one ever raised a question about it at all. We were in agreement. About that time I became acquainted with Lee Kjielson- he was working on his doctorate degree -had written a lot on the boy's changing voice which I had been reading. I also attended the national MENC meeting and met Hugh Sanders. I invited both of them to do conferences at Glorieta and Ridgecrest on the boys changing voice.

APPENDIX DD
Interview with Bill F. Leach

Interview with Bill Leach

Mrs. Rawls: Where did you serve prior to the BSSB?

Mr. Leach: Redbank Baptist Church in Chattanooga Tennessee from 1954-1959. I am an Oklahoma Baptist University and Southwestern Baptist Theological Seminary graduate.

Mrs. Rawls: Was Elwyn Raymer hired before the YM was ever released?

Mr. Leach: Yes- you know it is a long publication process at the BSSB.

Mrs. Rawls: Then when Raymer began did you continued with Junior materials?

Mr. Leach: Yes. Then later in 1971 when William J. Reynolds became chair of the CMD, I was named manager of the Preschool and Children's Materials Development Section until I retired in Sept. 1994.

Mrs. Rawls: Were you the original developer of the Demonstration Recordings?

Mr. Leach: They came out of a brainstorming session- more-less a department decision. They were mainly Dr. Sims idea. The periodical recordings started in 1964; as far a literature recordings- we started with *The Junior Musician* recordings in 1964. When the *Youth Musician* came out we featured the recordings along with the magazine. There were earlier recordings published annually with Beginner and Primary materials but they were published under the Broadman Press imprint and sold in bookstores- not with literature on the Literature Order Forms where people ordered periodicals from. Then we converted them over to the Literature Order Forms when *The Junior Musician* came out in 1964.

Mrs. Rawls: What was your most profound effect on *The Youth Musician*?

Mr. Leach: I set the initial direction of it; determined the literary and musical content—one of those neat things when we said we were going to do it- the board said do it! All of the music in the first issues were commissioned- we were setting voice range perimeters, etc.

Mrs. Rawls: Were the Intermediate materials, which Elwyn Raymer edited- like the YM materials or were they different?

Mr. Leach: The title of Intermediate Materials covered three areas of publication—I think that is where it is confusing. That covered Convention Press materials (study course books, reading materials); Broadman Press materials (music) and Church Literature (where the music periodicals fall)- Raymer was editor of all those areas. That was true in all age groups at that time too.

Mrs. Rawls: Do you think there was any conflict of interest concerning the BSSB's goals and MENC goals that Paul Bobbitt published in his *Youth Choir Leadership Manual* for performance?

Mr. Leach: Dr. Sims, chair of the CMD at that time, liked to refer to himself as a music educator first. He came from teaching public school music to the BSSB and was also minister of music at FBC, Nashville while he worked on his doctorate at Peabody. It was his idea, that beginning with children's choirs, we begin this music education system and it would finally feed into bigger, more wonderful, more musically trained choirs in the adult choirs of SB churches. That was his dream. Obviously it didn't work out that way. The goal of music education was a real goal --that is why we included them in all the magazines to varying degrees. Unfortunately, the local minister of music was and is primarily motivated by the need to present music in worship. Especially back then, youth choirs would sing every Sunday night in the evening worship service. It is less than that now I believe. Our goal still remains excellent performance. Actually, there were twin goals of the CMD: One was to provide materials for music education for youth choirs and supply good performance music for the worship service. The minister of music often was pressed more to get the choir ready for Sunday instead of study music theory or learn about Bach. That is a very real constraint.

Mrs. Rawls: When did the writer's conferences begin?

Mr. Leach: Yes. They began when I was still in Chattanooga- in 1957. The first one was for children- Beginner, Primary, and Junior ages. I attended the first one—it was really just a brainstorming session where we came up with rehearsal suggestions, etc. to be published in *The Church Musician*.

APPENDIX EE
Interview with J. William Thompson

Interview with J. William Thompson

Mrs. Rawls: When did you begin working at the BSSB?

Mr. Thompson: On June 1, 1963. On Oct. 1, 1971 I left music department and went to SS. I served 30 years then retired. In 1963 I was the editor of Young People-Adult Music materials. Before the YM began music for intermediates was in the CM. I was Managing Editor of the CM.

Mrs. Rawls: Who's "brainchild" was the YM?

Mr. Thompson: No one person- a group. There was a movement toward a more coordinated curriculum. We wanted more specific target groups. The demand was such that we needed to create more materials just for youth.

Mrs. Rawls: Where did that demand come from? Were consultants in place then?

Mr. Thompson: Yes. Consultants were out in the field, but so were we. The editors themselves were getting feedback from the churches. Even then we were headed to a more coordinated curriculum- throughout all the programs; Brotherhood, Women's Missionary Union, Sunday School, etc. Then of course we officially reorganized in 1970 with the New Grouping-Grading Plan.

Mrs. Rawls: Was the move toward expansion just to serve needs for materials in churches or was it a profit-generating move?

Mr. Thompson: We had to generate income to pay for our program, the Church Music Program. The BSSB gets no gift money from the churches or from the Cooperative Program. It is self-sustaining.

Mrs. Rawls: So the BSSB's only income is from the sale of what it produces.

Mr. Thompson: Yes, that is correct.

Mrs. Rawls: When you said there was a demand for music and educational materials for youth, why do you think ministers of music wanted that so badly?

Mr. Thompson: From the early 1940's when the CMD was first formed, there was a desire to help churches grow by educating them.

When the CM first started in 1950, there was always a literary section; a desire to instruct church musicians and train them.

Mrs. Rawls: Explain to me the "formal" beginning of any new periodical; for example, proposals, meetings, how was it approved, etc.

Mr. Thompson: Like any organization, there were policies and procedures that governed everything. You had to propose an idea upline, discuss it, try it in the field, send out surveys and question ministers of music--would you buy this if we had it, etc.

Mrs. Rawls: Who was the one person responsible for the proposal?

Mr. Thompson: It was more of a group effort. More of a sectional function- we wrote it up together.

Mrs. Rawls: Are those proposals filed anywhere at the BSSB?

Mr. Thompson: Maybe--somewhere in the archives. They would be terribly difficult to locate. I doubt those are in existence, but the concept still remains: this is what we think people want and need for their church, this is what we think will sell.

APPENDIX FF
Interview with Kathy McManus

Interview with Kathy McManus

Mrs. Rawls: What is your official title?

Ms. McManus: Music Manuscript Assistant (in the Young Adult Group of the Music Ministries Department).

Mrs. Rawls: I asked Jim Hawkins if he knew if any records were available that documented the creation of any new product in the music department and he told me to contact you. When proposals for new products or publications are written up for approval, are records of those proposals kept and stored anywhere?

Ms. McManus: Yes, they are kept, but all records of proposals for new products that are kept at the BSSB are destroyed after two years.

APPENDIX GG
Music Index Chart Organized by Title

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 1090	1990	Vol. 1, No. 1	A Battle Rages	Lee, John	SAB		Lee, John
Opus Two 487	1987	Vol. 16, No. 3	A Bondsman of My Lord	Schlosser, Don	SATB		Galatians 1:10
Opus One 771	1971	Vol. 1, No. 4	A Call to Praise	Vick Jr., Beryl	SATB		Psalm 40:3
Celebrate Choral Music 792	1992	Vol. 2, No. 4	A Call to Praise	Martin, Joseph M.	SAT(B)		Scriven, Joseph
Youth Musician 767	1967	Vol. 2, No. 3	A Charge to Keep I Have	Ford, Virgil T.	SATB		Wesley, Charles
Opus One 1072	1972	Vol. 3, No. 1	A Child is Born	Burroughs, Bob	SATB		Burroughs, Bob
Opus Two 1076	1976	Vol. 7, No. 1	A Child So Small	Peninger, David	SATB		Peninger, David
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	A Christmas Song	Catherwood, David	SAB		Anonymous
Opus Two 1072	1972	Vol. 3, No. 1	A Christmas Story	Burroughs, Bob	SATB		Craik, Philip
Exaltation 192	1992	Vol. 2, No. 2	A Day Is Coming	Page, Anna Laura	2-part		York, Terry W.
Opus One 790	1990	Vol. 19, No. 4 (sic)	A Day to Sing	Reissner, Zollene	SAB		Reissner, Zollene
Exaltation 1090	1990	Vol. 1, No. 1	A Festive Song	Braman, Barry	SATB		
Opus Two 1072	1972	Vol. 3, No. 1	A Grateful Heart	Bock, Fred	SATB		Bock, Fred
Opus One 774	1974	Vol. 4, No. 4	A Great and Mighty Wonder	Vick Jr., Beryl	SATB	flute/ recorder	Neale, John Mason, tr.
Exaltation 1093	1993	Vol. 4, No. 1	A Harvest Song	Catherwood, David	SAB		How, Walsham
Opus Two 1084	1984	Vol. 14, No. 1	A King Became a Servant	Lew, King			King, Lew
Opus One 1085	1985	Vol. 15, No. 1 (sic)	A Lamp Unto My Feet	Brown, Joanne	two-part		Psalm 119:105
Opus One 1081	1981	Vol. 11, No. 1 (sic)	A Little Child	Rush, Ed	SATB	flute	Rush, Ed
Opus Two 176	1976	Vol. 6, No. 2	A Man	Peninger, David	SATB		Peninger, David
Youth Musician 167	1967	Vol. 2, No. 1	A Man Went Forth to Die	Shaffer, Jeanne E.	SATB		Unknown
Opus One 190	1990	Vol. 19, No. 2 (sic)	A Matter of the Heart	Pethel, Stan	SAB		Bolling, Dave & Stan Pethel

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 1074	1974	Vol. 5, No. 1	A New Beginning	Blankenship, Mark	SATB		Blankenship, W. N.
Opus One 784	1984	Vol. 13, No. 4 (sic)	A New Commandment	Braman, Barry & Paul Williams	SAB		John 13: 34-35
Opus One 172	1972	Vol. 2, No. 2	A New Day	Burroughs, Bob	SATB		Burroughs, Bob
Opus One 781	1981	Vol. 7, No. 4 (sic)	A New Life	McDonald, Mary	SATB		McDonald, Mary
Opus Two 772	1972	Vol. 2, No. 4	A New Song	Tipton, J. R.	two-part		The Visions
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	A Promise Fulfilled		Drama		Konig, Linda
Opus Two 1075	1975	Vol. 6, No. 1	A Proverb	Wink, Sue Karen & Irma June Wink	SATB		Proverbs 30: 4
Opus Two 473	1973	Vol. 3, No. 3	A Psalm of Praise	Cram, James D.	SATB		Psalms 100
Opus One 1085	1985	Vol. 15, No. 1 (sic)	A Reason to Sing	Reissner, Zollene	SAB		Reissner, Zollene
Exaltation 492	1992	Vol. 2, No. 3	A Season and a Time	Page, Anna Laura	SAB		Ecclesiastes 3:1-8, 11
Opus Two 1072	1972	Vol. 3, No. 1	A Song of Charity	Hopson, Hal H.	two-part		Whittier, John Greenleaf
Opus Two 773	1973	Vol. 3, No. 4	A Song of Dedication	Penninger, David	SAB		Hudson, Ralph E.
Opus Two 790	1990	Vol. 19, No. 4	A Song of Praise	Brown-LeDoux, Joanne	SATB		Wilson, Betty
Opus One 185	1985	Vol. 14, No. 2 (sic)	A Special Place	Ailor, Jim	two-part		Hicks, Sherry
Contemporary Praise 1094	1994	Vol. 5, No. 1	A Wonderful Savior	Mengel, Dana	SAB		Crosby, Fanny J.
Opus One 176	1976	Vol. 6, No. 2	A Worthy Will	Blankenship, Mark	SATB		Psalms 9:1
Opus Two 190	1990	Vol. 19, No. 2	Actions Speak Louder	Lee, John	SATB		Lee, John
Opus Two 490	1990	Vol. 19, No. 3	Acts 16:31	Schlosser, Don	scripture song		Acts 16:31

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Acts 1:8	McMahan, Janet and Moore, Gerald	scripture song		Acts 1:8
Opus Two 1084	1984	Vol. 14, No. 1	Acts 3:19	Lanier, Gary	scripture song		Acts 3:19
Opus Two 179	1979	Vol. 9, No. 2	Ah, Come With Me	Johnson, David	SATB	flute	Johnson, David
Opus Two 1075	1975	Vol. 6, No. 1	Alas, and Did My Savior Bleed	Turner, Ronald A.	SATB		Watts, Isaac
Celebrate Choral Music 194	1994	Vol. 4, No. 2	Alas, and Did My Savior Bleed	Wright, Roger	SAT(B)		Watts, Isaac
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Alive	Peterson, Dale	SATB		Wood, Miriam
Opus One 773	1973	Vol. 3, No. 4	All For Jesus	Hooper, William L.	SATB		James, Mary D.
Opus Two 183	1983	Vol. 12, No. 2 (sic)	All I Have	Pethel, Stan	SATB		Pethel, Stan
Opus One 773	1973	Vol. 3, No. 4	All I Have Belongs to Jesus	Kirby, Charles	SATB	a cappella	Kirby, Charles
Opus Two 1077	1977	Vol. 8, No. 1	All Is Quiet, Lord	Morrison, Chuck	SATB		Morrison, Chuck
Opus Two 1089	1989	Vol. 19, No. 1	All Living Things	LeDoux, Milton	SATB		Brown-LeDoux, Joanne
Opus Two 483	1983	Vol. 12, No. 3 (sic)	All My Yesterdays	Braman, Barry	two-part		Sloan, Bill
Youth Musician 168	1968	Vol. 3, No. 1	All People That on Earth	Burroughs, Bob	SATB		Psalms 100
Youth Musician 767	1967	Vol. 2, No. 3	All Praise to God Our Heavenly King	Hooper, William L.	SAB		Hooper, William L.
Opus One 471	1971	Vol. 1, No. 3	All Praise to God Our Heavenly King	Hooper, William L.	SAB		Hooper, William L.
Opus One 1080	1980	Vol. 11, No. 1	All Praise to God, Our Heavenly King	Hooper, William L.	SAB		Hooper, William L.
Opus One 1089	1989	Vol. 19, No. 1 (sic)	All That I Am	McDonald, Mary	two-part		McDonald, Mary

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 473	1973	Vol. 3, No. 3	All the Rest Is Up to You	Price, Paul	two-part		Price, Paul
Opus Two 471	1971	Vol. 1, No. 3	All the Way My Savior Leads Me	Brown, Charles F.	SATB		Crosby, Fanny J.
Celebrate Choral Music 493	1993	Vol. 3, No. 3	All to You	Wright, Roger	SAB		Wright, Roger
Celebrate Choral Music 194	1994	Vol. 4, No. 2	All Who Know Him	Schlosser, Don	SAB		Schlosser, Don
Contemporary Praise 1094	1994	Vol. 5, No. 1	All Ye Lands	Dosso, Ken	SATB		Dosso, Ken
Opus Two 1080	1980	Vol. 10, No. 4	All-a Time I Think of Jesus	Ehret, Walter	SAB	percussion	Calypso Carol
Opus One 475	1975	Vol. 5, No. 3	Alleluia	Parks, Joe E.	Two Part		Parks, Joe E.
Opus One 486	1986	Vol. 15, No. 3 (sic)	Alleluia	Moore, Gerald	SAB		McMahan, Janet
Opus One 789	1989	Fellowship song(s)	Alleluia	Anonymous	Unison		
Opus Two 187	1987	Vol. 16, No. 2	Alleluia! Amen!	Harlan, Benjamin	SATB		Bateman, Christian H.
Youth Musician 1066	1966	Vol. 1, No. 1	Alleluia, Amen	Miller, Thomas A.	SATB		Miller, Thomas A.
Opus One 773	1973	Vol. 3, No. 4	Alleluia, Amen	Nance, Rick	SATB		Nance, Rick
Opus One 1080	1980	Vol. 11, No. 1	Almighty God, Thy Tender Love	Peterson, Dale	SAB		Taulman, James
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Alone, Together	Lee, John	SATB		Lee, John
Opus One 785	1985	Vol. 14, No. 4 (sic)	Amen, Brother, Amen	Litton, Ken	two-part		Keene, Harold A.
Contemporary Praise 491	1991	Vol. 1, No. 3	America, Come Home	Campbell, Clay	SATB		Campbell, Clay
Exaltation 794	1994	Vol. 4, No. 4	America, It's Up To You	Ichter, Carlos	SATB		Ichter, Carlos

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 779	1979	Vol. 9, No. 4	An African Psalm	Coker, Tommy	SATB	glock, metallo- phone	Psalm 100
Exaltation 491	1991	Vol. 1, No. 3	An Invitation to Joy	Jackson, John	SAB		Jackson, John
Contemporary Praise 194	1994	Vol. 4, No. 2	An Offering of Praise	Rahtjen, James R.	SAB		Rahtjen, James R.
Contemporary Praise 1090	1990	Vol. 1, No. 1	Anchor of My Soul	Stevens, Jimbo	2 part		Abel, Timothy W.
Contemporary Praise 794	1994	Vol. 4, No. 4	And So We Pray	Schlosser, Don	SATB		Courtney, Ragan
Opus One 478	1978	Vol. 8, No. 3	Antiphonal Psalm	Hopson, Hal	Two Part		Psalm 150
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Anytime, Anywhere	Ross, Teresa	SATB		Ross, Teresa
Contemporary Praise 194	1994	Vol. 4, No. 2	Are You Calling Me, Lord?	Burson, John Wyatt	SAB		Bowles, Mary
Opus Two 1075	1975	Vol. 6, No. 1	Are You the One?	Turner, Lee	SATB		Turner, Dianne
Celebrate Choral Music 494	1994	Vol. 4, No. 3	Are You Washed		Drama		Tullos, Matt
Celebrate Choral Music 494	1994	Vol. 4, No. 3	Are You Washed in the Blood	Pethel, Stan	2-part		Pethel, Stan
Opus Two 771	1971	Vol. 1, No. 4	Arise Now, Fellow Christians of the Nations	Young, Philip M.	Unison		Jordan, Diane Owen
Opus Two 774	1974	Vol. 4, No. 4	Arise, O Youth of God	Starks, Howard F.	SATB		Merrill, William P.
Opus One 177	1977	Vol. 7, No. 2	Arise, Sing, 'Tis Easter Morning	Chaplin, Marian Wood	SATB		Chaplin, Marian Wood
Contemporary Praise 495	1995	Vol. 5, No. 3	Ascribe to the Lord	Martin, Joseph M.	SAB		Martin, Joseph M.
Youth Musician 168	1968	Vol. 3, No. 1	At The Name of Jesus	Lovelace, Austin C.	SB		Noel, Caroline
Youth Musician 469	1969	Vol. 4, No. 2	Author of Life Divine	Young, Philip M.	SATB		Wesley, Charles

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 193	1993	Vol. 3, No. 2	Awake, Awake to Love and Work	Burnaman, Phil & Jimmy Baas	SATB		Studdert-Kennedy, G.A.
Exaltation 1094	1994	Vol. 5, No. 1	Awake, Shepherds Awake	Purifoy, John	SATB		Purifoy, John
Celebrate Choral Music 1093	1993	Vol. 4, No. 1	Away in a Manager	Cabaniss, Mark	SAB	flute	McFarland, John Thomas
Opus One 1075	1975	Vol. 6, No. 1	Away in a Manger	Tyler, Don	SATB	flute	Anonymous
Exaltation 1092	1992	Vol. 3, No. 1	Babe of Bethlehem	Honeycutt, Terry	Unison	handbells	Early American Hymn Tune
Opus One 775	1975	Vol. 5, No. 4	Be Eager to Give	Starr, Richard	SATB	flute	Starr, Richard
Contemporary Praise 793	1993	Vol. 3, No. 4	Be Glad in the Lord	Martin, Joseph M.	SATB		Martin, Joseph M.
Celebrate Choral Music 1090	1990	Vol. 1, No. 1	Be Glorified	Esterline, Jan R.	SAB		Esterline, Jan R.
Opus Two 786	1986	Vol. 15, No. 4	Be Like God	Huguley Jr., Bobby	SATB		Huguley Jr., Bobby
Opus Two 478	1978	Vol. 8, No. 3	Be My Lord	Steele, Ed	SATB	flute	Steele, Ed
Opus One 788	1988	Vol. 17, No. 4 (sic)	Be Steadfast, Be Strong	Page, Anna Laura	two-part		Philippians 4:8
Celebrate Choral Music 1090	1990	Vol. 1, No. 1	Be Still and Know	Bock, Fred	SAB		Psalms 46:10
Opus One 185	1985	Vol. 14, No. 2 (sic)	Be Strong in the Lord	Williams, Donna	SAB		Ephesians 6: 10-11
Contemporary Praise 494	1994	Vol. 4, No. 3	Be Thou Exalted, O God	Stevens, Jimbo & Don Schlosser	SATB		Stevens, Jimbo & Don Schlosser
Contemporary Praise 494	1994	Vol. 4, No. 3	Be Thou Exalted, O God	Atwood, Jeff	Choral Reading		
Opus Two 471	1971	Vol. 1, No. 3	Be Thou My Vision	Tipton, J. R.	SB		Ancient Irish Hymn
Celebrate Choral Music 794	1994	Vol. 4, No. 4	Be Thou My Vision	Owens, James Thomas	SAB		Ancient Irish
Celebrate Choral Music 791	1991	Vol. 1, No. 4	Beautiful Savior	Allen, David	SAB		Seiss, J.A.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 794	1994	Vol. 4, No. 4	Because He Loves You	Schlosser, Don	SATB		Courtney, Ragan
Opus Two 174	1974	Vol. 4, No. 2	Behold the Savior of Mankind	Burroughs, Bob	SATB		Wesley, Samuel
Contemporary Praise 793	1993	Vol. 3, No. 4	Believe	Stevens, Jimbo	SATB	trumpet	Bentley, Marcia
Opus Two 774	1974	Vol. 4, No. 4	Beloved, Let Us Love	Graham, Paul	two-part		Bonar, Horatius
Youth Musician 467	1967	Vol. 2, No. 2	Beneath the Cross of Jesus	Schmidt, Marie	SATB		Clephane, Elizabeth C.
Opus One 775	1975	Vol. 5, No. 4	Benediction	Jordan, Alice	Unison		Richard of Chichester
Opus Two 481	1981	Vol. 7, No. 3 (sic)	Benediction	Burroughs, Bob	SATB		Burroughs, Esther
Exaltation 1093	1993	Vol. 4, No. 1	Benediction	Allen, Lanny	SATB		Tennison, Clifton
Celebrate Choral Music 791	1991	Vol. 1, No. 4	Beyond the Walls	Turner, Jay	SAB		Turner, Jay
Opus One 174	1974	Vol. 4, No. 2	Bless the Lord, O My Soul	Johnson, W. Wayne	SATB		Psalms 103
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Blessed Are You	Ailor, Jim	SATB		Lollar, Judy
Opus Two 479	1979	Vol. 9, No. 3	Blessed Is He	Lewis, Darrel	SATB		Psalms 1:1-3
Opus Two 477	1977	Vol. 7, No. 3	Blessed Jesus	Morrell, Mike	SATB		Thrupp, Dorothy
Youth Musician 1069	1969	Vol. 4, No. 4	Blessed Jesus, Think On Me	Young, Gordon	Unison		Young, Gordon
Exaltation 793	1993	Vol. 3, No. 4	Blessed Redeemer	Allen, Lanny	SATB	med. v. solo	Christiansen, Avis B.
Opus One 182	1982	Vol. 11, No. 2 (sic)	Blessed Savior, Thee I Love	Ballard, Pat	SATB		Duffield, George Jr.
Exaltation 791	1991	Vol. 1, No. 4	Blessing and Glory	Pethel, Stan	SATB		Traditional
Opus One 187	1987	Vol. 16, No. 2 (sic)	Blind Eyes See	Braman, Barry	SAB		Sloan, Bill

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 191	1991	Vol. 1, No. 2	Born New	Sikes, Gayden	SATB		Sikes, Gayden
Opus One 774	1974	Vol. 4, No. 4	Bread of the World	Tyler, Don	Unison		Heber, Reginald
Opus Two 474	1974	Vol. 4, No. 3	Break Thou the Bread Of Life	Vick Jr., Beryl	two-part	flute/ guitar	Lathbury, Mary A.
Opus One 779	1979	Vol. 9, No. 4	Breathe on Me, Breath of God	Livingston Jr., Hugh S.	SATB		Hatch, Edwin
Opus One 481	1981	Vol. 7, No. 3 (sic)	Brethren, We Have Met to Worship	Page, Anna Laura	SATB		Atkins, George
Youth Musician 1068	1968	Vol. 3, No. 4	Bright and Joyful is the Morn	Smith, Lani	SB		Montgomery, James
Exaltation 1093	1993	Vol. 4, No. 1	Bring Him Your Songs of Praise	Stevens, Jimbo	SATB		Wilson, Janet McMahan
Celebrate Choral Music 191	1991	Vol. 1, No. 2	Bring Praise	Justice, David	SAB		Psalms 113
Exaltation 494	1994	Vol. 4, No. 3	Broken Bread	Schlosser, Don	SATB		Schlosser, Don
Contemporary Praise 794	1994	Vol. 4, No. 4	Broken Homes	Courtney, Ragan	Drama		
Exaltation 491	1991	Vol. 1, No. 3	Brother James' Air	Pethel, Stan	SATB		Psalms 23
Contemporary Praise 795	1995	Vol. 5, No. 4	Building Bridges	Schlosser, Don	SATB		Courtney, Ragan
Opus One 476	1976	Vol. 6, No. 3	By and By	Work Jr., John W.	SATB		Negro Spiritual
Opus One 778	1978	Vol. 8, No. 4	By and By	Blankenship, Mark	SATB		Traditional Spiritual
Opus One 188	1988	Vol. 17, No. 2 (sic)	Called to be Servants	Keyser, Jeanette	two-part	handbells	Keyser, Jeanette
Exaltation 191	1991	Vol. 1, No. 2	Calvary	Honeycutt, Terry	2-part		Negro Spiritual
Opus One 487	1987	Vol. 16, No. 3 (sic)	Caring	Peterson, Dale	two-part		Peterson, Dale
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	Caroling Call		Drama		Courtney, Ragan
Exaltation 792	1992	Vol. 2, No. 4	Celebrate	Huguley, Bobby	SATB		Stone, Samuel J.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 1091	1991	Vol. 2, No. 1	Celebrate	Braman, Barry	S(A)B		Sexton, Lin
Celebrate Choral Music 1091	1991	Vol. 2, No. 1	Celebrate His Birth	Brown-LeDoux, Joanne	SAT(B)		Wilson, Betty
Celebrate Choral Music 492	1992	Vol. 2, No. 3	Celebrate the Joy	Keyser, Jeanette	2-part		Keyser, Jeanette
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Celebrate the Savior	Moore, Gerald	SATB		McMahan, Janet
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Celebration of the King	Moore, Gerald	SAB		McMahan, Janet
Opus Two 183	1983	Vol. 12, No. 2 (sic)	Change Me	Braman, Barry	SATB		Sloan, Bill
Contemporary Praise 1090	1990	Vol. 1, No. 1	Change My World	Billingsley, Todd	SATB		Sloan, Bill
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Child in the Manger	Dale, David	SAB		MacDonald, Mary
Opus One 471	1971	Vol. 1, No. 3	Child of God	Emig, Lois Myers	two-part		Emig, Lois Myers
Opus Two 176	1976	Vol. 6, No. 2	Children of the Heavenly Father	Faircloth, Alta C.	SATB		Sandell-Berg, Caroline
Opus Two 179	1979	Vol. 9, No. 2	Children of the Heavenly Father	Manuel, Ralph	SAB		Sandell-Berg, Caroline
Opus Two 781	1981	Vol. 7, No. 4 (sic)	Christ Has No Hands But Our Hands	Eggleston, Tom	SATB		Flint, Annie J.
Youth Musician 1068	1968	Vol. 3, No. 4	Christ in You	Allen, Lanny	SATB		Bryant, J. W.
Youth Musician 1068	1968	Vol. 3, No. 4	Christ is Born This Evening	Taylor, Noxie J.	SAC-V		Polish Carol
Opus One 1078	1978	Vol. 9, No. 1	Christ is Born This Evening	Taylor, Noxie J.	SAC-V		Polish Carol
Exaltation 191	1991	Vol. 1, No. 2	Christ Is Made the Sure Foundation	Parks, Marty	SATB	a cappella	Latin Hymn
Youth Musician 169	1968	Vol. 4, No. 1	Christ is Our Cornerstone	Butler, Eugene S.	SATB		Latin c. 7th Century

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 191	1991	Vol. 1, No. 2	Christ Is Risen!	Sanborn, Jan	SATB		Romans 6: 9,10
Youth Musician 469	1969	Vol. 4, No. 2	Christ is Risen, Alleluia	Ehret, Walter	SA(C) B		Wesley, Charles
Opus Two 177	1977	Vol. 7, No. 2	Christ Is Risen, It is Spring!	Graham, Robert	SATB		Graham, Jeana
Opus One 173	1973	Vol. 3, No. 2	Christ is the Answer	Gunn, Elwyn	SATB		Gunn, Elwyn
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Christ Lives	Powell, Robert	Unison		Miller, Eva Henderson
Opus Two 171	1971	Vol. 1, No. 2	Christ Our Savior Now Is Risen	Peninger, David	SATB		Alexander, Cecil F.
Opus One 474	1974	Vol. 4, No. 3	Christ the Lord is Risen Today	Parks, Joe E.	SATB		Wesley, Charles
Opus One 186	1986	Vol. 15, No. 2 (sic)	Christ the Lord Is Risen Today	Clay, Crystal Davis	two-part		Wesley, Charles
Youth Musician 169	1968	Vol. 4, No. 1	Christ the Only Hope	Ichter, Bill H.	SATB		Sims, W. Hines
Opus Two 1073	1973	Vol. 4, No. 1	Christ Was Born	Broughton, Robert	SATB		Broughton, Robert
Opus Two 178	1978	Vol. 8, No. 2	Christ, the Lamb of God	Owens, James T.	SATB		Thring, Godfrey
Opus One 173	1973	Vol. 3, No. 2	Christ, the Lord, is Risen	Peery, Rob Roy	two-part		Leeson, Jane E.
Opus Two 782	1982	Vol. 11, No. 4 (sic)	Christ, We Do All Adore Thee	Thompson, Ronald	SATB		Dubois, Theodore
Youth Musician 470	1969	Vol. 5, No. 2	Christian, Awake! And Live For Christ	Starks, Howard F.	SATB		Starks, Howard F.
Exaltation 1090	1990	Vol. 1, No. 1	Christmas Bells Are Joyfully Ringing	Martin, Joseph M.	SATB		
Opus Two 1088	1988	Vol. 18, No. 1	Christmas Is Christmas	Allen, Dennis	SATB		Allen, Nan
Contemporary Praise 1093	1993	Vol. 4, No. 1	Christmas Isn't Christmas Without Jesus	Stevens, Jimbo	SATB		Stevens, Jimbo
Opus Two 1072	1972	Vol. 3, No. 1	Christmas Motet	Young, Carlton	SA(T)B	handbells	German, 15th Century
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Clap for Joy!	Brown, Joanne	two-part		Psalms 47

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 481	1981	Vol. 7, No. 3 (sic)	Clap Your Hands, Shout to God	Burroughs, Bob	SATB	2 Tpt., 2 Tbs.	Psalm 47
Opus One 786	1986	Vol. 15, No. 4 (sic)	Clinging to His Hand	Keyser, Jeanette	two-part		DeArmond, Lizzie
Opus One 177	1977	Vol. 7, No. 2	Close to Thee	Morrell, Mike	SATB		Crosby, Fanny J.
Opus One 188	1988	Vol. 17, No. 2 (sic)	Close to You	Moore, Gerald	SAB		McMahan, Janet
Youth Musician 769	1969	Vol. 4, No. 3	Closer Than a Brother	Carmichael, Ralph	SATB		Carmichael, Ralph
Opus One 182	1982	Vol. 11, No. 2 (sic)	Come and Be Fed	Braman, Barry	SATB		Sloan, Bill
Opus Two 173	1973	Vol. 3, No. 2	Come and Go	Bass, Claude L.	SATB		Spiritual
Opus One 1076	1976	Vol. 7, No. 1	Come and Go With Me	Ehret, Walter	SATB	flute/ guitar/ tamborine	Traditional Spiritual
Opus Two 1078	1978	Vol. 9, No. 1	Come Follow Me	Morrison, Chuck	SATB		Morrison, Chuck
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Come On Into the Light	Hibbs, Keith	SAT(B)		Hibbs, Keith
Opus One 478	1978	Vol. 8, No. 3	Come Praise the Lord	Krause, Ken	SATB		Psalms (adapted)
Opus One 771	1971	Vol. 1, No. 4	Come to Calvary's Holy Mountain	Peninger, David	SATB		Montgomery, James
Opus Two 177	1977	Vol. 7, No. 2	Come To Him	Blankenship, Mark	SATB		Blankenship, Mark
Opus One 779	1979	Vol. 9, No. 4	Come to the Savior Now	Ballard, Pat	SATB		Wigner, John M.
Youth Musician 770	1970	Vol. 5, No. 3	Come to the Saviour Now	Bass, Claude L.	SATB		Wigner, John M.
Exaltation 194	1994	Vol. 4, No. 2	Come to the Table of the Lord	Pethel, Stan	SATB		Borchardt, Russ
Celebrate Choral Music 491	1991	Vol. 1, No. 3	Come Unto Me	Schram, Ruth Elaine	SAB		Schram, Ruth Elaine
Opus One 1070	1970	Vol. 1, No. 1	Come, All Ye Shepherds	Beal, Loy L.	SATB		traditional

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Opus One 1078	1978	Vol. 9, No. 1	Come, Christians, Now With One Accord	Peninger, David	SAB		Peninger, David
Opus One 183	1983	Vol. 12, No. 2 (sic)	Come, Follow Me	Holland, Ken	SAB		Holland, Ken
Youth Musician 468	1968	Vol. 3, No. 2	Come, Gracious Spirit	Vick Jr., Beryl	SATB		Browne, Simon
Exaltation 791	1991	Vol. 1, No. 4	Come, Holy Comforter	Kong, Danette S.T.	SATB	a cappella	Kong, Danette S.T.
Exaltation 192	1992	Vol. 2, No. 2	Come, Holy Spirit	Culpepper, Jean Williams	SATB		Chaplin, Marian Wood
Opus Two 474	1974	Vol. 4, No. 3	Come, Holy Spirit, Heavenly Dove	Turner, Ron	Unison		Watts, Isaac
Opus Two 1085	1985	Vol. 15, No. 1	Come, Immanuel	Braman, Barry	SATB		Sloan, Bill
Contemporary Praise 192	1992	Vol. 2, No. 2	Come, Let Us Join Our Cheerful Song	Bullington, Kirk	SATB		Watts, Isaac
Youth Musician 467	1967	Vol. 2, No. 2	Come, Let Us Sing	Dean, Talmage W.	SATB		Psalm 95 and Philipians
Opus One 187	1987	Vol. 16, No. 2 (sic)	Come, Let Us Sing	Philpott, Kathy Welch	SAC		Philpott, Kathy Welch
Opus Two 774	1974	Vol. 4, No. 4	Come, My Way, My Truth, My Life	Powell, Robert J.	SATB	3 trumpets	Herbert, George
Opus Two 482	1982	Vol. 11, No. 3 (sic)	Come, Thou Almighty King	Pethel, Stan	Unison		Giardini, Felice
Youth Musician 467	1967	Vol. 2, No. 2	Come, Thou Everlasting Spirit	Ehret, Walter	SAB		Wesley, Charles
Opus One 474	1974	Vol. 4, No. 3	Come, Thou Fount of Every Blessing	Collins, Don L.	SC		Robinson, Robert
Opus Two 483	1983	Vol. 12, No. 3 (sic)	Come, We That Love the Lord	Litton, Ken	SATB		Watts, Isaac
Celebrate Choral Music 194	1994	Vol. 4, No. 2	Come, We That Love the Lord	Lamb, Linda R.	2-part		Watts, Isaac
Exaltation 1094	1994	Vol. 5, No. 1	Come, Worship the Christ	Berry, Cindy	SATB		Williams, J. Paul

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 175	1975	Vol. 5, No. 2	Come, Ye Faithful, Raise the Strain	Price, Milburn	3 part		John of Damascus
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Come, Ye Thankful People, Come	Wood, Judy	two-part		Alford, Henry
Opus Two 789	1989	Vol. 18, No. 4	Coming Home	Martin, Joseph M.	SATB		Kilpatrick, William J.
Opus Two 172	1972	Vol. 2, No. 2	Commission	Hall, Kay H.	Unison	descant	Hall, Kay H.
Opus One 778	1978	Vol. 8, No. 4	Commit Your Way Unto the Lord	Buffham, Charles	SATB		Psalms 37: 5-9
Opus Two 782	1982	Vol. 11, No. 4 (sic)	Concern	Burroughs, Bob	SATB		Blake, William
Opus One 788	1988	Vol. 17, No. 4 (sic)	Consistency	Huguley Jr., Bobby	SAB		Huguley, Bobby L. Jr.
Opus One 771	1971	Vol. 1, No. 4	Contrast	Parks, Joe E.	SATB		Parks, Joe E.
Contemporary Praise 1095	1995	Vol. 6, No. 1	Count Me In	Lyle, Robin & Kirk Bullington	SAB		Lyle, Robin & Kirk Bullington
Opus Two 486	1986	Vol. 15, No. 3	Create In Me	Allen, Dennis & Nan	SAB		Psalms 51
Opus One 775	1975	Vol. 5, No. 4	Create in Me A Clean Heart	Burroughs, Bob	Two Part		Psalms 51: 10-12
Opus One 484	1984	Vol. 13, No. 3 (sic)	Create in Me a Clean Heart	Blackley, Don	SATB		Psalms 51: 10-12
Opus Two 177	1977	Vol. 7, No. 2	Create In Me a Clean Heart Willing	Brown, Charles F.	SATB		Yantis, David
Opus One 181	1981	Vol. 7, No. 2 (sic)	Create in Me A Clean Heart, O God	Cauley, Jerry	Three Parts	flute	Psalms 51:10-13
Opus Two 175	1975	Vol. 5, No. 2	Day By Day	Phillips, Don	SATB		Richard of Chichester
Opus One 476	1976	Vol. 6, No. 3	Day to Day	Meece, David	SATB		Meece, David
Opus Two 786	1986	Vol. 15, No. 4	Deep, Deep Water	Schlosser, Don	SATB		Luke 5:4-6
Exaltation 1092	1992	Vol. 3, No. 1	Depth of Mercy	Catherwood, David	SATB		Wesley, Charles

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Celebrate Choral Music 495	1995	Vol. 5, No. 3	Destined for the Skies	Mayfield, Larry	SAB		Gaither, Gloria
Opus Two 788	1988	Vol. 17, No. 4	Destiny	Calcote, Glenn	Unison		Calcote, Glenn
Opus Two 786	1986	Vol. 15, No. 4	Deuteronomy 31:6	Blankenship, Mark	scripture song		Deuteronomy 31:6
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Do Not Fear	Braman, Barry	SAB		Sloan, Bill
Contemporary Praise 192	1992	Vol. 2, No. 2	Do You Know In Your Heart?	Calcote, Glenn	SAT(B)		Calcote, Glenn
Opus Two 171	1971	Vol. 1, No. 2	Do You Know What Time It Is?	Reynolds, William J.	Unison		Reynolds, William J.
Contemporary Praise 1095	1995	Vol. 6, No. 1	Don't Be Afraid	Adams, Kenny	SATB	a cappella	Adams, Kenny
Opus Two 772	1972	Vol. 2, No. 4	Don't Go Away Without Jesus	Bock, Fred	SATB		Taylor, Lawrence F.
Opus One 777	1977	Vol. 7, No. 4	Draw Me Nearer, Lord	Morrell, Mike	SATB		Crosby, Fanny J.
Opus One 786	1986	Vol. 15, No. 4 (sic)	Draw Me Nearer, Lord	Huguley Jr., Bobby	SAB		Crosby, Fanny J.
Celebrate Choral Music 794	1994	Vol. 4, No. 4	Dream	Pethel, Stan	2-part		Kouri, Don & Pethel, Stan
Contemporary Praise 794	1994	Vol. 4, No. 4	Dysfunctional	Courtney, Ragan	Drama		
Opus One 783	1983	Vol. 12, No. 4 (sic)	Each Day	Keyser, Jeanette	SAB		Keyser, Jeanette
Opus Two 1089	1989	Vol. 19, No. 1	Ecclesiastes 6:12	Schlosser, Don	scripture song		Ecclesiastes 6:12
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Emmanuel	Stone, Tom	SAT(B)		Stone, Tom
Celebrate Choral Music 1093	1993	Vol. 4, No. 1	Emmanuel	Stevens, Jimbo	SAT(B)		Williams, J. Paul
Opus Two 487	1987	Vol. 16, No. 3	Ephesians 2:10	Keyser, Jeanette	scripture song		Ephesians 2:10

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Opus Two 485	1985	Vol. 14, No. 3	Ephesians 2:8-10	King, Lew	scripture song		Ephesians 2:8-10
Opus Two 187	1987	Vol. 16, No. 2	Ephesians 2:8-9	Peterson, Dale	scripture song		Ephesians 2:8-9
Opus Two 486	1986	Vol. 15, No. 3	Ephesians 4:11-12	McMahan, Janet & Gerald Moore	scripture song		Ephesians 4:11-12
Opus Two 790	1990	Vol. 19, No. 4	Ephesians 4:11-12	Pethel, Stan	scripture song		Ephesians 4:11-12
Opus Two 187	1987	Vol. 16, No. 2	Ephesians 4:15-16	Braman, Barry	scripture song		Ephesians 4:15-16
Opus Two 486	1986	Vol. 15, No. 3	Ephesians 4:32	Braman, Barry	scripture song		Ephesians 4:32
Opus Two 190	1990	Vol. 19, No. 2	Ephesians 5:1-2	Braman, Barry	scripture song		Ephesians 5:1-2
Celebrate Choral Music 795	1995	Vol. 5, No. 4	Ev'ry Time I Feel the Spirit	Burson, John Wyatt	2-part		Burson, John Wyatt
Opus Two 187	1987	Vol. 16, No. 2	Even My Flaws	Schlosser, Don	SATB		II Corinthians 12:9-10, I Corinthians 2:5
Contemporary Praise 1094	1994	Vol. 5, No. 1	Evermore	Abel, Timothy & Jimbo Stevens	SATB		Abel, Timothy W. & Jimbo Stevens
Opus One 1076	1976	Vol. 7, No. 1	Every Day	Lowry, Morgan	SATB		Lowry, Morgan
Opus Two 480	1980	Vol. 10, No. 3	Every Day and Hour	Ailor, Jim	SATB		Crosby, Fanny
Opus Two 1078	1978	Vol. 9, No. 1	Every Day He Leads Me	Harris, Louis	SATB	flute	Harris, Louis
Opus One 789	1989	Vol. 18, No. 4 (sic)	Every Knee Shall Bow	Turner, Jay	two-part		Turner, Jay
Opus One 785	1985	Vol. 14, No. 4 (sic)	Every Perfect Gift	Barrett Jr., Wayne	two-part		Barrett Jr., Wayne
Opus One 774	1974	Vol. 4, No. 4	Every Time I Feel the Spirit	Peninger, David	SAB		Traditional
Celebrate Choral Music 794	1994	Vol. 4, No. 4	Everything I Need	Stevens, Jimbo	SAB		Gordon, Nancy
Opus Two 488	1988	Vol. 17, No. 3	Exalted Redeemer	Parks, Marty	SATB		Parks, Marty

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Exaltation 495	1995	Vol. 5, No. 3	Experiencing God				
Opus Two 786	1986	Vol. 15, No. 4	Ezekiel 36:26-27	McMahan, Janet & Gerald Moore	scripture song		Ezekiel 36:26-27
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	Face to Face	Peterson, Dale	SATB		Breck, Carrie E.
Opus One 176	1976	Vol. 6, No. 2	Fairest Lord Jesus	Lowry, Morgan	SATB		17th Century German
Opus Two 181	1981	Vol. 7, No. 2 (sic)	Faith of Our Fathers	Harris, Louis	SATB		Faber, Frederick W.
Opus Two 1085	1985	Vol. 15, No. 1	Fan Into Flame	Schlosser, Don	SAB		II Timothy 1:6-8, Ephesians 4:12, Matthew 25:14
Opus One 173	1973	Vol. 3, No. 2	Fanfare	Burroughs, Bob	SATB	acapella	Burroughs, Bob
Opus One 488	1988	Vol. 17, No. 3 (sic)	Father, Enter My Heart	Thompson, Allan	Unison		
Opus Two 1089	1989	Vol. 19, No. 1	Father, Fill the Need	Turner, Jay	SAB		Turner, Jay
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Father, We Come to You	Jones, Bobby	SATB	C instr.	Jones, Bobby
Opus One 476	1976	Vol. 6, No. 3	Feed My Sheep	Lowry, Morgan	SATB		Bivins, Danielle
Youth Musician 468	1968	Vol. 3, No. 2	Fight the Good Fight	Smith, Lani	SATB		Monsell, John S. B.
Opus One 171	1971	Vol. 1, No. 2	Fight the Good Fight	Starks, Howard F.	SAB		Monsell, John S. B.
Opus Two 475	1975	Vol. 5, No. 3	Fight the Good Fight	Finley, John	SATB		Monsell, John S. B.
Opus One 486	1986	Vol. 15, No. 3 (sic)	Fill Every Part of Me With Praise	Page, Anna Laura	4 part		Bonar, Horatius
Opus One 172	1972	Vol. 2, No. 2	Fill Me, Lord	Hollins, William J.	two-part		Hollins, William J.
Youth Musician 170	1969	Vol. 5, No. 1	Fill My life, O Lord	Allen, Lanny	SB		Allen, Lanny
Contemporary Praise 492	1992	Vol. 2, No. 3	Fill Us, Lord	Pethel, Stan	SATB		Pethel, Stan
Opus Two 1073	1973	Vol. 4, No. 1	Flee Into Egypt Land	Hendrix, James	SATB	a cappella	Hendrix, James

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Youth Musician 468	1968	Vol. 3, No. 2	Fling Wide the Gates, O Youth!	Young, Philip M.	Unison		Potter, Rudy M.
Opus Two 485	1985	Vol. 14, No. 3	Follow	King, Lew	SATB		Luke 9:23
Opus Two 783	1983	Vol. 12, No. 4 (sic)	Follow Him First Through the Waters	Schlosser, Don	SAB		Schlosser, Don
Opus Two 171	1971	Vol. 1, No. 2	Follow Me	Wilson, Roger C.	SAB		Longfellow, Henry W.
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Follow Me	Pethel, Stan	SATB		Pethel, Stan
Opus Two 185	1985	Vol. 14, No. 2	Follow!	Peterson, Dale	SATB		Luke 9:24
Exaltation 1090	1990	Vol. 1, No. 1	For All the Blessings of the Year	Bullington, Kirk	SATB		
Opus One 175	1975	Vol. 5, No. 2	For the Beauty of the Earth	Newbury, Kent A.	SATB	C instr.	Pierpoint, Folliott
Opus One 186	1986	Vol. 15, No. 2 (sic)	For the Sake of His Name	Brazzeal, David	SATB		Rogers, Layton
Opus Two 172	1972	Vol. 2, No. 2	For This Was I Born	Sleeth, Natalie	SAB		Sleeth, Natalie
Opus One 482	1982	Vol. 11, No. 3 (sic)	For Those Who Believe	Pethel, Stan	SAB		Pethel, Stan
Opus One 475	1975	Vol. 5, No. 3	For You	Billingsley, Derrell L.	SATB		Billingsley, Derrell L.
Opus Two 190	1990	Vol. 19, No. 2	For You	Wright, Roger	SATB		Wright, Roger
Opus One 177	1977	Vol. 7, No. 2	Free Indeed	Blankenship, Mark	SATB		Pate, Billie
Opus Two 178	1978	Vol. 8, No. 2	Free To Be Me	Phillips, Craig	SATB		Woolley, Kate Wilkins
Contemporary Praise 795	1995	Vol. 5, No. 4	Freedom	Calcote, Glenn	SATB		Calcote, Glenn
Opus One 1088	1988	Vol. 18, No. 1 (sic)	From the Distant Hills	Bridges, David	SAT(B)		Bridges, David
Opus Two 187	1987	Vol. 16, No. 2	Galatians 2:20	Pethel, Stan	scripture song		Galatians 2:20

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 190	1990	Vol. 19, No. 2	Galatians 2:20	Keyser, Jeanette	scripture song		Galatians 2:20
Opus Two 785	1985	Vol. 14, No. 4	Galatians 5:22-23	Pethel, Stan	scripture song		Galatians 5:22-23
Exaltation 1095	1995	Vol. 6, No. 1	Gentle Means	Hayes, Mark	SATB		Hagen, Delwyn
Opus One 481	1981	Vol. 7, No. 3 (sic)	Give God Praise!	Peninger, David	SATB		Peninger, David
Exaltation 792	1992	Vol. 2, No. 4	Give Me a Hand	Lamb, Linda R.	SATB	a cappella	Lamb, Linda R.
Celebrate Choral Music 793	1993	Vol. 3, No. 4	Give Me a Song	Wright, Roger	2-part		Wright, Roger
Youth Musician 1066	1966	Vol. 1, No. 1	Give Me a Vision	Terrell, Beverly	SATB		Terrell, Beverly
Opus One 771	1971	Vol. 1, No. 4	Give Me the Wisdom, Dear Lord	Starks, Howard F.	SATB		Satrks, Howard F.
Opus Two 1087	1987	Vol. 17, No. 1	Give Thanks Unto the Lord	Brown, Joanne	SATB		Wilson, Betty
Opus Two 475	1975	Vol. 5, No. 3	Give the Lord a Chance	Billingsley, Derrell	Unison	obbligato	Reynolds, William J.
Opus Two 1070	1970	Vol. 1, No. 1	Give Us	Buffaloe, James	SATB		Hammarskjold, Dag
Exaltation 191	1991	Vol. 1, No. 2	Give Us a Vision, Lord	Stone, Tom	SATB		Stone, Tom
Opus One 489	1989	Vol. 18, No. 3 (sic)	Give Us Love	Pethel, Stan	two-part		Wordsworth, Christopher
Exaltation 793	1993	Vol. 3, No. 4	Give Us Peace	Martin, Joseph	SATB		Isaiah 57: 19 & Philipians 4:7
Opus Two 1081	1981	Vol. 11, No. 1 (sic)	Give Us This Time of Worship	Ballard, Pat	SATB		Ballard, Pat
Celebrate Choral Music 192	1992	Vol. 2, No. 2	Give You More	Billingsley, Todd	SAB		Billingsley, Todd
Opus One 786	1986	Vol. 15, No. 4 (sic)	Giving	Corkern, Dave	two-part		Corkern, Dave
Exaltation 1091	1991	Vol. 2, No. 1	Gloria In Excelsis	Williamson, Richard	SATB	opt 2-part	Vivaldi, Antonio

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 1073	1973	Vol. 4, No. 1	Gloria in Excelsis Deo	Owens, James T.	SATB		Traditional
Contemporary Praise 192	1992	Vol. 2, No. 2	Glorify the Lord	Wooden, Patrick	SATB		Wooden, Patrick
Opus One 473	1973	Vol. 3, No. 3	Glorify Thy Name	Ford, Virgil T.	Unison		Tuttielt, Lawrence
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Glory to God	Allcock, James	SAB	a cappella	Allcock, James
Opus One 1073	1973	Vol. 4, No. 1	Glory To God in the Highest	Collins, Don L.	SC(B)		Luke 2: 14
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Glory to God In the Highest	Ailor, Jim	SATB		Duke, Paul
Exaltation 193	1993	Vol. 3, No. 2	Glory to God in the Highest	Harrison, Nancy	SATB		Harrison, Nancy
Exaltation 1093	1993	Vol. 4, No. 1	Glory to God in the Highest	Varner, Joan C.	SATB		Varner, Joan C.
Opus Two 786	1986	Vol. 15, No. 4	Go and Be the Body	Braman, Barry	two-part		Sloan, Bill
Youth Musician 1067	1967	Vol. 2, No. 4	Go Down the Road to Bethlehem	Young, Philip M.	SATB	finger cymbals	Church World Press, Inc.
Opus One 175	1975	Vol. 5, No. 2	Go In Peace	Cram, James D.	SATB		Flamming, James
Opus One 177	1977	Vol. 7, No. 2	Go In Peace	Phillips, Don	SATB		Phillips, Don
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	Go Out and Shout	Harmon, Christina	two-part		Harmon, Christina
Exaltation 493	1993	Vol. 3, No. 3	Go Out and Tell	Christopher, Keith	Unison		Christopher, Keith
Opus Two 1072	1972	Vol. 3, No. 1	Go Tell It on the Mountain	Willcoxon, Larry	SAB		Spiritual
Exaltation 492	1992	Vol. 2, No. 3	Go Ye Into All the World	Angell, Warren M.	SATB		Scripture
Opus One 777	1977	Vol. 7, No. 4	Go Ye Therefore	Crawley, Douglas	SATB	recorders	Matthew 28: 19-20
Celebrate Choral Music 792	1992	Vol. 2, No. 4	Go!	Pethel, Stan	SAB		Pethel, Stan
Opus Two 778	1978	Vol. 8, No. 4	God Be With You	Phillips, Craig	SATB		Rankin, Jeremiah E.
Opus Two 1074	1974	Vol. 5, No. 1	God Bless Your Week	Cram, James D.	SATB		Flamming, James
Opus One 1071	1971	Vol. 2, No. 1	God Cares For Me	Kirby, Charles	Unison		Rhodes, Sarah Betts

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 493	1993	Vol. 3, No. 3	God Created Man	Martin, Joseph M.	2-part		Genesis 1: 27
Youth Musician 768	1968	Vol. 3, No. 3	God His Own Doth Tend and Nourish	Hooper, William L.	SAB		Berg, Caroline V. Sandell
Opus One 1079	1979	Vol. 10, No. 1	God is At Work in You	Pethel, Stan	SATB		Philippians 2:13
Opus Two 472	1972	Vol. 2, No. 3	God Is At Work Within You	Bock, Fred	two-part		Phillipians 2: 13
Opus One 790	1990	Vol. 19, No. 4 (sic)	God Is Doing a Work	Braman, Barry	SAB		Sloan, Bill
Youth Musician 1067	1967	Vol. 2, No. 4	God is God	Sateren, Leland B.	Unison		Dass, Petter
Opus One 182	1982	Vol. 11, No. 2 (sic)	God Is Light	Kelley, Carol	Two Part		I John 1:5
Opus One 183	1983	Vol. 12, No. 2 (sic)	God Is Love	Page, Anna Laura	4 equal pts.		Bowring, John
Opus Two 179	1979	Vol. 9, No. 2	God Is My Strong Salvation	Phillips, Craig	SATB		Montgomery, James
Opus One 773	1973	Vol. 3, No. 4	God Is Our Refuge and Our Strength	Tipton, J. R.	SAB		The Psalter 1912
Opus Two 180	1980	Vol. 10, No. 2	God Is There	Pethel, Stan	SATB		Edens, C. R.
Exaltation 495	1995	Vol. 5, No. 3	God is Working	Allen, Lanny	SATB		
Opus Two 174	1974	Vol. 4, No. 2	God Is Working His Purpose Out	Buffaloe, James	SATB		Ainger, Arthur C.
Opus One 1086	1986	Vol. 16, No. 1 (sic)	God Knows Me	Keyser, Jeanette	two-part		Keyser, Jeanette
Opus One 776	1976	Vol. 6, No. 4	God of Mercy, God of Grace	Burroughs, Bob	SAB/Con g.		Psalms 67
Opus Two 771	1971	Vol. 1, No. 4	God of Our Strength	Blankenship, Mark	SAB	flute	Van Alstyne, Frances J.
Opus One 471	1971	Vol. 1, No. 3	God of The Earth, the Sky, the Sea	Young, Carlton R.	SATB		Longfellow, Samuel
Opus Two 476	1976	Vol. 6, No. 3	God Reaches Out	Blackley, Don	SATB		Koger, Dennis

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Opus One 1082	1982	Vol. 12, No. 1 (sic)	God Rest You Merry, Gentlemen	Page, Anna Laura	Two Part		London Carol
Opus One 1070	1970	Vol. 1, No. 1	God So Loved The World	Vick Jr., Beryl	SATB	guitar/ flutes/ string bass	Vick Sr., Mrs. Beryl
Opus One 487	1987	Vol. 16, No. 3 (sic)	God So Loved the World	Brown, Joanne	SAB		Wilson, Betty
Opus One 188	1988	Vol. 17, No. 2 (sic)	God So Loved the World	Allen, Dennis	3 part		John 3:16
Exaltation 495	1995	Vol. 5, No. 3	God Speaks				
Exaltation 495	1995	Vol. 5, No. 3	God Speaks to Us	Landgrave, Phillip			
Celebrate Choral Music 1093	1993	Vol. 4, No. 1	God Touched the World	Pethel, Stan	2-part		Pethel, Stan
Opus Two 1081	1981	Vol. 11, No. 1 (sic)	God Touches Us	Reynolds, Jr., Thomas	SATB		Reynolds Jr., Thomas
Opus One 489	1989	Vol. 18, No. 3 (sic)	God Who Touches Earth With Beauty	Reissner, Zollene	SAB		Edgar, Mary S.
Contemporary Praise 191	1991	Vol. 1, No. 2	God Will Meet Your Need	Stevens, Jimbo	SATB		
Contemporary Praise 194	1994	Vol. 4, No. 2	God Will Take Care of You	Stevens, Jimbo	SAB		Martin, Civilla D.&Jimbo Stevens
Opus One 1088	1988	Vol. 18, No. 1 (sic)	God's Everlasting Love	Calcote, Glenn	SAB		Calcote, Glenn
Celebrate Choral Music 493	1993	Vol. 3, No. 3	God's Gift of Grace	Turner, Jay	SAB		Turner, Jay
Opus Two 181	1981	Vol. 7, No. 2 (sic)	God's Holy Word	Pethel, Stan	SATB		Ayers, Ernie
Opus Two 776	1976	Vol. 6, No. 4	God's Kind of Love	Sewell, Greg	SATB		Sewell, Greg
Opus One 780	1980	Vol. 10, No. 4	God's Mercy	Reissner, Zollene	SATB		Faber, Frederick W.
Opus Two 488	1988	Vol. 17, No. 3	God's Power and Purpose	Brown-LeDoux, Joanne	SATB		Wilson, Betty

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 488	1988	Vol. 17, No. 3 (sic)	God's Redemptive Love	Keyser, Jeanette	two-part		Keyser, Jeanette
Youth Musician 467	1967	Vol. 2, No. 2	God's World Today	Reynolds, William J.	Unison		Seabough, Ed
Youth Musician 470	1969	Vol. 5, No. 2	God, Our Father, We Adore Thee	Hooper, William L.	SATB		Frazer, George W.
Exaltation 791	1991	Vol. 1, No. 4	God, Our Father, We Adore Thee	Martin, Joseph M.	SATB		Frazer, George W.
Contemporary Praise 193	1993	Vol. 3, No. 2	God, Our Father, We Adore Thee	Monk, Donny	SATB		Frazer, George W.
Opus One 787	1987	Vol. 16, No. 4 (sic)	God, Our Father, You Have Led Us	Clay, Crystal Davis	Unison		York, Terry W.
Opus Two 1070	1970	Vol. 1, No. 1	Good Christian Men, Rejoice	Littleton, Bill J.	SATB		Medieval Latin Carol
Opus One 1076	1976	Vol. 7, No. 1	Good Christian Men, Rejoice and Sing	Morrell, Mike	SATB		Alington, Cyril A.
Youth Musician 468	1968	Vol. 3, No. 2	Good News! Chariot's Coming	Brown, Charles F.	SB		Spiritual
Opus Two 776	1976	Vol. 6, No. 4	Good, Good, Good	Wink, Sue Karen	SATB		Genesis 1
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Great Is The Lord	Huguley, Bobby	two-part		Huguley, Bobby
Celebrate Choral Music 192	1992	Vol. 2, No. 2	Great Is the Lord	Jones, Bobby	SACB		Smith, Michael W.
Opus Two 476	1976	Vol. 6, No. 3	Great to Be Living With the Lord	Wink, Sue Karen & Irma June Wink	SATB		Wink, Sue Karen & Irma June Wink
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Greater Love Has No One	Braman, Barry	SATB		Sloan, Bill
Opus Two 1080	1980	Vol. 10, No. 4	Green Pastures	Ballard, pat	SATB		Ballard, Pat
Opus One 490	1990	Fellowship song(s)	Grow in the Grace of the Lord	Danner, David	Unison		
Opus One 485	1985	Vol. 14, No. 3 (sic)	Growing Dearer Each Day	Keyser, Jeanette	two-part		Gabriel, Charles H.

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Contemporary Praise 193	1993	Vol. 3, No. 2	Growing Together	Huguley, Bobby	SAB		Huguley, Bobby
Opus Two 1081	1981	Vol. 11, No. 1 (sic)	Guide Me Lord	Pethel, Stan	SATB		Xavier, Mary
Opus One 185	1985	Vol. 14, No. 2 (sic)	Guide Me, Father	Burroughs, Bob	SAB		Burroughs, Melody
Exaltation 793	1993	Vol. 3, No. 4	Guide Me, O Thou Great Jehovah	Pethel, Stan	SATB		Williams, William
Opus Two 785	1985	Vol. 14, No. 4	Habakuk 3:18	Burrough, Bob	scripture song		Habakuk 3:18
Exaltation 1091	1991	Vol. 2, No. 1	Hail to the Lord Who Comes	Bullington, Kirk	SATB		Ellerton, John
Youth Musician 469	1969	Vol. 4, No. 2	Hallelujah	Butler, Eugene S.	Unison		Psalms 150
Celebrate Choral Music 195	1995	Vol. 5, No. 2	Hallelujah! The Lord Is Risen!	Curry, Craig	SAB		Curry, Craig
Youth Musician 169	1968	Vol. 4, No. 1	Hark, the Voice of Jesus Calling	Landgrave, Philip	SATB		March, Daniel
Opus One 174	1974	Vol. 4, No. 2	Hark, Ye People, Christ is Risen!	Peninger, David	SATB		Peninger, David
Opus Two 1073	1973	Vol. 4, No. 1	Have You Not Known?	Ford, Virgil T.	SATB		Isaiah 40: 28-31
Exaltation 494	1994	Vol. 4, No. 3	Have You Seen Jesus	Lamb, Linda R.	SATB		Lamb, Linda R.
Opus One 490	1990	Vol. 19, No. 3 (sic)	He Chose to Live in Me	Hayes, Mark	SAT(B)		Sheppard, Tim
Opus One 788	1988	Vol. 17, No. 4 (sic)	He Died for Me	Turner, Jay	SAB		Turner, Jay
Opus Two 182	1982	Vol. 11, No. 2 (sic)	He Died for Me	Braman, Barry	SATB		Sloan, Bill
Opus Two 1084	1984	Vol. 14, No. 1	He Died For Me	Ailor, Jim	SAB		Jackson, H. G.
Opus One 1077	1977	Vol. 8, No. 1	He Gives a Song	Eggleston, Tom	SATB		Eggleston, Tom
Opus One 790	1990	Fellowship song(s)	He Gives Me Love	Moore, Gerald	Unison		McMahan, Janet

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 172	1972	Vol. 2, No. 2	He Hath Risen	Parks, Joe E.	SAT	handbells	Parks, Joe E.
Celebrate Choral Music 192	1992	Vol. 2, No. 2	He Humbled Himself	Turner, Jay	SAB		Turner, Jay
Opus Two 189	1989	Vol. 18, No. 2	He Is Lord	Moore, Gerald	SATB		McMahan, Janet
Opus One 789	1989	Fellowship song(s)	He is Lord	Anonymous	Unison		
Celebrate Choral Music 191	1991	Vol. 1, No. 2	He Is Messiah	Brown-LeDoux, Joanne	SAB		Wilson, Betty
Opus One 180	1980	Vol. 10, No. 2	He Is My Everything	Burroughs, Bob	SATB		Burroughs, Esther
Opus Two 474	1974	Vol. 4, No. 3	He Is My Father	Graham, Paul	two-part		Graham, Paul
Contemporary Praise 191	1991	Vol. 1, No. 2	He Is Risen	Pethel, Stan	SATB		Frances, Cecil
Opus Two 780	1980	Vol. 10, No. 4	He Is the Way, the Truth, and the Life	Duvall, Kyle	SATB		Duvall, Kyle
Opus Two 472	1972	Vol. 2, No. 3	He Keeps Me Singing	Landgrave, Phillip	SATB		Bridgers, Luther B.
Opus One 477	1977	Vol. 7, No. 3	He Loved Me Enough	Peninger, David	SATB		Peninger, David
Youth Musician 167	1967	Vol. 2, No. 1	He Loves Even Me	Harold, Jesse	SATB		Lawrence, Scott
Opus Two 480	1980	Vol. 10, No. 3	He Made Me Whole	Morrison, Chuck	SATB	flute	Morrison, Chuck
Youth Musician 1068	1968	Vol. 3, No. 4	He Shall Live Again	Reynolds, William J.	SA(T)B		McCully, Betsy
Contemporary Praise 194	1994	Vol. 4, No. 2	He Stills Bears the Scars	Schlosser, Don	SATB		Schlosser, Don
Opus One 485	1985	Vol. 14, No. 3 (sic)	He Was One of Us	Braman, Barry	SATB		Sloan, Bill
Celebrate Choral Music 191	1991	Vol. 1, No. 2	He's Alive	Pethel, Stan & Borchardt, Russ	SAT(B)		Pethel, Stan & Borchardt, Russ
Opus One 1087	1987	Vol. 17, No. 1 (sic)	He's in Control	Philpott, Kathy Welch	SAB		Philpott, Kathy Welch

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 182	1982	Vol. 11, No. 2 (sic)	He's the One	Pethel, Stan	SATB		Carroll, Aaron
Opus One 1077	1977	Vol. 8, No. 1	He's the Savior of My Soul	Ehret, Walter	SATB		Anonymous
Opus One 473	1973	Vol. 3, No. 3	Hear the Lambs	Sanford, George W.	SATB	a cappella	spiritual
Youth Musician 470	1969	Vol. 5, No. 2	Hear Us, Lord	Roberts, Nancy M.	SATB		Roberts, Nancy M.
Opus Two 1073	1973	Vol. 4, No. 1	Hear, Hear, O Ye Nations	Tipton, J. R.	SATB		Hosmer, Frederick L.
Opus Two 188	1988	Vol. 17, No. 2	Hebrews 10:24-25	Bradford, Curt	scripture song		Hebrews 10:24-25
Opus Two 787	1987	Vol. 16, No. 4	Hebrews 12:3	Drennan, Patti	scripture song		Hebrews 12:3
Opus Two 1088	1988	Vol. 18, No. 1	Hebrews 13:15	Drennan, Patti	scripture song		Hebrews 13:5
Opus Two 487	1987	Vol. 16, No. 3	Hebrews 13:15-16	McMahan, Janet & Gerald Moore	scripture song		Hebrews 13:15-16
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Hebrews 4: 12	Pethel, Stan	scripture song		Hebrews 4: 12
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Hebrews 4:16	McMahan, Janet and Moore, Gerald	scripture song		Hebrews 4:16
Opus Two 474	1974	Vol. 4, No. 3	Help Me Be Me	Krause, Kenneth	SATB		Fearheiley, Don
Opus One 1079	1979	Vol. 10, No. 1	Here Am I	Fancher, Bill	Unison		Fancher, Bill
Opus One 189	1989	Vol. 18, No. 2 (sic)	Here Am I	McCann, Larry	SAB		McCann, Larry
Opus Two 482	1982	Vol. 11, No. 3 (sic)	Here Am I	Sewell, Don	SATB		Don Sewell
Opus Two 786	1986	Vol. 15, No. 4	Here Am I, Lord, Use Me	Harris, Louis	SATB		Harris, Louis
Opus Two 1070	1970	Vol. 1, No. 1	Here Is My Life	Bartlett, Gene	SATB		Seabough, Ed
Exaltation 192	1992	Vol. 2, No. 2	Higher Ground	Lamb, Linda R.	SATB	a cappella	Hebrews 11:10

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 184	1984	Vol. 13, No. 2 (sic)	His Hands	McGee, Robin	SATB		McGee, Robin
Opus Two 482	1982	Vol. 11, No. 3 (sic)	His Love Endures Forever	Blackley, Don	SATB		Psalms 136
Opus One 187	1987	Vol. 16, No. 2 (sic)	His Love For Me	Keyser, Jeanette	SAB		Eastwood, F. M.
Opus One 176	1976	Vol. 6, No. 2	His Name is Jesus	Blankenship, Mark	SATB		Anderson, Michael
Opus One 1084	1984	Vol. 14, No. 1 (sic)	His Name is Jesus	Harmon, Christina	Unison	flute	Harmon, Christina
Opus One 1080	1980	Vol. 11, No. 1	His Presence Is Near Me Always	Blankenship, Mark	SATB		Blankenship, Mark
Opus One 475	1975	Vol. 5, No. 3	His Sheep Am I	Bolks, Dick	SATB		Johnson, Orien
Contemporary Praise 1090	1990	Vol. 1, No. 1	His Way With Thee	Hayes, Mark	SATB	handbells	Nusbaum, Cyrus S.
Contemporary Praise 793	1993	Vol. 3, No. 4	Hold On, My Child	Schlosser, Don	SATB		Genesis 32:24-31
Opus One 771	1971	Vol. 1, No. 4	Holy is the Lord	Gregory, Peter	SATB		Neumann, Johann Philipp
Opus One 179	1979	Vol. 9, No. 2	Holy Is the Lord	Schubert, Franz	SATB		Neumann, Johann Philipp
Opus Two 781	1981	Vol. 7, No. 4 (sic)	Holy Spirit, Comforter	Ailor, Jim	SATB		Duke, Paul
Youth Musician 1068	1968	Vol. 3, No. 4	Holy Spirit, Faithful Guide	Vick Jr., Beryl	Unison		Wells, Marcus M.
Opus Two 1071	1971	Vol. 2, No. 1	Holy, Lord God of Hosts	Hopson, Hal H.	SAB		scripture
Celebrate Choral Music 495	1995	Vol. 5, No. 3	Home Is Where the Heart Is		Drama		Atwood, Jeff
Youth Musician 167	1967	Vol. 2, No. 1	Honor and Glory	Ford, Virgil T.	SATB		Ford, Virgil
Opus One 490	1990	Vol. 19, No. 3 (sic)	Honor Thy Father and Mother	Martin, Joseph M.	two-part		Martin, Joseph M.
Opus One 784	1984	Vol. 13, No. 4 (sic)	Hope	Braman, Barry	SATB		Sloan, Bill

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 492	1992	Vol. 2, No. 3	Hope for the World	Stevens, Jimbo	SAB		Turner, Jay
Celebrate Choral Music 195	1995	Vol. 5, No. 2	Hosanna	Hodges, Lynn	SAB		Hodges, Lynn
Celebrate Choral Music 195	1995	Vol. 5, No. 2	Hosanna		Drama		Plastow, John R.
Contemporary Praise 1092	1992	Vol. 3, No. 1	Hosanna!	Murphey, Charlie	SATB		Murphey, Charlie
Exaltation 493	1993	Vol. 3, No. 3	How Beautiful Your Name	Choplin, Pepper	SATB		Choplin, Pepper
Exaltation 792	1992	Vol. 2, No. 4	How Firm a Foundation	Page, Anna Laura	2-part		John Rippon's Selection of Hymns, 1787
Opus One 473	1973	Vol. 3, No. 3	How Great and Marvelous Is My Lord	Deane, David S.	SATB		Deane, David S.
Opus Two 785	1985	Vol. 14, No. 4	How I Love My Jesus	Moore, Gerald	SATB		McMahan, Janet
Opus One 1089	1989	Fellowship song(s)	How I Love You	Tomes, Aaron	Unison		
Exaltation 795	1995	Vol. 5, No. 4	How Sweet the Name of Jesus Sounds	Story, Don	SATB		Newton, John and Perronet, Edward
Exaltation 1095	1995	Vol. 6, No. 1	How Sweet the Name of Jesus Sounds	Bullington, Kirk	SATB		Newton, John
Exaltation 492	1992	Vol. 2, No. 3	Hymn of Fellowship	Parks, Marty	SAB	C instr.	Oxenham, John & Williams, Aaron
Opus Two 778	1978	Vol. 8, No. 4	I Am Coming, Lord	Ailor, Jim	SAB	C instr.	Hartsough, Lewis
Celebrate Choral Music 195	1995	Vol. 5, No. 2	I Am Convinced	Pethel, Stan	2-part		II Timothy 1: 12
Opus One 777	1977	Vol. 7, No. 4	I Am Not Skilled to Understand	Burroughs, Bob	SATB		Greenwell, Dora
Opus Two 784	1984	Vol. 13, No. 4 (sic)	I Am Nothing, You Are All	Braman, Barry	SATB		Sloan, Bill
Opus Two 183	1983	Vol. 12, No. 2 (sic)	I Am Resolved	Peterson, Dale	two-part		Hartsough, Palmer

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 471	1971	Vol. 1, No. 3	I Am So Glad That Jesus Loves Me	Vick, Jr., Beryl	SATB		Bliss, Philip P.
Opus Two 1085	1985	Vol. 15, No. 1	I Am the Lord	Peterson, Dale	SATB		Isaiah 42
Opus One 483	1983	Vol. 12, No. 3 (sic)	I Am the Ressurrection	Sherman, Arnold B.	two-part		John 11:25 & I Cor. 15:21
Opus Two 189	1989	Vol. 18, No. 2	I Am the Resurrection	Drennan, Patti	SATB		John 11:1-44
Opus One 478	1978	Vol. 8, No. 3	I Am the Vine	Burroughs, Bob	SATB		John 15: 5-10
Opus Two 1071	1971	Vol. 2, No. 1	I Am Thine, O Lord	Tipton, J. R.	SATB		Crosby, Fanny
Exaltation 794	1994	Vol. 4, No. 4	I Am Thine, O Lord	Dunn, Steve	SATB		Crosby, Fanny J.
Opus One 1084	1984	Vol. 14, No. 1 (sic)	I Believe	Pethel, Stan	two-part		Pethel, Stan
Opus Two 185	1985	Vol. 14, No. 2	I Belong to Him	Schlosser, Don	SATB		Schlosser, Don
Celebrate Choral Music 491	1991	Vol. 1, No. 3	I Can Make a Difference	McDonald, Mary	2-part		McDonald, Mary
Opus Two 1081	1981	Vol. 11, No. 1 (sic)	I Can See Your Need	Braman, Barry	two-part		Sloan, Bill
Celebrate Choral Music 492	1992	Vol. 2, No. 3	I Cannot Imagine	Calcote, Glenn	SAB		Calcote, Glenn
Opus One 186	1986	Vol. 15, No. 2 (sic)	I Choose Jesus	Keyser, Jeanette	SAB		Keyser, Jeanette
Opus Two 1086	1986	Vol. 16, No. 1	I Corinthians 10: 26	Pethel, Stan	scripture song		I Corinthians 10: 26
Opus Two 1087	1987	Vol. 17, No. 1	I Corinthians 11:31-32	Schlosser, Don	scripture song		I Corinthians 11:31-32
Opus Two 188	1988	Vol. 17, No. 2	I Corinthians 12:4-7	McMahan, Janet & Gerald Moore	scripture song		I Corinthians 12:4-7
Opus Two 185	1985	Vol. 14, No. 2	I Corinthians 2:14	Blankenship, Mark	scripture song		I Corinthians 2:14
Opus Two 789	1989	Vol. 18, No. 4	I Corinthians 3:16-17	Schlosser, Don	scripture song		I Corinthians 3:16-17

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 788	1988	Vol. 17, No. 4	I Corinthinas 9: 22	Jones, Bobby	scripture song		I Corinthinas 9: 22
Opus Two 180	1980	Vol. 10, No. 2	I Cry to Thee	Ailor, Jim	SATB		Psalms 130
Opus One 1078	1978	Vol. 9, No. 1	I Give My Life to Thee	Danner, David	SATB		John 14: 6
Exaltation 491	1991	Vol. 1, No. 3	I Give My Life to You	Phillips, Don	SATB		Carr, Johnny
Opus One 184	1984	Vol. 13, No. 2 (sic)	I Give You My Life	Braman, Barry	SATB		Sloan, Bill and Laurie
Opus One 776	1976	Vol. 6, No. 4	I Have a Friend	Peninger, David	SATB		Peninger, David
Exaltation 1090	1990	Vol. 1, No. 1	I Have Chosen You	Byrd, Tommy & Lew King	SATB		
Opus One 189	1989	Vol. 18, No. 2 (sic)	I Have Decided	Christopher, Keith	SAB		Christopher, Keith
Opus One 172	1972	Vol. 2, No. 2	I Heard the Voice of Jesus Say	Collins, Don L.	SSCB		Bonar, Horatius
Exaltation 493	1993	Vol. 3, No. 3	I Heard the Voice of Jesus Say	Bullington, Kirk	SATB		Bonar, Horatius
Opus Two 1084	1984	Vol. 14, No. 1	I John 1:9	McMahan, Janet	scripture song		I John 1:9
Opus Two 786	1986	Vol. 15, No. 4	I John 3:18	Blankenship, Mark	scripture song		I John 3:18
Opus Two 784	1984	Vol. 13, No. 4 (sic)	I John 4:15	Pethel, Stan	scripture song		I John 4:15
Opus Two 1087	1987	Vol. 17, No. 1	I John 4:7-8	Brown, Joanne	scripture song		I John 4:7-8
Opus Two 484	1984	Vol. 13, No. 3 (sic)	I John 5:11	Braman, Barry	scripture song		I John 5:11
Opus Two 486	1986	Vol. 15, No. 3	I John 5:11	Braman, Barry	scripture song		I John 5:11
Opus One 1079	1979	Vol. 10, No. 1	I Know I Can	Hancock, Vicki	SATB		Key, Jimmy R.
Opus Two 477	1977	Vol. 7, No. 3	I Know That My Redeemer Lives	American Folk Hymn	Unison		Medley, Samuel

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 778	1978	Vol. 8, No. 4	I Know That My Redeemer Lives	Link, John V.	SATB		Medley, Samuel
Youth Musician 170	1969	Vol. 5, No. 1	I Know That My Redeemer Liveth	James, Allen	SATB		Pounds, Jessie Brown
Opus One 489	1989	Vol. 18, No. 3 (sic)	I Know Where I'm Going	Purifoy, John	two-part		Purifoy, John
Contemporary Praise 1091	1991	Vol. 2, No. 1	I Lift Up My Eyes to the Hills	Burson, John Wyatt	SAB		Psalm 121
Youth Musician 468	1968	Vol. 3, No. 2	I Look to Thee	Butler, Eugene S.	SB		Longfellow, Samuel
Opus Two 472	1972	Vol. 2, No. 3	I Love the Lord	Pethel, James	SATB		Psalm 116
Exaltation 794	1994	Vol. 4, No. 4	I Love to Tell the Story	King, Lew	SATB		Hankey, Katherine
Youth Musician 767	1967	Vol. 2, No. 3	I Must Tell Jesus	Roberts, Nancy M.	SATB		Hoffman, Elisha A.
Opus Two 782	1982	Vol. 11, No. 4 (sic)	I Must Tell Jesus	Crocker, Mark	SATB		Hoffman, Elisha A.
Opus One 778	1978	Vol. 8, No. 4	I Need Thee Every Hour	Danner, David L.	SATB		Hawks, Annie S.
Opus One 182	1982	Vol. 11, No. 2 (sic)	I Need Thee Every Hour	Ward, Shelley D.	SATB		Hawks, Annie S.
Opus One 483	1983	Vol. 12, No. 3 (sic)	I Need Thee Every Hour	Peterson, Dale	SAB		Hawks, Annie S.
Opus Two 772	1972	Vol. 2, No. 4	I Need Thee Every Hour	Lanier, Gary	SATB		Hawks, Annie S.
Celebrate Choral Music 491	1991	Vol. 1, No. 3	I Need You	Wright, Roger	SAB		Wright, Roger
Opus Two 785	1985	Vol. 14, No. 4	I Peter 2:24	McMahan, Janet & Gerald Moore	scripture song		I Peter 2:24
Opus Two 486	1986	Vol. 15, No. 3	I Peter 3:15	Blankenship, Mark	scripture song		I Peter 3:15
Opus Two 1085	1985	Vol. 15, No. 1	I Peter 4:10	Pethel, Stan	scripture song		I Peter 4:10
Opus Two 1088	1988	Vol. 18, No. 1	I Peter 4:14	Pethel, Stan	scripture song		I Peter 4:14

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 490	1990	Vol. 19, No. 3 (sic)	I Remember! I Believe!	Peterson, Dale	SAB		Reissner, Zollene
Opus Two 189	1989	Vol. 18, No. 2	I Samuel 3:10	Keyser, Jeanette	scripture song		I Samuel 3:10
Opus One 1089	1989	Vol. 19, No. 1 (sic)	I See a Star	Boone, Dan	Unison		Boone, Dan
Opus One 479	1979	Vol. 9, No. 3	I See God Moving	Harris, Louis	SATB		Habakkuk 3
Opus One 472	1972	Vol. 2, No. 3	I Sing the Mighty Power of God	Staton, Kenneth W.	SAB		Watts, Issac
Exaltation 194	1994	Vol. 4, No. 2	I Sing the Mighty Power of God	Bullington, Kirk	SATB		Bullington, Kirk
Opus Two 480	1980	Vol. 10, No. 3	I Sought the Lord	Peterson, Dale	SATB		The Pilgrim Hymnal, 1904
Opus One 790	1990	Vol. 19, No. 4 (sic)	I Surrender All	Billingsley, Todd	SAB		Van DeVenter, Judson W.
Opus Two 1081	1981	Vol. 11, No. 1 (sic)	I Thank Him	Ailor, Jim	SATB		Rogers, Sue
Opus Two 790	1990	Vol. 19, No. 4	I Thessalonians 5:16-18	Jones, Bobby	scripture song		I Thessalonians 5:16-18
Opus Two 788	1988	Vol. 17, No. 4	I Timothy 4: 16	Drennan, Patti	scripture song		I Timothy 4: 16
Opus Two 489	1989	Vol, 18, No. 3	I Timothy 4:12	Schlosser, Don	scripture song		I Timothy 4:12
Opus Two 190	1990	Vol. 19, No. 2	I Timothy 6:6-8	Schlosser, Don	scripture song		I Timothy 6:6-8
Contemporary Praise 194	1994	Vol. 4, No. 2	I Trust in the Lord	Martin, Joseph M.	SATB		Psalms 20:7
Opus One 480	1980	Vol. 10, No. 3	I Understand	Hancock, Vicki	Two Part		McKinley, David
Opus One 488	1988	Vol. 17, No. 3 (sic)	I Want Jesus to Walk With Me	Carter, John	3 Part		spiritual
Opus Two 790	1990	Vol. 19, No. 4	I Want My Life to Count	Braman, Barry	SATB		Sloan, Bill

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1087	1987	Vol. 17, No. 1	I Want to Know Him	Braman, Barry	SATB		Sloan, Bill
Opus One 474	1974	Vol. 4, No. 3	I Want to Thank You	Frink, George M. D.	Unison		Frink, George M. D.
Opus Two 474	1974	Vol. 4, No. 3	I Was Glad When They Said Unto Me	Young, Gordon	SATB		Psalms 122
Opus One 176	1976	Vol. 6, No. 2	I Will Arise	Billingsley, Derrell L.	SATB		Hart, Joseph
Opus Two 473	1973	Vol. 3, No. 3	I Will Arise	Jones, Jack W.	SATB		Hart, Joseph
Contemporary Praise 194	1994	Vol. 4, No. 2	I Will Arise	Pethel, Stan	SATB		Luke 15:11-21
Opus One 1076	1976	Vol. 7, No. 1	I Will Bless the Lord	Williams, Kyle	SATB		Psalms 34
Opus One 488	1988	Vol. 17, No. 3 (sic)	I Will Bless the Lord	Pethel, Stan	two-part		Psalms 34
Exaltation 793	1993	Vol. 3, No. 4	I Will Exalt You	Choplin, Pepper	SATB		Choplin, Pepper
Opus Two 488	1988	Vol. 17, No. 3	I Will Follow Him	Turner, Jay	SATB		Turner, Jay
Opus Two 1085	1985	Vol. 15, No. 1	I Will Follow in His Steps	Braman, Barry	SATB		Sloan, Bill
Contemporary Praise 1091	1991	Vol. 2, No. 1	I Will Give Thanks	Martin, Joseph M.	SATB		Martin, Joseph M.
Opus One 485	1985	Vol. 14, No. 3 (sic)	I Will Lift My Voice	Martin, Danny Lynn	SAB		Martin, Danny Lynn
Celebrate Choral Music 491	1991	Vol. 1, No. 3	I Will Praise the Lord	Burson, John Wyatt	SAT(B)		Psalms 9
Opus Two 785	1985	Vol. 14, No. 4	I Will Praise Thee	Brown, Joanne	SATB		Wilson, Betty
Celebrate Choral Music 795	1995	Vol. 5, No. 4	I Will Pray		Drama		Hudson, Leslie
Celebrate Choral Music 491	1991	Vol. 1, No. 3	I Will Sing	Peterson, Dale	SAB		Taulman, James
Youth Musician	1970	Vol. 5, No. 2	I Will Sing of My Redeemer	Lyall, Max	SATB		Bliss, Philip P.
Opus One 476	1976	Vol. 6, No. 3	I Will Sing of My Redeemer	Galloway, John C.	SATB		Bliss, Philip P.
Youth Musician 1067	1967	Vol. 2, No. 4	I Will Sing of Thy Might	Butler, Eugene S.	SAB		Psalms

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1089	1989	Vol. 19, No. 1	I Will Sing Praise	Martin, Joseph	SATB		Martin, Joseph
Opus One 173	1973	Vol. 3, No. 2	I Will Sing the Wondrous Story	Willcoxon, Larry	SATB		Rowley, Francis H.
Celebrate Choral Music 494	1994	Vol. 4, No. 3	I Will Sing to the Lord	Wright, Roger	SAB		Exodus 15: 1-2
Opus One 789	1989	Vol. 18, No. 4 (sic)	I Will Stand Up and Sing	Calcote, Glenn	SATB		Calcote, Glenn
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	I Will Wait upon the Lord	Martin, Joseph M.	2-part		Psalms 37:1-7
Opus Two 473	1973	Vol. 3, No. 3	I Will Wake Up the Sun	Hunnicut, Judy	Unison		Psalms 108: 1-3,5
Youth Musician 467	1967	Vol. 2, No. 2	I Would Be True	Vick, Beryl Jr.	SB		Walter, Howard A.
Opus One 490	1990	Vol. 19, No. 3 (sic)	I'll Go Where You Want Me To Go	Allen, Dennis	SAB		Brown, Mary & Charles Pryor
Opus Two 490	1990	Vol. 19, No. 3	I'll Go Where You Want Me To Go	Allen, Dennis	SAB	Chorus	Brown, Mary & Pryor, Charles E.
Contemporary Praise 792	1992	Vol. 2, No. 4	I'll Still Be Praising You	Winkler, David S.	SATB		Faison, JoAnne C.
Opus One 490	1990	Vol. 19, No. 3 (sic)	I'm a New Creation	Pethel, Stan	two-part		Pethel, Stan
Opus Two 1070	1970	Vol. 1, No. 1	I'm Gonna Sing a Song	Roberts, Nancy M.	SATB		Roberts, Nancy M.
Youth Musician 1069	1969	Vol. 4, No. 4	I'm Not Afraid	Posegate, Maxcine Woodbridge	SATB	2 part piano	Govan, G. E. M.
Celebrate Choral Music 1092	1992	Vol. 3, No. 1	I'm Not Ashamed	Aikens, Gary	SAT(B)		Aikens, Gary
Opus One 471	1971	Vol. 1, No. 3	I'm Not Ashamed to Own My Lord	Derrick, Michael	SAB		Watts, Issac
Opus One 181	1981	Vol. 7, No. 2 (sic)	I've Found the Way	Pethel, Stan	Two Part		Carroll, Aaron
Opus One 1088	1988	Fellowship song(s)	I've Got Peace Like a River	Spiritual	Unison		
Exaltation 1090	1990	Vol. 1, No. 1	I've Heard My Shepherd's Voice	Adams, Kenny	SATB		

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1089	1989	Vol. 19, No. 1	If Any Man	Hewell, Rob	Round		I Corthians 5:17
Celebrate Choral Music 793	1993	Vol. 3, No. 4	If Anyone Loves Me	Martin, Joseph M.	SAB		John 14: 23
Opus Two 1088	1988	Vol. 18, No. 1	If God Is For Us	Turner, Jay	SAB		Turner, Jay
Celebrate Choral Music 492	1992	Vol. 2, No. 3	If With All Your Hearts	Pethel, Stan	2-part		Jeremiah 29: 13
Opus One 1082	1982	Vol. 12, No. 1 (sic)	If You Keep My Commandments	Manuel, Ralph	SAB		John 8:31-32, 13:34, 15:10
Opus One 1075	1975	Vol. 6, No. 1	If You Really Love Him	Blankenship, Mark	SATB		Blankenship, Mark
Opus Two 773	1973	Vol. 3, No. 4	If You Seek, You Will Find	Ford, Virgil T.	SATB		Proverbs 2: 4-5,10,20
Opus One 476	1976	Vol. 6, No. 3	If You Will Only Let God Guide You	Burroughs, Bob	SAB		Neumark, Georg
Opus Two 784	1984	Vol. 13, No. 4 (sic)	II Chronicles 7:14	Blankenship, Mark	scripture song		II Chronicles 7:14
Opus Two 490	1990	Vol. 19, No. 3	II Corinthians 5:17	Burroughs, Bob	scripture song		II Corthians 5:17
Opus Two 487	1987	Vol. 16, No. 3	II Peter 3:9-10	Keyser, Jeanette	scripture song		II Peter 3:9-10
Opus Two 485	1985	Vol. 14, No. 3	II Timothy 3:16	Blankenship, Mark	scripture song		II Timothy 3:16
Opus Two 1085	1985	Vol. 15, No. 1	II Timothy 3:16	Blankenship, Mark	scripture song		II Timothy 3:16
Opus Two 184	1984	Vol. 13, No. 2 (sic)	II Timothy 3:16-17	Braman, Barry	scripture song		II Timothy 3:16-17
Opus Two 1071	1971	Vol. 2, No. 1	In A Town Called Bethlehem	Lanier, Gary	SATB		Lanier, Gary
Opus Two 786	1986	Vol. 15, No. 4	In All That I Do	Brown, Joanne	SATB		Wilson, Betty
Opus One 188	1988	Vol. 17, No. 2 (sic)	In All Things	Brown, Joanne	two-part		Wilson, Betty
Opus Two 186	1986	Vol. 15, No. 2	In Christ- No East or West	Peterson, Dale	SATB		Oxenham, John

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 494	1994	Vol. 4, No. 3	In Every Song	Choplin, Pepper	SATB		Choplin, Pepper
Opus One 787	1987	Vol. 16, No. 4 (sic)	In God's Design	Danner, David	Two Part		Danner, David
Youth Musician 168	1968	Vol. 3, No. 1	In Heavenly Love Abiding	Bass, Claude L.	SATB		Waring, Anna L.
Opus One 174	1974	Vol. 4, No. 2	In Heavenly Love Abiding	Derrick, Michael	SA(C)B		Waring, Anna L.
Opus Two 481	1981	Vol. 7, No. 3 (sic)	In Loving-Kindness Jesus Came	Allen, Lanny	SATB		Gabriel, Charles H.
Opus Two 1086	1986	Vol. 16, No. 1	In That Day	Schlosser, Don	SATB		Zechariah 10:1, 12:10, 13:1, 13:9, 14:20
Exaltation 1093	1993	Vol. 4, No. 1	In the Bleak Midwinter	Holmes, Brad	SATB	a cappella	Rossetti, Christina
Opus Two 779	1979	Vol. 9, No. 4	In the Morning	Pethel, Stan	two-part		Exodus 16: 7, 9
Opus Two 187	1987	Vol. 16, No. 2	In the Morning, Lord	Page, Anna Laura	SATB		Psalms 143:7-10, Luke 18:6
Opus One 178	1978	Vol. 8, No. 2	In the Stillness	Rush, Ed	SATB		Rush, Ed
Youth Musician 168	1968	Vol. 3, No. 1	In This Age of Noise and Turmoil	Vick Jr., Beryl	Unison		Luttrell, Beth Rice
Opus Two 480	1980	Vol. 10, No. 3	In This Place of Worship	Ballard, Pat	SATB		Ballard, Pat
Opus Two 477	1977	Vol. 7, No. 3	In Today's World	Peninger, David	SAB		Peninger, David
Opus Two 487	1987	Vol. 16, No. 3	In Waiting	Burroughs, Bob	Unison		Burroughs, Esther
Opus One 1072	1972	Vol. 3, No. 1	In Word or Deed	Ford, Virgil T.	SATB		Colossians 3: 15-17
Celebrate Choral Music 492	1992	Vol. 2, No. 3	In Your House, O Lord	Stevens, Jimbo	SAB		Turner, Jay
Opus One 1078	1978	Vol. 9, No. 1	Infant Holy, Infant Lowly	Pethel, Stan	SATB		Polish Carol
Celebrate Choral Music 793	1993	Vol. 3, No. 4	Infinite	Turner, Jay	SAB		Turner, Jay
Opus One 789	1989	Vol. 18, No. 4 (sic)	Into the Word	Schlosser, Don	SAB		Schlosser, Don

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 191	1991	Vol. 1, No. 2	Is the Burden Great?	Braman, Barry	SAT(B)		Sloan, Bill
Opus One 774	1974	Vol. 4, No. 4	Is This the Life For Me?	Elrich, Dwight	SAB		Denning, Dennis
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Isaiah 53:6	Peterson, Dale	scripture song		Isaiah 53:6
Opus Two 1086	1986	Vol. 16, No. 1	Isaiah 59:2	Keyser, Jeanette	scripture song		Isaiah 59:2
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Island Plaise!		Drama		Tullos, Matt
Contemporary Praise 1094	1994	Vol. 5, No. 1	It Came upon the Midnight Clear	Smith, Lani	SATB		Sears, Edmund H.
Opus One 1083	1983	Vol. 13, No. 1 (sic)	It Is a Good Thing to Sing Praises to God	Williams, Paul & Donna	SATB		Psalms 147
Opus Two 777	1977	Vol. 7, No. 4	It Is Well With My Soul	Finley, John	SATB		Spafford, Horatio G.
Opus Two 188	1988	Vol. 17, No. 2	It Is Well With My Soul	Billingsley, Todd	SATB		Spafford, Horatio G.
Opus Two 1073	1973	Vol. 4, No. 1	It's Christmas Time Again	Bartlett, Gene	SATB		Bartlett, Emma Jeanne
Opus One 487	1987	Vol. 16, No. 3 (sic)	It's Just Like His Great Love	Keyser, Jeanette	Two Part		Worrell, Edna R.
Opus Two 1086	1986	Vol. 16, No. 1	It's Time We Got Together	Braman, Barry	SATB		Sloan, Bill
Opus Two 778	1978	Vol. 8, No. 4	Jesus	Turner, Lee	SATB		Turner, Dianne
Opus Two 787	1987	Vol. 16, No. 4	Jesus	Moore, Gerald	Unison		McMahan, Janet
Opus One 173	1973	Vol. 3, No. 2	Jesus Bids us Shine	Cram, James D.	SATB		Warner, Susan
Opus One 775	1975	Vol. 5, No. 4	Jesus Calls Us	Williams, Kyle	SATB		Alexander, Cecil F.
Celebrate Choral Music 195	1995	Vol. 5, No. 2	Jesus Christ Is Arisen Today	Burson, John Wyatt	SAB		Wesley, Charles
Youth Musician 1067	1967	Vol. 2, No. 4	Jesus Christ is Born This Day	Hanna McNair, Jacqueline	SB		Hanna McNair, Jacqueline

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 479	1979	Vol. 9, No. 3	Jesus Christ Was Crucified	Williams, Paul & Donna	SATB		Williams, Paul & Donna
Youth Musician 469	1969	Vol. 4, No. 2	Jesus is All the World to Me	Roberts, Nancy M.	Unison/ two-part		Thompson, Will L.
Opus Two 190	1990	Vol. 19, No. 2	Jesus Is All the World to Me	Dean, Johnnie	SATB		Thompson, Will L.
Opus Two 1087	1987	Vol. 17, No. 1	Jesus is Born	Duvall, Kyle	SATB		Duvall, Kyle
Opus One 477	1977	Vol. 7, No. 3	Jesus Is King	Starr, Richard	SATB		Western, Blake
Opus Two 186	1986	Vol. 15, No. 2	Jesus Is Lord	Lee, John	SATB		Lee, John
Youth Musician 170	1969	Vol. 5, No. 1	Jesus Is Lord of All	McClard, Leroy	SATB		McClard, Leroy
Opus Two 1086	1986	Vol. 16, No. 1	Jesus Is Mine	Ayers, Dave	SATB		Eaton, Michael Roy
Opus Two 486	1986	Vol. 15, No. 3	Jesus Is the Light of the World	Braman, Barry	SAB		Sloan, Bill
Opus One 787	1987	Vol. 16, No. 4 (sic)	Jesus Is the One	Barrett Jr., Wayne	Two Part		Barrett Jr., Wayne
Opus Two 482	1982	Vol. 11, No. 3 (sic)	Jesus Is Waiting	Eggleston, Tom	SATB		Eggleston, Tom
Opus Two 475	1975	Vol. 5, No. 3	Jesus Lives	Sider, Ronald R.	SATB		Gellert, Christian
Exaltation 1094	1994	Vol. 5, No. 1	Jesus Was Born	Curry, Craig	SATB		Williams, J. Paul
Youth Musician 168	1968	Vol. 3, No. 1	Jesus! Name of Wondrous Love	Thiman, Eric H.	Unison	descant	How, William W.
Opus One 1075	1975	Vol. 6, No. 1	Jesus! Precious Name!	Billingsley, Derrell L.	SATB		Philippians 2:9-10
Opus One 180	1980	Vol. 10, No. 2	Jesus' Love	Morrison, Chuck	SATB		Morrison, Chuck
Opus One 474	1974	Vol. 4, No. 3	Jesus, Alleluia	Burroughs, Bob	SATB		Burroughs, Bob
Opus Two 777	1977	Vol. 7, No. 4	Jesus, Be My Love and Thought	Hooper, William L.	SATB		Hooper, William L.
Opus Two 779	1979	Vol. 9, No. 4	Jesus, He's All the World to Me	Phillips, Don	SATB		Phillips, Don
Opus Two 1076	1976	Vol. 7, No. 1	Jesus, Jesus, Teach Me Love	Sewell, Greg	SAB		Sewell, Greg

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 795	1995	Vol. 5, No. 4	Jesus, Keep Me Near the Cross	Martin, Joseph	SATB		Crosby, Fanny J.
Opus Two 780	1980	Vol. 10, No. 4	Jesus, Lover of My Soul	Phillips, Don	SATB		Wesley, Charles
Opus Two 473	1973	Vol. 3, No. 3	Jesus, My Everything	Cates, Bill and Linda	SATB		Cates, Bill and Linda
Opus Two 482	1982	Vol. 11, No. 3 (sic)	Jesus, My Lord, My God, My All	Peterson, Dale	SAB	flute	Collins, Henry
Youth Musician 169	1969	Vol. 4, No. 1	Jesus, My Strength, My Hope	Ford, Virgil T.	SATB		Wesley, Charles
Opus One 472	1972	Vol. 2, No. 3	Jesus, Name of Wondrous Love	Willcoxon, Larry	SATB		How, William Walsham
Celebrate Choral Music 195	1995	Vol. 5, No. 2	Jesus, Only Jesus		Drama		Atwood, Jeff
Opus Two 775	1975	Vol. 5, No. 4	Jesus, Precious Jesus	Blankenship, Mark	SATB		Blankenship, Mark
Opus One 480	1980	Vol. 10, No. 3	Jesus, Priceless Treasure	Burroughs, Bob	SATB	handbells	Franck, Johann
Opus One 181	1981	Vol. 7, No. 2 (sic)	Jesus, Savior	Burroughs, Bob	Two Part		Burroughs, Bob
Opus One 189	1989	Fellowship song(s)	Jesus, Savior, Lord May	Kerrick, Mary Ellen	Unison		
Opus Two 172	1972	Vol. 2, No. 2	Jesus, Savior, Pilot Me	Roberts, Nancy M.	SATB		Hopper, Edward
Opus Two 774	1974	Vol. 4, No. 4	Jesus, Savior, Pilot Me	Hall, Kay H.	SATB		Hopper, Edward
Opus Two 181	1981	Vol. 7, No. 2 (sic)	Jesus, Savior, Pilot Me	Livingston Jr., Hugh	SATB		Hopper, Edward
Youth Musician 770	1970	Vol. 5, No. 3	Jesus, the Sinner's Friend	Buffaloe, James	SATB		Wesley, Charles
Opus Two 1077	1977	Vol. 8, No. 1	Jesus, the Very Thought of Thee	Pethel, Stan	SATB		Bernard of Clairvaux
Opus Two 779	1979	Vol. 9, No. 4	Jesus, the Very Thought of Thee	Phillips, Craig	SATB		Latin Hymn, 12th century
Opus One 172	1972	Vol. 2, No. 2	Jesus, Thine All- Pervading Love	Peninger, David	SATB		Wesley, Charles

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 794	1994	Vol. 4, No. 4	Jesus, Thou Joy of Loving Hearts	Catherwood, David	2-part		Bernard of Clairvaux
Opus Two 487	1987	Vol. 16, No. 3	Jewel	Wolaver, Bill	SAB		Wolaver, Robin
Opus Two 1087	1987	Vol. 17, No. 1	John 10:10	Schlosser, Don	scripture song		John 10:10
Opus Two 789	1989	Vol. 18, No. 4	John 11:25-26	Drennan, Patti	scripture song		John 11:25-26
Opus Two 185	1985	Vol. 14, No. 2	John 13:34-35	Danner, David	scripture song		John 13:34-35
Opus One 1087	1987	Vol. 17, No. 1 (sic)	John 14:27	McCall, Evalya L.	Unison		McCall, Evalya L.
Opus Two 186	1986	Vol. 15, No. 2	John 14:6	Harris, Louis	scripture song		John 14:6
Opus Two 184	1984	Vol. 13, No. 2 (sic)	John 1:12	Lanier, Gary	scripture song		John 1:12
Opus Two 786	1986	Vol. 15, No. 4	John 1:14	Blankenship, Mark	scripture song		John 1:14
Opus Two 1086	1986	Vol. 16, No. 1	John 3:16	McMahan, Janet & Gerald Moore	scripture song		John 3:16
Opus Two 790	1990	Vol. 19, No. 4	John 4:24	Drennan, Patti	scripture song		John 4:24
Opus Two 488	1988	Vol. 17, No. 3	John 4:34-35	Brown-LeDoux, Joanne	scripture song		John 4:34-35
Opus Two 787	1987	Vol. 16, No. 4	John 8:31	Keyser, Jeanette	scripture song		John 8:31
Exaltation 192	1992	Vol. 2, No. 2	John Baptized Our Lord	Stevens, Jimbo	SATB		Williams, J. Paul
Celebrate Choral Music 795	1995	Vol. 5, No. 4	Journey to the High Places	Schlosser, Don	2-part		Hicks, Carol M.
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Joy to the World	Hibbs, Keith	Two Part	C Inst.	Isaac Watts
Contemporary Praise 193	1993	Vol. 3, No. 2	Joy, Joy, Joy	Stevens, Jimbo	SATB		Williams, J. Paul

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Jubilate Deo	Hodges, Lynn	SAB		Hodges, Lynn
Celebrate Choral Music 1091	1991	Vol. 2, No. 1	Jubilation	Roberts, Brent	SAB		Arkins, Anne
Opus Two 173	1973	Vol. 3, No. 2	Just As I Am	Landgrave, Phillip	Unison		Elliot, Charlotte
Opus Two 788	1988	Vol. 17, No. 4	Just As I Am	Martin, Joseph M.	SATB		Elliott, Charlotte
Youth Musician 768	1968	Vol. 3, No. 3	Just As I Am, Thine Own to Be	Cram, James D.	SATB		Hearn, Marianne
Opus One 787	1987	Vol. 16, No. 4 (sic)	Just the Love of Jesus	Keyser, Jeanette	Unison	handbells or xylophone	Rowe, James
Opus One 776	1976	Vol. 6, No. 4	Just to Walk With the Savior	Ballard, Pat	SATB		Ballard, Pat
Opus Two 1086	1986	Vol. 16, No. 1	Keep Your Hand on Me	Pethel, Stan	SAB		Psalms 139
Celebrate Choral Music 193	1993	Vol. 3, No. 2	Keeping My Eyes On You	Pethel, Stan	2-part		Pethel, Stan
Opus One 187	1987	Vol. 16, No. 2 (sic)	King of Kings	Moore, Gerald	SAB		McMahan, Janet
Opus Two 176	1976	Vol. 6, No. 2	King of the Ages	Newbury, Kent A.	Unison		Revelation 15: 3-4
Opus One 188	1988	Vol. 17, No. 2 (sic)	Kum Ba Ya	Artman, Ruth	3 part	flute/handbells	spiritual
Opus Two 789	1989	Vol. 18, No. 4	Lamentations 3:40	Keyser, Jeanette	scripture song		Lamentations 3:40
Contemporary Praise 794	1994	Vol. 4, No. 4	Latchkey	Courtney, Ragan	Drama		
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Lead Me, Lord	Bock, Fred	two-part		Psalms 4: 8 & 5:8
Contemporary Praise 791	1991	Vol. 1, No. 4	Lead Us On	Pethel, Stan	SATB	handbells	Pethel, Stan
Opus Two 173	1973	Vol. 3, No. 2	Lead us, O Father	Vick, Beryl Jr.	SATB		Burleigh, William H.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 492	1992	Vol. 2, No. 3	Leaning on the Everlasting Arms	Huguley, Bobby	SATB		Hoffman, Elisha A.
Opus One 489	1989	Vol. 18, No. 3 (sic)	Leavin' It Up to You	Lee, John	SA(T)B		Lee, John
Youth Musician 168	1968	Vol. 3, No. 1	Led My Lord	Brown, Charles F.	SB		Brown, Charles F.
Opus One 477	1977	Vol. 7, No. 3	Let All Sounding Things Praise the Lord	Reynolds, William J.	SATB	handbells	Reynolds, William J.
Contemporary Praise 1092	1992	Vol. 3, No. 1	Let All the World Rejoice	Martin, Joseph M.	SATB		Martin, Joseph M.
Exaltation 491	1991	Vol. 1, No. 3	Let All Things Praise the Lord	Peninger, David	SATB		Wesley, Charles
Opus One 171	1971	Vol. 1, No. 2	Let All Together Praise Our God	Butler, Eugene	SAT(B)		Hermann, Nicholas
Opus Two 1074	1974	Vol. 5, No. 1	Let All Who In His Kingdom Live	Parks, Joe E.	SATB		Parks, Joe E.
Opus Two 481	1981	Vol. 7, No. 3 (sic)	Let Anthems Ring!	Harris, Louis	SATB		Harris, Louis
Opus One 172	1972	Vol. 2, No. 2	Let Every Tongue Thy Goodness Show	Davidson, Robert	SSA(T)		Watts, Issac
Celebrate Choral Music 1093	1993	Vol. 4, No. 1	Let God Be Blessed	Braman, Barry	2-part		Sloan, Bill
Opus Two 182	1982	Vol. 11, No. 2 (sic)	Let Him In	Ailor, Jim	SATB		Atchinson, J. B.
Opus Two 1088	1988	Vol. 18, No. 1	Let Him Shine	Harlan, Benahmin	SATB		Harlan, Benajmin
Contemporary Praise 1092	1992	Vol. 3, No. 1	Let It Shine	Fugate, Don	SAB		Fugate, Don
Opus Two 189	1989	Vol. 18, No. 2	Let Jesus Come Into Your Heart	Turner, Jay	SATB		Morris, Leila N.
Opus One 1079	1979	Vol. 10, No. 1	Let Love Be Genuine	Burroughs, Bob	Two Part		Romans 12:9-18
Opus One 1077	1977	Vol. 8, No. 1	Let Me Be Real	Burroughs, Bob	SATB		Seabough, Ed

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1080	1980	Vol. 10, No. 4	Let Me Share My Life in a Song	Smiley, Henry W.	SATB		Smiley, Henry W.
Opus One 780	1980	Vol. 10, No. 4	Let Not Your Heart be Troubled	Burroughs, Bob	SAB		John 14:1-4
Opus One 1074	1974	Vol. 5, No. 1	Let Our Joys Be Known	Billingsley, Derrell L.	SA(T)B		Watts, Issac
Opus One 179	1979	Vol. 9, No. 2	Let the Heart of Them Rejoice	Pethel, Stan	SATB		Psalms 105: 1,3,5
Opus One 485	1985	Vol. 14, No. 3 (sic)	Let the Love of Jesus In!	Harris, Louis	two-part		Harris, Louis
Opus Two 781	1981	Vol. 7, No. 4 (sic)	Let the People Praise God	Rodgers, James	SATB		Psalms
Opus One 1079	1979	Vol. 10, No. 1	Let Us Break Bread Together	Red, Buryl	SATB		Spiritual
Opus One 478	1978	Vol. 8, No. 3	Let Us Love One Another More	Starr, Richard	SATB		I John
Opus Two 772	1972	Vol. 2, No. 4	Let Us Praise the Lord Most Holy	Young, Gordon	SATB		Young, Gordon
Opus One 1073	1973	Vol. 4, No. 1	Let Us With a Gladsome Mind	Ehret, Walter	SAB		Milton, John
Opus Two 1075	1975	Vol. 6, No. 1	Let Us With a Gladsome Mind	Roesch, Robert A.	SATB		Psalms 136
Celebrate Choral Music 194	1994	Vol. 4, No. 2	Life Is a Gift	Martin, Joseph M.	2-part		Martin, Joseph M.
Youth Musician	1970	Vol. 5, No. 2	Life Really Worth Living	Landgrave, Phillip	Unison		Landgrave, Phillip
Exaltation 192	1992	Vol. 2, No. 2	Lift High the Cross	Parks, Marty	SATB		Kitchin, George W. & Newbolt, Michael R.
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Lift Up Your Eyes	Pethel, Stan	two-part		Isaiah 40 & 42
Opus One 772	1972	Vol. 2, No. 4	Lift Up Your Heads	Ford, Virgil T.	Unison	a cappella	Weissel, George

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 474	1974	Vol. 4, No. 3	Lift Up Your Heads	Newbury, Kent A.	Unison		Weissel, George
Exaltation 494	1994	Vol. 4, No. 3	Lift Up Your Heads	Bullington, Kirk	SATB		Weissel, George
Youth Musician 468	1968	Vol. 3, No. 2	Lift Your Glad Voices in Triumph	Jackson, Samuel	SAB		Anonymous
Opus One 174	1974	Vol. 4, No. 2	Light	Whitecotton, Shirley	SATB		Whitecotton, Shirley
Opus Two 1080	1980	Vol. 10, No. 4	Like a Light	Blankenship, Mark	SATB		Blankenship, Mark
Opus Two 490	1990	Vol. 19, No. 3	Like You	Ailor, Jim	SATB		Ailor, Jim
Opus Two 788	1988	Vol. 17, No. 4	Living For Jesus	Schwoebel, David	SATB		Chisholm, Thomas O.
Opus One 479	1979	Vol. 9, No. 3	Living is Giving	Eggleston, Tom	SATB		Luke 6:33
Opus Two 1074	1974	Vol. 5, No. 1	Lo, How a Rose E're Blooming	Praetorius, Michael	SATB		German, 16th century
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Look in the Stable	Braman, Barry & Paul Williams	SATB		Williams, Paul
Opus One 190	1990	Vol. 19, No. 2 (sic)	Look to God	Keyser, Jeanette	two-part		Keyser, Jeanette
Opus Two 788	1988	Vol. 17, No. 4	Look to the Light	Braman, Barry	SATB		Sexton, Lin
Opus One 471	1971	Vol. 1, No. 3	Lord of All	Buffaloe, James	SATB		Buffaloe, James
Opus One 786	1986	Vol. 15, No. 4 (sic)	Lord of All	Reissner, Zollene	two-part		Reissner, Zollene
Opus One 480	1980	Vol. 10, No. 3	Lord of Life	Williams, Paul & Donna	SATB		Isaiah 45:5
Opus Two 778	1978	Vol. 8, No. 4	Lord of Life	Rodgers, James	SATB		Dabbs, Lurlene
Opus One 789	1989	Vol. 18, No. 4 (sic)	Lord Of My Life	Allen, Lanny	Unison		Allen, Lanny
Opus One 772	1972	Vol. 2, No. 4	Lord of the Harvest	Warford Jr., Hermon	SATB		Warford Jr., Hermon
Opus Two 1070	1970	Vol. 1, No. 1	Lord of the Nations	Raymer, Elwyn C.	SATB		Pounds, Jessie B.
Opus Two 773	1973	Vol. 3, No. 4	Lord, at Thy Mercy Seat	Cram, James D.	SATB		Unknown

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 783	1983	Vol. 12, No. 4 (sic)	Lord, How I Love You	Burroughs, Bob	two-part		Psalm 18:1-2
Opus One 474	1974	Vol. 4, No. 3	Lord, I Hear You Speak	Blaylock, Don & George	Unison	flute	Blaylock, Don & George
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Lord, I Need Your Love	Stewart, Randy	SATB		Stewart, Randy
Opus Two 176	1976	Vol. 6, No. 2	Lord, It is Morning	Turner, Lee	SATB		Turner, Dianne
Contemporary Praise 491	1991	Vol. 1, No. 3	Lord, Lead On	Morrison, Chuck	SATB		York, Terry W.
Opus Two 471	1971	Vol. 1, No. 3	Lord, Let Me Go	LeHays, Barbara	Unison		LeHays, Barbara
Opus Two 485	1985	Vol. 14, No. 3	Lord, Let Our Light So Shine!	Harris, Louis	SATB		Harris, Louis
Opus Two 186	1986	Vol. 15, No. 2	Lord, Make a Miracle	Morrison, Chuck	SATB		Morrison, Chuck
Opus One 477	1977	Vol. 7, No. 3	Lord, Make an Impact	Lee, John	SAB		Lee, John
Opus Two 775	1975	Vol. 5, No. 4	Lord, Make Me an Instrument of Thy Peace	Newbury, Kent A.	Unison		St. Francis of Assisi
Opus One 782	1982	Vol. 11, No. 4 (sic)	Lord, May We Live	Harmon, Christina Rhea	SATB		Harmon, Christina Rhea
Opus One 784	1984	Vol. 13, No. 4 (sic)	Lord, Please Show Me How To Care	Keyser, Jeanette	SAB		Keyser, Jeanette
Youth Musician 469	1969	Vol. 4, No. 2	Lord, Speak to Me	Graham, Robert	SAB		Havergal, Frances R.
Opus Two 177	1977	Vol. 7, No. 2	Lord, Speak To Me	Hooper, William L.	SATB		Havergal, Frances
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	Lord, Walk With Me	Gourley, Diane	SATB		Gourley, Diane
Contemporary Praise 192	1992	Vol. 2, No. 2	Lord, We Adore You	Turner, Jay	SATB		Turner, Jay
Celebrate Choral Music 494	1994	Vol. 4, No. 3	Lost and Found		Drama		Phillips, Steve
Opus Two 182	1982	Vol. 11, No. 2 (sic)	Love Divine	Cauley, Jerry	Two Part		Wesley, Charles

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Youth Musician 170	1969	Vol. 5, No. 1	Love Divine, All Loves Excelling	Peninger, David	SATB		Wesley, Charles
Celebrate Choral Music 495	1995	Vol. 5, No. 3	Love Has No Face	Schlosser, Don	2-part		Forbis, Wesley L.
Opus Two 477	1977	Vol. 7, No. 3	Love is Kind and Suffers Long	Ailor, James J.	SAB		Wordsworth, Christopher
Opus One 789	1989	Vol. 18, No. 4 (sic)	Love is Patient, Love is Kind	Martin, Joseph M.	SAT(B)		I Corinthians 13
Opus One 181	1981	Vol. 7, No. 2 (sic)	Love Not With Word	Braman, Barry	SAB		Sloan, Bill
Opus One 482	1982	Vol. 11, No. 3 (sic)	Love One Another	Williams, Paul and Donna	SATB		John 15:12,13
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Love One Another	Pethel, Stan	Two Part		John 13: 34-35
Opus Two 476	1976	Vol. 6, No. 3	Love That Cannot Separate Us	Turner, Lee	SATB		Turner, Dianne
Opus One 785	1985	Vol. 14, No. 4 (sic)	Love the Lord	Pink. Biff	two-part		Psalms 1
Opus One 483	1983	Vol. 12, No. 3 (sic)	Love the Lord With All Your Heart	Williams, Paul & Donna	SATB		Matthew 22:37-39
Opus Two 488	1988	Vol. 17, No. 3	Luke 12:15	Brown-LeDoux, Joanne	scripture song		Luke 12:15
Opus Two 1089	1989	Vol. 19, No. 1	Luke 12:37	Schlosser, Don	scripture song		Luke 12:37
Opus Two 787	1987	Vol. 16, No. 4	Luke 15:7	Keyser, Jeanette	scripture song		Luke 15:7
Opus Two 1088	1988	Vol. 18, No. 1	Luke 22:27	Burroughs, Bob	scripture song		Luke 22:27
Opus Two 487	1987	Vol. 16, No. 3	Luke 24:5b-6a	Bradford, Curt	scripture song		Luke 24:5b-6a
Opus One 1079	1979	Vol. 10, No. 1	Lullaby	Ellington, Susan P.	SAB		Corner, A. G.
Opus Two 1074	1974	Vol. 5, No. 1	Lute Book Lullaby	Powell, Robert J.	SATB		Ballet, William

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Exaltation 1094	1994	Vol. 5, No. 1	Lydia		monologue		Williams, J. Paul
Contemporary Praise 492	1992	Vol. 2, No. 3	Magnify, Glorify	Adams, Robert	SATB		Adams, Robert
Opus One 180	1980	Vol. 10, No. 2	Make a Joyful Noise	Ballard, Pat	SATB		Psalms 100:1-3
Opus Two 787	1987	Vol. 16, No. 4	Make a Joyful Noise Unto the Lord	Randall, Geary D.	SATB		Psalms 100
Youth Musician 769	1969	Vol. 4, No. 3	Make Known the King of Heaven	Lewis, John Leo	SATB		Raniville, Francis O.
Opus One 187	1987	Vol. 16, No. 2 (sic)	Make Me Yours	Pethel, Stan	two-part		Pethel, Stan
Opus Two 488	1988	Vol. 17, No. 3	Make Your Strength My Own	Eernisse, Glenn	SATB		Eernisse, Glenn
Youth Musician 768	1968	Vol. 3, No. 3	Many and Great, O God	Butler, Eugene S.	Unison		Dakota Indian Hymn
Opus Two 477	1977	Vol. 7, No. 3	Many Gifts	Blackley, Don	SATB		Blackley, Don
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Mark 10:43-45	McMahan, Janet and Gerald Moore	scripture song		Mark 10:43-45
Opus Two 186	1986	Vol. 15, No. 2	Mark 10:44-45	Blankenship, Mark	scripture song		Mark 10:44-45
Opus Two 489	1989	Vol. 18, No. 3	Mark 1:15	Keyser, Jeanette	scripture song		Mark 1:15
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Mark 8:34-35	Hill, Kathie	scripture song		Mark 8:34-35
Opus Two 189	1989	Vol. 18, No. 2	Mark 9:35	Keyser, Jeanette	scripture song		Mark 9:35
Exaltation 1094	1994	Vol. 5, No. 1	Mary		monologue		Williams, J. Paul
Opus Two 188	1988	Vol. 17, No. 2	Matthew 18:15	Schlosser, Don	scripture song		Matthew 18:15
Opus Two 490	1990	Vol. 19, No. 3	Matthew 18:3	Schlosser, Don	scripture song		Matthew 18:3

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1085	1985	Vol. 15, No. 1	Matthew 1:21	McMahan, Janet & Gerald Moore	scripture song		Matthew 1:21
Opus Two 485	1985	Vol. 14, No. 3	Matthew 28:18-20	Moore, Gerald	scripture song		Matthew 28:18-20
Opus Two 1084	1984	Vol. 14, No. 1	Matthew 28:6	Lanier, Gary	scripture song		Matthew 28:6
Opus Two 186	1986	Vol. 15, No. 2	Matthew 28:6	Lanier, Gary	scripture song		Matthew 28:6
Opus Two 486	1986	Vol. 15, No. 3	Matthew 5:16	Blankenship, Mark	scripture song		Matthew 5:16
Opus Two 187	1987	Vol. 16, No. 2	Matthew 6:19-21	Keyser, Jeanette	scripture song		Matthew 6:19-21
Opus Two 1084	1984	Vol. 14, No. 1	Matthew 6:24	Moore, Gerald	scripture song		Matthew 6:24
Opus Two 187	1987	Vol. 16, No. 2	Matthew 7:21	McMahan, Janet & Gerald Moore	scripture song		Matthew 7:21
Celebrate Choral Music 495	1995	Vol. 5, No. 3	Maximum Potential	Calcote, Glenn	SAB		Calcote, Glenn
Celebrate Choral Music 495	1995	Vol. 5, No. 3	Maximum Potential		Monologue		Gillespie, Lisa
Celebrate Choral Music 795	1995	Vol. 5, No. 4	May Our Faith Be Strong	Calcote, Glenn	SAB		Calcote, Glenn
Opus Two 774	1974	Vol. 4, No. 4	May the Road Rise to Meet You	Turner, Lee	Unison		Gaelic Benediction
Exaltation 795	1995	Vol. 5, No. 4	May the Road Rise to Meet You	Price, Gale	SATB		Ancient Gaelic Benediction
Opus Two 172	1972	Vol. 2, No. 2	Meditation	Faircloth, Alta C.	SATB		Psalms 4
Exaltation 193	1993	Vol. 3, No. 2	More Love to Thee	Maxey, Neil	SATB	flute	Prentiss, Elizabeth
Youth Musician 167	1967	Vol. 2, No. 1	More Love to Thee, O Christ	Lyall, Max	Unison		Prentiss, Elizabeth
Opus One 190	1990	Fellowship song(s)	More Than Ever Before	Braman, Barry	Unison		Sloan, Bill

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 777	1977	Vol. 7, No. 4	My Blessed Savior, Is Thy Love	Morrell, Mike	SATB		Stennett, Joseph
Opus One 185	1985	Vol. 14, No. 2 (sic)	My Delight	Pethel, Stan	two-part		Pethel, Stan
Contemporary Praise 795	1995	Vol. 5, No. 4	My Eyes Have Seen	Choplin, Pepper	SATB		Choplin, Pepper
Opus One 176	1976	Vol. 6, No. 2	My Faith Looks Up to Thee	Mulloy, Robert E.	SAB		Palmer, Ray
Opus Two 780	1980	Vol. 10, No. 4	My Father's World	Harris, Louis	SATB	flute	Babcock, Maltbie D.
Opus One 784	1984	Vol. 13, No. 4 (sic)	My God Is With Me	Peterson, Dale	SAB		Peterson, Dale
Opus Two 176	1976	Vol. 6, No. 2	My God Lives	Danner, David L.	SATB	flute	Warren, Patricia Z.
Opus Two 173	1973	Vol. 3, No. 2	My Jesus Wept	Chatham, Betty Jean	SATB		Chatham, Betty Jean
Opus One 777	1977	Vol. 7, No. 4	My Jesus, I Love Thee	Peninger, David	SAB		Featherstone, William R.
Opus Two 174	1974	Vol. 4, No. 2	My Life, My All to Him I Give	Parks, Joe E.	SATB		Parks, Joe E.
Opus One 1077	1977	Vol. 8, No. 1	My Life, My Love I Give to Thee	Ailor, James J.	Two Part	3 Tpt., 3 Tbs.	Hudson, Ralph E.
Opus One 780	1980	Vol. 10, No. 4	My Lord is Near Me All the Time	Blankenship, Mark	SATB		Gaultney, Barbara Fowler
Exaltation 491	1991	Vol. 1, No. 3	My Lord Will Come	Maxey, Neil	SATB		Maxey, Neil
Youth Musician 769	1969	Vol. 4, No. 3	My Lord's in the Mountain	Roberts, Nancy M.	SATB		Roberts, Nancy M.
Youth Musician 769	1969	Vol. 4, No. 3	My Pledge	Rogers, Sharon Elery	SAB		Thuringian Folk Song
Opus Two 178	1978	Vol. 8, No. 2	My Prayer	Fargason, Eddie	SATB		Fargason, Eddie
Opus Two 483	1983	Vol. 12, No. 3 (sic)	My Refuge	Page, Anna Laura	SATB		Wesley, Charles
Opus One 478	1978	Vol. 8, No. 3	My Savior	Galloway, John C.	Unison		Greenwell, Dora
Opus One 190	1990	Vol. 19, No. 2 (sic)	My Savior and Friend	Peninger, David	SAB		Monsell, John S. Bewley

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 781	1981	Vol. 7, No. 4 (sic)	My Savior Leads Me	Hooper, William L.	SATB		Crosby, Fanny
Contemporary Praise 193	1993	Vol. 3, No. 2	My Shepherd Will Supply My Need	Bullington, Kirk	SATB		Psalms 23
Opus One 783	1983	Vol. 12, No. 4 (sic)	My Singing is a Prayer	Clay, Crystal Davis	SAB		Preston, Novella
Opus Two 489	1989	Vol. 18, No. 3	My Singing Is a Prayer	Smith, Nancy L.	SATB		Jordan, Novella Preston
Celebrate Choral Music 192	1992	Vol. 2, No. 2	My Singing Is a Prayer	Pethel, Stan	SAB		Jordan, Novella D. Preston
Opus Two 1076	1976	Vol. 7, No. 1	My Song Is Love Unknown	Danner, David L.	SATB		Crossman, Samuel
Opus Two 475	1975	Vol. 5, No. 3	My World, Your World	Blankenship, Mark	two-part		Blankenship, Mark
Opus One 1077	1977	Vol. 8, No. 1	Nathan's Song	Tipton, J. R.	SATB		Wordsworth, Christopher
Contemporary Praise 493	1993	Vol. 3, No. 3	Never Has There Ever Been	Calcote, Glenn	SAB		Calcote, Glenn
Opus Two 1075	1975	Vol. 6, No. 1	Never Quite the Same	Bock, Fred	SATB		Bock, Fred
Opus One 788	1988	Vol. 17, No. 4 (sic)	New Wind Blowin'	Hill, Don	two-part		Hill, Don
Celebrate Choral Music 791	1991	Vol. 1, No. 4	No Matter What the Cost	Calcote, Glenn	SAB		Calcote, Glenn
Contemporary Praise 792	1992	Vol. 2, No. 4	No Price Too High	Allen, Dennis & Nan	SATB		Allen, Dennis & Nan
Opus One 1082	1982	Vol. 12, No. 1 (sic)	No Sweeter Sound	Pethel, Stan	SATB		Dix, William
Opus One 489	1989	Vol. 18, No. 3 (sic)	Nobody Loves You Like Jesus	Turner, Jay	SAB		Turner, Jay
Opus One 1074	1974	Vol. 5, No. 1	Noell	Burroughs, Bob	SATB		Burroughs, Bob
Celebrate Choral Music 792	1992	Vol. 2, No. 4	Not Through Words Alone	Calcote, Glenn	SAB		Martin, Joseph M.
Exaltation 493	1993	Vol. 3, No. 3	Nothing But the Blood	Martin, Joseph	SATB		Lowry, Robert

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 795	1995	Vol. 5, No. 4	Nothing but the Blood	Murphey, Charlie	SAB		Lowry, Robert & Charlie Murphey
Opus Two 472	1972	Vol. 2, No. 3	Now As We Die To Thee	Young, Gordon	SATB		Benton, Chandler
Opus Two 781	1981	Vol. 7, No. 4 (sic)	Now I Live	Braman, Barry	SATB		Sloan, Bill
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Now I'm a Child of God	Pethel, Stan	SATB	claves/ maracas	Pethel, Stan
Youth Musician 770	1970	Vol. 5, No. 3	Now Let Us All With One Accord	Gregory, Peter	Unison/t wo-part		Wood, Francis B.
Opus Two 1076	1976	Vol. 7, No. 1	Now Thank We All Our God	Manuel, Ralph	SATB		Rinkart, Martin
Opus One 475	1975	Vol. 5, No. 3	Now the Green Blade Riseth	Johnson, David N.	SATB		Crum, J. M. C.
Contemporary Praise 495	1995	Vol. 5, No. 3	Nowhere to Hide	Schlosser, Don	SATB		Booker, Theola
Opus One 775	1975	Vol. 5, No. 4	O Bless the Lord, My Soul!	Vick Jr., Beryl	SAB		Montgomery, James
Opus Two 777	1977	Vol. 7, No. 4	O Brother Man	Spong, Jon	SATB		Whittier, John G.
Youth Musician 470	1970	Vol. 5, No. 2	O Brother Man!	Ringwald, Roy			Whittier, John Greenleaf
Youth Musician 1069	1969	Vol. 4, No. 4	O Christ, The Way, The Truth, The Life	Kirby, Charles	two-part		Squier, George L.
Opus One 1070	1970	Vol. 1, No. 1	O Come and Sing Unto the Lord	Peninger, David	SATB		Psalms 95
Opus One 1077	1977	Vol. 8, No. 1	O Come to My Heart, Lord Jesus	Owens, James T.	SATB	flute	Elliot, Emily E. S.
Opus One 472	1972	Vol. 2, No. 3	O Come, Let Us Sing	Burroughs, Bob	SAB		Psalms 95: 1,2
Opus One 783	1983	Vol. 12, No. 4 (sic)	O Come, Let Us Sing	Wright, Kevin	two-part		Wright, Kevin
Opus Two 1071	1971	Vol. 2, No. 1	O Come, O Come, Emmanuel	Willcoxon, Larry	SATB		Plainsong
Opus One 771	1971	Vol. 1, No. 4	O Day of Rest and Gladness	Slater, Richard W.	two-part		Wordsworth, Christopher

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Opus One 782	1982	Vol. 11, No. 4 (sic)	O Give Thanks	Lee, John	SATB		Psalms 105:1-4
Opus One 1081	1981	Vol. 11, No. 1 (sic)	O God of Love, O King of Peace	Peterson, Dale	Two Part		Baker, Henry
Youth Musician 167	1967	Vol. 2, No. 1	O God of Youth	Hooper, William L.	SAB		Forbush, William B.
Opus One 178	1978	Vol. 8, No. 2	O God of Youth	Danner, David	SATB	a cappella	Buck, Carlton C.
Opus Two 175	1975	Vol. 5, No. 2	O God, Accept My Heart	Peninger, David	SATB		Bridges, Matthew
Youth Musician 767	1967	Vol. 2, No. 3	O God, in Whom We Live and Move	Vick, Jr., Beryl	Unison	descant	Longfellow, Samuel
Opus One 471	1971	Vol. 1, No. 3	O God, We Pray For All Mankind	Vick Jr., Beryl	SAT(B)		Conover, Howard J.
Youth Musician 767	1967	Vol. 2, No. 3	O Gracious Lord, Accept Our Praise	Young, Philip M.	SATB		Johnson, Erwin C.
Opus One 472	1972	Vol. 2, No. 3	O Happy Day	Taylor, Noxie J.	SATB		Doddridge, Philip
Opus One 1071	1971	Vol. 2, No. 1	O Jesus, Grant Me Hope and Comfort	Beal, Loy L.	two-part		German, 17th cent.
Opus Two 471	1971	Vol. 1, No. 3	O Jesus, My Savior	Bass, Claude L.	SATB		unknown
Opus One 1080	1980	Vol. 11, No. 1	O Little Town of Bethlehem	Hancock, Vicki	SATB		Brooks, Phillips
Opus Two 771	1971	Vol. 1, No. 4	O Lord and Savior, Jesus	Starks, Howard F.	SAB		Starks, Howard F.
Opus Two 1078	1978	Vol. 9, No. 1	O Lord of Heaven and Earth and Sea	Smith, Tim	SATB		Wordsworth, Christopher
Opus One 488	1988	Vol. 17, No. 3 (sic)	O Lord, Give Us a Vision	Calcote, Glenn	SAB		Calcote, Glenn
Opus Two 173	1973	Vol. 3, No. 2	O Lord, Grant Us Thy Mercy	Peninger, David	SATB		Peninger, David
Opus One 474	1974	Vol. 4, No. 3	O Lord, How Excellent Is Thy Name	Staton, Kenneth W.	Unison		Psalms 8
Opus One 475	1975	Vol. 5, No. 3	O Lord, My Inmost Heart and Thought	Peninger, David	SATB		Psalms 139

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 783	1983	Vol. 12, No. 4 (sic)	O Love the Lord	Braman, Barry	SATB		Sloan, Bill
Opus Two 778	1978	Vol. 8, No. 4	O Master, Let Me Walk With Thee	Starks, Howard F.	SATB		Gladden, Washington
Exaltation 792	1992	Vol. 2, No. 4	O Praise God with a Song	Casey, Jerry	SATB		Psalms 69:30,34
Opus One 480	1980	Vol. 10, No. 3	O Precious Jesus	Pethel, Stan	Two Part		Pethel, Stan
Opus One 1070	1970	Vol. 1, No. 1	O Rest In the Lord	Blakley, D. Duane	SA(T)B		Psalms 37
Opus Two 1079	1979	Vol. 10, No. 1	O Sing a Song of Bethlem	Manuel, Ralph	Unison		Benson, Louis
Opus One 1074	1974	Vol. 5, No. 1	O Sleep, Thy Babe So Holy	Carlton, John C.	SATB		Carlton, John C.
Opus One 171	1971	Vol. 1, No. 2	O Sons and Daughters	Lyle, J. B.	SATB		Tisserand, Jean
Opus Two 486	1986	Vol. 15, No. 3	O Taste and See	Brown, Joanne	SATB		Psalms 34:8
Opus One 1074	1974	Vol. 5, No. 1	O Thou Star	Reynolds Jr., Thomas	SA(T)B	flute/ recorder	Paulette, Faith
Opus One 473	1973	Vol. 3, No. 3	O Thou, In Whose Presence	Hooper, William L.	SATB		Swain, Joseph
Opus Two 476	1976	Vol. 6, No. 3	O Walk With God	Hooper, William L.	SATB		Coxe, Arthur
Opus Two 190	1990	Vol. 19, No. 2	O Worship the King	Martin, Joseph M.	SATB		Grant, Robert
Opus Two 484	1984	Vol. 13, No. 3 (sic)	O Ye of Little Faith	Burroughs, Bob	SATB		Burroughs, Melody
Opus Two 1078	1978	Vol. 9, No. 1	Obey My Voice	Ballard, Pat	SATB		Jeremiah 7: 23
Opus One 779	1979	Vol. 9, No. 4	Oh, How I Love Jesus	Ailor, Jim	SATB		Whitfield, Frederick
Youth Musician 469	1969	Vol. 4, No. 2	Oh, What a Savior	Reed, Ruth	SATB		McGranahan, James
Opus Two 1074	1974	Vol. 5, No. 1	Old Hundredth	Carmichael, Ralph	SATB		Psalms 100
Exaltation 195	1995	Vol. 5, No. 2	On a Hill Far Away	Lutes, B. L.	SATB		Bennard, George
Opus One 1089	1989	Vol. 19, No. 1 (sic)	On Christmas Day	Stevens, Jimbo	SAT(B)		Cable, Mark

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Youth Musician 1066	1966	Vol. 1, No. 1	On Christmas Night	Hokanson, Margrethe	SATB		Sussex Carol
Opus One 173	1973	Vol. 3, No. 2	On This Rock	Newbury, Kent A.	Unison	guitar/ string bass	Matthew 16: 18-19
Opus One 483	1983	Vol. 12, No. 3 (sic)	On This Your Holy Day	Pethel, Stan	two-part		Pethel, Stan
Opus Two 1077	1977	Vol. 8, No. 1	Once In Royal David's City	Peninger, David	SAB		Alexander, Mrs. Cecil F.
Youth Musician 168	1968	Vol. 3, No. 1	Once More, My Soul	Ehret, Walter	SAB		American Folk Hymn
Opus One 475	1975	Vol. 5, No. 3	Once to Every Man and Nation	Spong, Jon	Unison		Lowell, James Russell
Celebrate Choral Music 1092	1992	Vol. 3, No. 1	One By One	Wright, Roger	SAT(B)		Wright, Roger
Opus One 479	1979	Vol. 9, No. 3	One Heart, One Soul	Pethel, Stan	SATB		Pethel, Stan
Opus Two 473	1973	Vol. 3, No. 3	One Thing	Landgrave, Phillip	SATB		Landgrave, Phillip
Opus Two 178	1978	Vol. 8, No. 2	One Thing	Kirby, Ken	SATB	3 flutes	Psalms 27:4
Opus One 173	1973	Vol. 3, No. 2	One Way	Collins, Don L.	SCB		Collins, Don L.
Opus One 486	1986	Vol. 15, No. 3 (sic)	Only Ask	Burroughs, Bob	two-part		Burroughs, Melody
Opus Two 489	1989	Vol. 18, No. 3	Open My Eyes	Allen, Dennis	S(A)B		Scott, Clara H.
Exaltation 195	1995	Vol. 5, No. 2	Our Father	Landgrave, Phillip	SATB		Matthew 6: 9-13
Opus One 487	1987	Vol. 16, No. 3 (sic)	Our Father's Love	Reissner, Zollene	SAB		Reissner, Zollene
Opus Two 1078	1978	Vol. 9, No. 1	Our Lord Was Born	Johnson, David	SATB	flute	Payne, John H.
Opus One 785	1985	Vol. 14, No. 4 (sic)	Out of Despair Comes His Song	Braman, Barry	SATB		Sloan, Bill
Opus Two 471	1971	Vol. 1, No. 3	Over My Head	Allen, Lanny	SATB		spiritual

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 1095	1995	Vol. 6, No. 1	Passion	Steven, Jimbo	SAB		Kenemer, Connie
Opus One 1071	1971	Vol. 2, No. 1	Pat-a-Pan	Farrell, Michael F.	SATB		French Carol
Opus One 176	1976	Vol. 6, No. 2	Peace and Joy	Burroughs, Bob	SATB		Burroughs, Bob
Opus One 772	1972	Vol. 2, No. 4	Peace in Our Time	Price, Milburn	SATB		Corum, Betty Jo
Opus Two 773	1973	Vol. 3, No. 4	Peace in Our Time	Burroughs, Bob	SATB		Burroughs, Esther
Opus Two 785	1985	Vol. 14, No. 4	Philippians 1:6	Braman, Barry	scripture song		Philippians 1:6
Opus Two 788	1988	Vol. 17, No. 4	Philippians 4: 7	Drennan, Patti	scripture song		Philippians 4: 7
Opus Two 787	1987	Vol. 16, No. 4	Philippians 4:13	McMahan, Janet & Gerald Moore	scripture song		Philippians 4:13
Opus Two 1089	1989	Vol. 19, No. 1	Philippians 4:19	Drennan, Patti	Scripture Song		Philippians 4:19
Opus Two 186	1986	Vol. 15, No. 2	Philippians 4:6	Keyser, Jeanette	scripture song		Philippians 4:6
Opus One 475	1975	Vol. 5, No. 3	Place Your Hand	Sutter, William J.	Two Part		McKinney, B. B.
Opus Two 1074	1974	Vol. 5, No. 1	Power in the Blood	Mulloy, Robert E.	SATB		Jones, Lewis E.
Opus Two 475	1975	Vol. 5, No. 3	Praise	Hill, Nancy	SATB		Hill, Nancy
Celebrate Choral Music 492	1992	Vol. 2, No. 3	Praise and hosanna	Lamb, Linda R.	SAT(B)		Lamb, Linda R.
Opus Two 487	1987	Vol. 16, No. 3	Praise God, From Whom All Blessings Flow	Harlan, Benjamin	SAB		Ken, Thomas
Opus One 1078	1978	Vol. 9, No. 1	Praise Him! Praise Him!	Knowles, David	SATB		Crosby, Fanny J.
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Praise Jesus, Praise!	Mann, Mark & Stan Pethel	SAB		Mann, Mark & Stan Pethel
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Praise Song	Rawlinson, Tammy	SATB		Rawlinson, Tammy

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Contemporary Praise 1092	1992	Vol. 3, No. 1	Praise Song	King, Lew	SATB		Coulter, Clayton
Opus One 780	1980	Vol. 10, No. 4	Praise the Living Lord	Peninger, David	SATB		Kelly, Thomas
Opus One 482	1982	Vol. 11, No. 3 (sic)	Praise the Lord	Peterson, Dale	SATB	C instr.	Lyte, Henry F.
Opus One 778	1978	Vol. 8, No. 4	Praise the Lord of Heaven	Unknown	SATB		Browne, Thomas Briarly
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Praise the Lord Who Reigns Above	Bullington, Kirk	SAB		Wesley, Charles
Opus One 782	1982	Vol. 11, No. 4 (sic)	Praise the Lord! Ye Heav'ns Adore Him	Peninger, David	SAB		Osler, Edward
Opus One 484	1984	Vol. 13, No. 3 (sic)	Praise the Lord, Give Him Thanks	Braman, Barry	two-part		Sloan, Bill
Opus One 778	1978	Vol. 8, No. 4	Praise the Lord, Love the Lord	Pethel, Stan	SATB		Pethel, Stan
Opus One 774	1974	Vol. 4, No. 4	Praise the Lord, My Soul Be Joyful	Young, Gordon	SATB	a cappella	Young, Gordon
Opus One 780	1980	Vol. 10, No. 4	Praise the Lord, My Soul Be Joyful	Young, Gordon	SATB	a cappella	Young, Gordon
Celebrate Choral Music 791	1991	Vol. 1, No. 4	Praise the Lord, Our God, Forever	Mozart, Wolfgang A.	2-part		Ehret, Walter
Contemporary Praise 494	1994	Vol. 4, No. 3	Praise the Lord, Proclaim His Glory	Martin, Joseph M.	(2 Part)		Martin, Joseph M.
Youth Musician 468	1968	Vol. 3, No. 2	Praise the Lord, the King of Glory	Burroughs, Bob	SAB		Reno, Delma B.
Celebrate Choral Music 191	1991	Vol. 1, No. 2	Praise the Savoir's Holy Name	Sanborn, Jan	2-part		Sanborn, Jan
Youth Musician 768	1968	Vol. 3, No. 3	Praise to the Lord, the Almighty	Burroughs, Bob	SATB		Neander, Joachim
Youth Musician	1970	Vol. 5, No. 3	Praise to Thee	Vick, Jr., Beryl	SB		Fawcett, John
Contemporary Praise 191	1991	Vol. 1, No. 2	Praise Trilogy	George, Bill	SATB		George, Bill

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Opus One 1086	1986	Vol. 16, No. 1 (sic)	Praise Ye the Lord of Hosts	Blankenship, Mark	SAC		Saint-Saens, Camille
Opus One 1073	1973	Vol. 4, No. 1	Praise Ye the Mighty God	Peninger, David	SACB		Peninger, David
Opus One 777	1977	Vol. 7, No. 4	Praise, Praise	Sewell, Greg	SAB		Sewell, Gregg
Contemporary Praise 193	1993	Vol. 3, No. 2	Praise, Praise, Praise	Martin, Joseph M.	SATB		Martin, Joseph M.
Celebrate Choral Music 495	1995	Vol. 5, No. 3	Praises and Honor	Callaway, Susan Naylor	2-part		Callaway, Susan Naylor
Opus One 1070	1970	Vol. 1, No. 1	Pray Tell Me, O Please Tell Me	Collins, Don L.	ST		Collins, Don L.
Opus Two 172	1972	Vol. 2, No. 2	Prayer	Reynolds, William J.	Unison		Reynolds, William J.
Celebrate Choral Music 194	1994	Vol. 4, No. 2	Prayer for a Friend		Monologue		Courtney, Ragan
Opus Two 1089	1989	Vol. 19, No. 1	Prayer For Commitment	Huguley Jr., Bobby	SATB		Huguley Jr., Bobby
Opus One 783	1983	Vol. 12, No. 4 (sic)	Prayer for Giving	Peterson, Dale	SA(T)B		Wood, Miriam
Opus One 189	1989	Vol. 18, No. 2 (sic)	Prayer Song	Moore, Gerald	SAT(B)		McMahan, Janet
Opus Two 480	1980	Vol. 10, No. 3	Precious Jesus	Hooper, William L.	SATB		Stead, Louisa M. R.
Youth Musician 168	1968	Vol. 3, No. 1	Preserve Me, O God	Ford, Virgil T.	SATB		Psalms 16
Opus Two 787	1987	Vol. 16, No. 4	Pressing On	Huguley Jr., Bobby	SATB		Huguley Jr., Bobby
Contemporary Praise 191	1991	Vol. 1, No. 2	Proclaim Him Lord	Allen, Dennis	SATB		Allen, Dennis & Nan
Opus Two 181	1981	Vol. 7, No. 2 (sic)	Promises	Morrison, Chuck	SATB		Hitchcock, Cindy
Opus Two 185	1985	Vol. 14, No. 2	Proverbs 3:5-6	Keyser, Jeanette	scripture song		Proverbs 3:5-6
Exaltation 1092	1992	Vol. 3, No. 1	Psalms 100	Murphey, Charlie	SATB		Psalms 100

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 786	1986	Vol. 15, No. 4	Psalms 119: 105	McMahan, Janet & Gerald Moore	scripture song		Psalms 119: 105
Opus Two 1084	1984	Vol. 14, No. 1	Psalms 119:105	Moore, Gerald	scripture song		Psalms 119:105
Opus Two 1085	1985	Vol. 15, No. 1	Psalms 119:105	McMahan, Janet & Gerald Moore	scripture song		Psalms 119:105
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Psalms 119:11	Burroughs, Bob	scripture song		Psalms 119:11
Opus Two 1086	1986	Vol. 16, No. 1	Psalms 119:105	McMahan, Janet	scripture song		Psalms 119:105
Opus Two 189	1989	Vol. 18, No. 2	Psalms 12:3-4	Pethel, Stan	scripture song		Psalms 12:3-4
Celebrate Choral Music 193	1993	Vol. 3, No. 2	Psalms 27 (The Lord Is My Light)	Burson, John Wyatt	2-part		Burson, John Wyatt
Opus Two 1085	1985	Vol. 15, No. 1	Psalms 56:3	McMahan, Janet & Gerald Moore	scripture song		Psalms 56:3
Opus Two 488	1988	Vol. 17, No. 3	Psalms 56:3	Drennan, Patti	scripture song		Psalms 56:3
Opus Two 180	1980	Vol. 10, No. 2	Psalms 89	Starr, Richard	Unison		Psalms 89
Opus Two 1085	1985	Vol. 15, No. 1	Psalms 96	Brown, Joanne	SATB		Psalms 96
Contemporary Praise 791	1991	Vol. 1, No. 4	Psalms of Praise	George, Bill	SATB		Psalms 149; 145:10
Contemporary Praise 1090	1990	Vol. 1, No. 1	Psalms of Praise	Bowling, Allen	SATB		Psalms
Opus Two 1080	1980	Vol. 10, No. 4	Quietly He Comes	Morrison, Chuck	SATB		York, Terry W.
Opus Two 471	1971	Vol. 1, No. 3	Reach As High As High Is	Landgrave, Phillip	SATB		Landgrave, Phillip
Opus Two 189	1989	Vol. 18, No. 2	Reading and Obeying	Allen, Lanny	SATB		Psalms 119:9, 11 II Timothy 2:15
Exaltation 791	1991	Vol. 1, No. 4	Redeemed	Stevens, Jimbo	SATB		Crosby, Fanny J.
Opus Two 176	1976	Vol. 6, No. 2	Redeeming Love	Allen, Lanny	SATB		Fisher, Albert C.

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Opus Two 785	1985	Vol. 14, No. 4	Reflection	Morrison, Chuck	SATB		Hitchcock, Cindy
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Refreshing	Pethel, Stan & Steve Cantrell	SATB		Cantrell, Steve
Opus One 473	1973	Vol. 3, No. 3	Rejoice and Be Glad	Christmas, Joy Carol	SAB	C instr.	scripture
Celebrate Choral Music 1093	1993	Vol. 4, No. 1	Rejoice Give Thanks Unto the Lord	Martin, Joseph M.	2-part		I Chronicles 16: 7
Celebrate Choral Music 192	1992	Vol. 2, No. 2	Rejoice Greatly	Martin, Joseph M.	2-part		Zechariah 9: 9
Celebrate Choral Music 492	1992	Vol. 2, No. 3	Rejoice in the Lord	Bowling, Allen	SAT(B)		Psalms
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Rejoice in the Lord	Martin, Joseph M.	SAB		Psalms 33
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Rejoice in the Lord		Drama		Hudson, Leslie
Celebrate Choral Music 193	1993	Vol. 3, No. 2	Rejoice! Rejoice!	Stevens, Jimbo	2-part		Stevens, Jimbo
Opus One 185	1985	Vol. 14, No. 2 (sic)	Rejoice! Sing Praise!	Reissner, Zollene	two-part		Reissner, Zollene
Opus One 180	1980	Vol. 10, No. 2	Rejoice, the Lord is King	Hancock, Vicki	SATB		Wesley, Charles
Youth Musician 1066	1966	Vol. 1, No. 1	Rejoice, Ye Shepherds	Young, Carlton	SATB		Watts, Isaac
Exaltation 195	1995	Vol. 5, No. 2	Remember Me	McGee, Robin	SATB		McGee, Robin
Opus One 781	1981	Vol. 7, No. 4 (sic)	Remember Your Creator	Braman, Barry	SATB		Ecclesiastes 12:1-3
Contemporary Praise 1093	1993	Vol. 4, No. 1	Restore the Joy	Monk, Donny	SATB		Monk, Donny
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Revelation 3:20	Braman, Barry	scripture song		Revelation 3:20
Youth Musician 1068	1968	Vol. 3, No. 4	Ring the Bells	Graham, Robert	SATB	handbells	Black, Edith L.
Youth Musician 1069	1969	Vol. 4, No. 4	Ring, Bells! Sing, Bells!	Faircloth, Alta C.	SATB	handbells	Faircloth, Alta C.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Romans 10: 9-10	Hill, Kathie	scripture song		Romans 10: 9-10
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Romans 10:13	Lanier, Gary	scripture song		Romans 10:13
Opus Two 787	1987	Vol. 16, No. 4	Romans 10:13	Lanier, Gary	scripture song		Romans 10:13
Opus Two 1086	1986	Vol. 16, No. 1	Romans 10:9-10	Hill, Kathie	scripture song		Romans 10:9-10
Opus Two 185	1985	Vol. 14, No. 2	Romans 12:1-2	Braman, Barry	scripture song		Romans 12:1-2
Opus Two 185	1985	Vol. 14, No. 2	Romans 12:4-5	McMahan, Janet	scripture song		Romans 12:4-5
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Romans 14: 9	Allen, Lanny	scripture song		Romans 14: 9
Opus Two 785	1985	Vol. 14, No. 4	Romans 14:9	Burroughs, Bob	scripture song		Romans 14:9
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Romans 3:10-12	McMahan, Janet & Gerald Moore	scripture song		Romans 3:10-12
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Romans 3:23	Pethel, Stan	scripture song		Romans 3:23
Opus Two 487	1987	Vol. 16, No. 3	Romans 3:23	Pethel, Stan	scripture song		Romans 3:23
Opus Two 489	1989	Vol, 18, No. 3	Romans 4:25	Schlosser, Don	scripture song		Romans 4:25
Opus Two 186	1986	Vol. 15, No. 2	Romans 5:10	Peterson, Dale	scripture song		Romans 5:10
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Romans 5:8	Hill, Kathie	scripture song		Romans 5:8
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	Romans 6:23	McMahan, Janet and Kathie Hill	scripture song		Romans 6:23
Opus Two 1078	1978	Vol. 9, No. 1	Safely Through Another Week	Kirby, Ken	SATB		Newton, John

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 1079	1979	Vol. 10, No. 1	Salvation Is a Child	Hooper, William L.	SATB	flute	Hooper, William
Opus Two 171	1971	Vol. 1, No. 2	Savior, Like a Shepherd Lead Us	Bock, Fred	SATB		Thrupp, Dorothy
Opus Two 782	1982	Vol. 11, No. 4 (sic)	Savior, Like a Shepherd Lead Us	Peterson, Dale	SATB		Thrupp, Dorothy
Opus Two 488	1988	Vol. 17, No. 3	Savior, Like a Shepherd Lead Us	Billingsley, Todd	SATB		Thrupp, Dorothy
Exaltation 492	1992	Vol. 2, No. 3	Savior, More Than Life	Keyser, Jeanette	SATB		Crosby, Fanny J.
Opus One 471	1971	Vol. 1, No. 3	Savior, Teach Me Day by Day	Lanier, Gary	two-part		Leeson, Jane E.
Opus One 1075	1975	Vol. 6, No. 1	Savior, Teach Me Day by Day	Galloway, John C.	SATB		Leeson, Jane E.
Opus Two 479	1979	Vol. 9, No. 3	Savior, Teach Me Day By Day	Livingston Jr., Hugh S.	SATB		Leeson, Jane A.
Youth Musician 470	1969	Vol. 5, No. 2	Saviour, Like a Shepherd Lead Us	Soderstrom, Emil	SATB		Thrupp, Dorothy A.
Opus One 189	1989	Vol. 18, No. 2 (sic)	Search Me and Know My Heart	Stevens, Jimbo	SAB		Psalm 139:23-24
Opus Two 782	1982	Vol. 11, No. 4 (sic)	See the Needs	Braman, Barry	Unison		Sloan, Bill
Opus Two 479	1979	Vol. 9, No. 3	See the People?	Morrison, Chuck	SATB		Morrison, Chuck
Opus One 786	1986	Vol. 15, No. 4 (sic)	Seek to Be a Servant	Braman, Barry	SATB		Sloan, Bill
Celebrate Choral Music 1092	1992	Vol. 3, No. 1	Seek Ye First the Kingdom of God	Brown LeDoux, Joanne	2-part		Wilson, Betty
Opus Two 175	1975	Vol. 5, No. 2	Seek ye the Lord	Newbury, Kent A.	SATB		Isaiah 55:6-8
Opus One 787	1987	Vol. 16, No. 4 (sic)	Seek You First	Brown, Joanne	SATB		Brown, Joanne
Opus Two 485	1985	Vol. 14, No. 3	Send Down the Rain	Pethel, Stan	SATB		Pethel, Stan
Contemporary Praise 1093	1993	Vol. 4, No. 1	Send the Light	Christopher, Keith	SATB		Gabriel, Charles

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Youth Musician 1067	1967	Vol. 2, No. 4	Send Thou, O Lord	Cram, James D.	SAB		Gates, Marv C.
Celebrate Choral Music 1095	1995	Vol. 6, No. 1	Send Us	Stevens, Jimbo	SAB		Kenemer, Rex
Opus One 1080	1980	Vol. 11, No. 1	Serve the Lord With Joy	Pethel, Stan	SATB		Pethel, Stan
Opus Two 780	1980	Vol. 10, No. 4	Set Free	Pethel, Stan	SATB		Edens, C. R.
Opus Two 189	1989	Vol. 18, No. 2	Sharing the Witness	Page, Anna Laura	Unison		I Kings 8:59-61
Exaltation 1094	1994	Vol. 5, No. 1	Shepherd		monologue		Williams, J. Paul
Youth Musician 768	1968	Vol. 3, No. 3	Shepherd, Shepherd	Gardner, Maurice	SATB		Spiritual
Opus One 1079	1979	Vol. 10, No. 1	Shepherds, Shake Off Your Drowsy Sleep	Peninger, David	SATB		Anonymous
Opus Two 489	1989	Vol. 18, No. 3	Shout For Joy	Ross, Teresa	SATB		Psalms 100
Opus One 484	1984	Vol. 13, No. 3 (sic)	Shout Hallelujah!	Kerrick, Mary Ellen	SAB		Kerrick, Mary Ellen
Youth Musician 467	1967	Vol. 2, No. 2	Shout in Joy Unto the Lord	Graham, Robert	SAB		Psalms 100
Opus One 179	1979	Vol. 9, No. 2	Show Me Thy Ways	Lewis, Darrel	SATB		Psalms 25: 1-2, 4-5
Opus Two 171	1971	Vol. 1, No. 2	Silent World	Brown, Charles F.	SAB		Pittman, Donna L.
Opus One 785	1985	Vol. 14, No. 4 (sic)	Simply Trusting	Keyser, Jeanette	two-part		Stites, Edgar Page
Opus One 178	1978	Vol. 8, No. 2	Simply Trusting Every Day	Chapman, Glen	SAB		Stites, Edgar Page
Opus Two 185	1985	Vol. 14, No. 2	Since I Found My Savior	Keyser, Jeanette	SAB		Hewitt, E. E.
Opus Two 776	1976	Vol. 6, No. 4	Since I Have Been Redeemed	Finley, John	SATB		Excell, Edwin O.
Opus Two 186	1986	Vol. 15, No. 2	Sing a New Song	Brown, Joanne	SATB		Wilson, Betty
Celebrate Choral Music 794	1994	Vol. 4, No. 4	Sing a New Song	Dardess, Betty	SAB		Dardess, Betty
Opus Two 188	1988	Vol. 17, No. 2	Sing a Song of Celebration	Moore, Gerald	SATB		McMahan, Janet
Opus One 781	1981	Vol. 7, No. 4 (sic)	Sing a Song to the Lord	Eggleston, Tom	Two Part		Eggleston, Tom

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 179	1979	Vol. 9, No. 2	Sing a Song to the Lord of Hosts	Kerrick, Mary Ellen	SATB		Kerrick, Mary Ellen
Opus One 181	1981	Vol. 7, No. 2 (sic)	Sing All People, Christ Has Risen	Morrison, Chuck	SATB		York, Terry W.
Opus Two 479	1979	Vol. 9, No. 3	Sing Alleluia to the King of Kings	Harris, Louis	SATB		Harris, Louis
Opus One 175	1975	Vol. 5, No. 2	Sing Alleluia, Jesus is Risen!	Parks, Joe E.	two-part		Parks, Joe E
Opus One 484	1984	Vol. 13, No. 3 (sic)	Sing Alleluia, Sing to the Lord	Huguley Jr., Bobby	4 part		Huguley Jr., Bobby
Opus One 1076	1976	Vol. 7, No. 1	Sing and Shout	Hall, Kay H.	SATB		Hall, Kay H.
Youth Musician 767	1967	Vol. 2, No. 3	Sing Forth Praise	Smith, Lani	SATB		Smith, Lani
Opus One 1071	1971	Vol. 2, No. 1	Sing Forth the News	Meece, David	SATB		Meece, David
Exaltation 792	1992	Vol. 2, No. 4	Sing Hallelujah	Drennan, Patti	SATB		Kouri, Donald
Contemporary Praise 1091	1991	Vol. 2, No. 1	Sing Hosanna	Bailey, Lynn Shaw	SATB	flute	Bailey, Lynn Shaw
Opus Two 1076	1976	Vol. 7, No. 1	Sing Hosannas	Faircloth, Alta C.	SATB		Faircloth, Alta C.
Opus One 177	1977	Vol. 7, No. 2	Sing in the Spirit of Joy	Kerrick, Mary Ellen	SATB		Durrett, Peggy
Opus Two 787	1987	Vol. 16, No. 4	Sing It, O Every Nation	Brown, Joanne	SATB		Wilson, Betty
Opus One 479	1979	Vol. 9, No. 3	Sing New Songs of Gladness	Litton, Ken	two-part		Litton, Ken
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Sing New Songs of Gladness	Litton, Ken	Unison/two-part		Litton, Ken
Opus Two 183	1983	Vol. 12, No. 2 (sic)	Sing of Spring	Morrison, Chuck	SATB		York, Terry W.
Opus Two 790	1990	Vol. 19, No. 4	Sing Praise	Huguley Jr., Bobby	SATB		Psalms
Opus One 484	1984	Vol. 13, No. 3 (sic)	Sing Praise to God	Peterson, Dale	SAB		Schutz, Johann J.
Exaltation 791	1991	Vol. 1, No. 4	Sing Praise to God	Herbek, Raymond	SATB		Schutz, Johann J.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Sing Praise to the Lord	Tomes, Aaron	Two Part		Tomes, Aaron
Youth Musician 169	1968	Vol. 4, No. 1	Sing Praise Unto the Lord	Cormack, Barry D.	SATB		Psalms
Opus Two 175	1975	Vol. 5, No. 2	Sing Praise Unto the Lord	Lanier, Gary	SATB		Psalms
Opus One 187	1987	Vol. 16, No. 2 (sic)	Sing Praise, Alleluia	Huguley Jr., Bobby	SATB		Huguley Jr., Bobby
Opus Two 783	1983	Vol. 12, No. 4 (sic)	Sing Praises	Ailor, Jim	SATB		Ailor, Jim
Opus Two 486	1986	Vol. 15, No. 3	Sing Praises	Moore, Gerald	SATB		McMahan, Janet
Opus Two 174	1974	Vol. 4, No. 2	Sing Praises Unto God	Graham, Robert	SAB		Psalms
Contemporary Praise 195	1995	Vol. 5, No. 2	Sing the Joyful News	Bullington, Kirk	SATB		Williams, J. Paul
Opus One 779	1979	Vol. 9, No. 4	Sing to the Lord a Happy Song	Burroughs, Bob	SATB	trumpet	Burroughs, Bob
Opus One 487	1987	Vol. 16, No. 3 (sic)	Sing Unto Him	Alexander, Bill	Two Part		I Chronicles 16: 9-10
Opus One 479	1979	Vol. 9, No. 3	Sing Unto the Lord	Morrison, Chuck	SATB		I Chronicles 16:23-34
Opus Two 179	1979	Vol. 9, No. 2	Sing Unto the Lord a New Song	Ballard, Pat	SATB		Psalms 96
Opus One 1072	1972	Vol. 3, No. 1	Sing We All Noel!	Peninger, David	SATB		Peninger, David
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Sing We Praise to the King	Keyser, Jeanette	SAB		Keyser, Jeanette
Opus Two 481	1981	Vol. 7, No. 3 (sic)	Sing With a Voice of Melody	Pethel, Stan	SATB		Pethel, Stan
Opus Two 1079	1979	Vol. 10, No. 1	Sing, O Heavens	Harris, Louis	SATB		Isaiah 44
Contemporary Praise 791	1991	Vol. 1, No. 4	Sing, O Heavens	Martin, Joseph M.	SATB		Isaiah 49: 13
Opus One 1072	1972	Vol. 3, No. 1	Sing, O Sing This Blessed Morn	Cram, James D.	two-part		Wordsworth, Christopher

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 184	1984	Vol. 13, No. 2 (sic)	Sing, Sing a Song	Harmon, Christina Rhea	SATB		Harmon, Christina Rhea
Opus Two 179	1979	Vol. 9, No. 2	Sing, Sing, Shout	Temple, Gail	SATB		Temple, Gail
Youth Musician 170	1969	Vol. 5, No. 1	Singing For Jesus	Blakley, D. Duane	Unison	trumpet/ trombone	Havergal, Frances R.
Contemporary Praise 1093	1993	Vol. 4, No. 1	Singing Gloria	Pethel, Stan	SAB		Pethel, Stan
Contemporary Praise 794	1994	Vol. 4, No. 4	Sisters	Courtney, Ragan	Drama		
Opus One 1073	1973	Vol. 4, No. 1	Sleep of the Infant Prince	Farrell, Michael	SA(C-T)B		Trad. French Carol
Celebrate Choral Music 1090	1990	Vol. 1, No. 1	Sleep, Baby, Sleep	Martin, Joseph M.	SAT(B)		Martin, Joseph M.
Youth Musician 1069	1969	Vol. 4, No. 4	Sleep, My Babe	Burroughs, Bob	SAB		Reid, William Watkins
Opus Two 780	1980	Vol. 10, No. 4	So Free to Me	Rodgers, James	SATB		Neal, Jerry
Opus One 1084	1984	Vol. 14, No. 1 (sic)	So the World May Know	Rush, Ed	SATB		Rush, Ed
Youth Musician 167	1967	Vol. 2, No. 1	Soldiers of Christ, Arise	Young, Gordon	SATB		Wesley, Charles
Celebrate Choral Music 1092	1992	Vol. 3, No. 1	Somebody's Knockin' At Your Door	Burson, John Wyatt	2-part		Burson, John Wyatt
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Somebody's Knocking at Your Door	Williamson, Richard	SAB		Spiritual
Celebrate Choral Music 1091	1991	Vol. 2, No. 1	Somebody's Out There	Calcote, Glenn	SAB		Calcote, Glenn
Opus Two 788	1988	Vol. 17, No. 4	Someday	English, Tina	SATB		English, Tina
Opus Two 178	1978	Vol. 8, No. 2	Sometimes My Joy	Gagliardi, George	SATB		Gagliardi, George
Opus One 783	1983	Vol. 12, No. 4 (sic)	Song For the Prodigal Child	Braman, Barry	SAB		Sloan, Bill
Opus Two 477	1977	Vol. 7, No. 3	Song of Liberty	Wink, Sue Karen	SATB		Wink, Irma June

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 186	1986	Vol. 15, No. 2 (sic)	Song of the Christians	Peterson, Dale	two-part	flute	Green, F. Pratt
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	Songs of Praise	Stevens, Jimbo	SAB		Williams, J. Paul
Opus Two 489	1989	Vol. 18, No. 3	Spread the Message	Ailor, Jim	SATB		Ailor, Jim
Opus One 186	1986	Vol. 15, No. 2 (sic)	Stand Firm	Schlosser, Don	SAB		Ephesians 6:13
Celebrate Choral Music 1090	1990	Vol. 1, No. 1	Stand Up	Pethel, Stand	2-part		Nehemiah 8
Contemporary Praise 1094	1994	Vol. 5, No. 1	Stand Up and Bless the Lord	Pethel, Stan	SATB		Montgomery, James
Contemporary Praise 1094	1994	Vol. 5, No. 1	Stand Up and Bless the Lord	Atwood, Jeff	Drama		
Opus One 485	1985	Vol. 14, No. 3 (sic)	Stand Up and Shout!	Ailor, Jim	two-part		Ailor, Jim & Sherry Hicks
Celebrate Choral Music 191	1991	Vol. 1, No. 2	Stand Up for Jesus	Calcote, Glenn	SAB		Calcote, Glenn
Opus Two 771	1971	Vol. 1, No. 4	Stand Up, Stand Up For Jesus	Darst, W. Glen	two-part	trumpet	Duffield Jr., George
Youth Musician 767	1967	Vol. 2, No. 3	Strong Son of God, Immortal Love	Young, Philip M.	SB		Tennyson, Alfred
Opus Two 177	1977	Vol. 7, No. 2	Surely, He Has Borne Our Griefs	Newbury, Kent A.	Unison	guitar/ bass	Isaiah 53:3-5
Opus One 186	1986	Vol. 15, No. 2 (sic)	Surrounded By His Love	Wright, Roger	two-part		Wright, Roger
Opus Two 180	1980	Vol. 10, No. 2	Sweet Harmony	Smith, Tim	SATB		Gambold, John
Opus Two 486	1986	Vol. 15, No. 3	Swing Low, Sweet Chariot	Barrett Jr., Wayne	Unison		spiritual
Opus One 772	1972	Vol. 2, No. 4	Take His Name	Parks, Joe E.	SATB		Parks, Joe E.
Opus Two 772	1972	Vol. 2, No. 4	Take Hold of Christ and Follow	Blankenship, Mark	SATB	flute	Mims, Nancy

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 487	1987	Vol. 16, No. 3 (sic)	Take My Hand	Pethel, Stan	Two Part		Pethel, Stan
Opus One 773	1973	Vol. 3, No. 4	Take My Life	Rawls, R. Maines	SATB		Rawls, R. Maines
Opus Two 1070	1970	Vol. 1, No. 1	Take My Life	Blankenship, Mark	SATB		Havergal, Frances R.
Opus Two 183	1983	Vol. 12, No. 2 (sic)	Take My Life	Billingsley, Todd	SATB		Havergal, Frances
Opus Two 1086	1986	Vol. 16, No. 1	Take My Life	Brown, Joanne	two-part		Wilson, Betty
Opus One 171	1971	Vol. 1, No. 2	Take My Life and Let It Be	Willcoxon, Larry	SATB		Havergal, Frances R.
Opus Two 184	1984	Vol. 13, No. 2 (sic)	Take My Life and Let It Be	Duvall, Kyle	SATB		Havergal, Frances R.
Opus One 1073	1973	Vol. 4, No. 1	Take My Life, and Let It Be	Hooper, William L.	SAB		Havergal, Frances R.
Opus One 188	1988	Vol. 17, No. 2 (sic)	Take My Life, Lead Me Lord	Rawls, R. Maines	Unison		
Opus Two 483	1983	Vol. 12, No. 3 (sic)	Take Thou Our Minds, Dear Lord	Peterson, Dale	SATB		Foulkes, William H.
Opus Two 773	1973	Vol. 3, No. 4	Take Time to Be Holy	Smith, Lani	SATB		Longstaff, William D.
Youth Musician 167	1967	Vol. 2, No. 1	Take Up Thy Cross	Young, Gordon	SATB		Everest, C. W.
Opus One 1071	1971	Vol. 2, No. 1	Take Up Thy Cross	Young, Gordon	SATB		Everest, C. W.
Opus One 1076	1976	Vol. 7, No. 1	Take Up Thy Cross	Young, Gordon	SATB		Everest, Charles W.
Opus Two 776	1976	Vol. 6, No. 4	Take Up Thy Cross	Burroughs, Bob	SATB	C instr.	Matthew 16:24-25
Opus One 183	1983	Vol. 12, No. 2 (sic)	Teach Me the Joy	Braman, Barry	SATB		Sloan, Bill
Opus Two 487	1987	Vol. 16, No. 3	Teach Me to Care	Phillips, Don	SATB		Carr, Johnny
Opus One 788	1988	Vol. 17, No. 4 (sic)	Teach Me to Follow	Stevens, Jimbo	two-part		Walter, Mark & Mikrut, Ed

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 188	1988	Vol. 17, No. 2	Teach Me To Love as You Love	Owens, James T.	Unison		Owens, Charlotte
Celebrate Choral Music 795	1995	Vol. 5, No. 4	Teach Me Your Ways	Brooke, Layton	2-part		Psalms 25
Opus One 486	1986	Vol. 15, No. 3 (sic)	Teach Me, Lord, To Be a Servant	Braman, Barry	two-part		Sloan, Bill
Opus One 779	1979	Vol. 9, No. 4	Teach Me, O Lord, to Care	Ware, Melodie	SATB	handbells	Ware, Broadman
Opus Two 478	1978	Vol. 8, No. 3	Teach Me, O Lord, To Care	Ailor, Jim	SATB		Ware, Broadman
Exaltation 795	1995	Vol. 5, No. 4	Teach Them to Love the Lord	Bailey, Lynn Shaw	SATB		Bailey, Lynn Shaw
Contemporary Praise 191	1991	Vol. 1, No. 2	Tender Jesus, Lamb of God	Martin, Joseph M.	SAT(B)		Martin, Joseph M.
Exaltation 191	1991	Vol. 1, No. 2	Tender Shepherd	Martin, Joseph M.	SATB		Martin, Joseph and Pamela
Opus One 490	1990	Vol. 19, No. 3 (sic)	Thank Goodness for a God of Grace	Coll. Park B. C. Middle School Choir	Unison		College Park B. C. Middle School Choir
Opus Two 485	1985	Vol. 14, No. 3	Thank You, Lord	Allen, Lanny	SATB		Reeves, Jeff
Youth Musician 167	1967	Vol. 2, No. 1	That Easter Day with Joy Was Bright	Darst, W. Glen	Two Part		4th Century
Celebrate Choral Music 795	1995	Vol. 5, No. 4	That Time Is Now!	Curry, Craig	SAB		Curry, Craig
Contemporary Praise 1090	1990	Vol. 1, No. 1	That True Religion	Honeycutt, Terry	SAB		spiritual
Youth Musician 167	1967	Vol. 2, No. 1	That We May Show Thy Love	Young, Philip M.	SATB		Young, Philip M.
Opus One 1072	1972	Vol. 3, No. 1	That We May Show Thy Love	Young, Philip M.	SATB		Young, Philip M.
Exaltation 1091	1991	Vol. 2, No. 1	The Advent Wreath Carol	Mitchell, Alan & Anne A. Davis	SATB		Mitchell, Alan & Davis, Anne A.
Celebrate Choral Music 194	1994	Vol. 4, No. 2	The Answer	Christopher, Keith	SAT(B)		Watts, Richard

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 495	1995	Vol. 5, No. 3	The Beautiful Stream	Catherwood, David	SATB		Torrey, Richard
Opus Two 484	1984	Vol. 13, No. 3 (sic)	The Bible Tells Me So	Sewell, Greg	SATB		Warner, Anna B.
Opus Two 771	1971	Vol. 1, No. 4	The Church Within Us	Hustad, Don	SATB		Schneider, Kent
Opus Two 182	1982	Vol. 11, No. 2 (sic)	The Disciple	Danner, David	SATB		Bobbitt, Ed and Gant, Dan
Opus One 788	1988	Fellowship song(s)	The Family of God	Blankenship, Mark	Unison		
Celebrate Choral Music 193	1993	Vol. 3, No. 2	The Far Horizon	Schlosser, Don	SAB		Schlosser, Don
Opus One 772	1972	Vol. 2, No. 4	The Father Loves You	Salsbury, Sonny	SAB		Salsbury, Sonny
Celebrate Choral Music 792	1992	Vol. 2, No. 4	The First Place	Stevens, Jimbo	2-part		Turner, Jay
Opus One 1088	1988	Vol. 18, No. 1 (sic)	The Flaming Sword	Brown-LeDoux, Joanne	two-part		Wilson, Betty
Opus Two 784	1984	Vol. 13, No. 4 (sic)	The Fountain of God's Love	Williams, Paul & Donna	SATB		Williams, Paul
Youth Musician 1067	1967	Vol. 2, No. 4	The Fullness Thereof	Buffaloe, James	SATB		Psaln 24: 1-5
Opus One 189	1989	Vol. 18, No. 2 (sic)	The Greatest Commandment	Pethel, Stan	SAB		Sloan, Bill
Opus One 787	1987	Vol. 16, No. 4 (sic)	The Greatest Gift	Pethel, Stan	SAB		Scott, David
Opus One 175	1975	Vol. 5, No. 2	The Greeting Song	Herrick, Kevin Jeff	SATB		Philemon 3,7,20,25
Opus One 183	1983	Vol. 12, No. 2 (sic)	The Harvest	Pethel, Stan	two-part		Matt. 9:37 & John 4:35
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	The Harvest	Pethel, Stan	2-part		Matthew 9:37 & John 4:35
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	The Harvest		Drama		LaGroue, Elane Cole & Fornelli, Cheryl

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Exaltation 1094	1994	Vol. 5, No. 1	The Harvest is Great	Bullington, Kirk	SATB		Williams, J. Paul
Contemporary Praise 493	1993	Vol. 3, No. 3	The Harvest of Our Hearts	Schlosser, Don	SATB		Schlosser, Don
Opus Two 1078	1978	Vol. 9, No. 1	The Holly	Peninger, David	SATB		Ribble, John P.
Exaltation 1095	1995	Vol. 6, No. 1	The Holly Carol	Price, Gale	SATB		Appalachian Folk Carol
Exaltation 1095	1995	Vol. 6, No. 1	The Journey	Varner, Joan C.	SATB		Varner, Joan C.
Opus One 185	1985	Vol. 14, No. 2 (sic)	The Joy of the Lord	Moore, Gerald	two-part		McMahan, Janet
Opus One 1086	1986	Vol. 16, No. 1 (sic)	The Joy of the Lord	Reissner, Zollene	SAB		Reissner, Zollene
Opus Two 1084	1984	Vol. 14, No. 1	The Light of the World	Holt, Darrell	SATB		Holt, Darrell
Opus One 784	1984	Vol. 13, No. 4 (sic)	The Lord Has Taught Me to Laugh	Kerrick, Mary Ellen	SAB		Kerrick, Mary Ellen
Opus Two 1073	1973	Vol. 4, No. 1	The Lord Is at Work	Posegate, Maxcine W.	SATB		Posegate, Robert D.
Opus Two 179	1979	Vol. 9, No. 2	The Lord Is My Light	Lewis, Darrel	SATB		Psalms 27: 1-3
Opus One 178	1978	Vol. 8, No. 2	The Lord Is My Shepherd	Powers, Lynn	SATB		Psalms 23
Opus Two 1077	1977	Vol. 8, No. 1	The Lord is My Shepherd	Tyler, Don	SATB		Psalms 23:1-3, 6
Opus One 481	1981	Vol. 7, No. 3 (sic)	The Lord is Our Hope	Ailor, Jim	SATB		Crosby, Fanny
Opus One 774	1974	Vol. 4, No. 4	The Lord Omnipotent Is King	Derrick, James	SATB		Conder, Josiah
Opus Two 772	1972	Vol. 2, No. 4	The Lord's Prayer	Lovan, Lydia F.	SATB		Matthew 6: 9-13
Celebrate Choral Music 494	1994	Vol. 4, No. 3	The Lord, He Is God	Keyser, Jeanette	SAB		Deuteronomy 4
Opus Two 783	1983	Vol. 12, No. 4 (sic)	The Loving Touch of God	Pethel, Stan	two-part		Pethel, Stan
Youth Musician 1066	1966	Vol. 1, No. 1	The Man Christ	Young, Gordon	SB		Lindsey, Therese
Opus One 785	1985	Vol. 14, No. 4 (sic)	The Mercy of the Lord	Wright, Roger	3 part		Psalms 103

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 190	1990	Vol. 19, No. 2 (sic)	The More I Know You	Allen, Dennis & Nan	SAB		Allen, Dennis and Nan
Opus One 174	1974	Vol. 4, No. 2	The Morning Trumpet	Burroughs, Bob	SATB	2 trumpets	Leland, John
Exaltation 195	1995	Vol. 5, No. 2	The Morning Trumpet	Honeycutt, Terry	SATB		Leland, John
Opus Two 775	1975	Vol. 5, No. 4	The Nail-Scarred hand	Bass, Claude L.	SATB		McKinney, B. B.
Exaltation 794	1994	Vol. 4, No. 4	The Nail-Scarred Hand	Stevens, Jimbo	SATB		McKinney, B. B.
Opus Two 781	1981	Vol. 7, No. 4 (sic)	The Name of Jesus Comes to Me	Dicie, Don Michael	SATB		Dicie, Don Michael
Opus One 489	1989	Vol. 18, No. 3 (sic)	The New Connection	Medema, Ken	SAB		Medema, Ken
Opus Two 172	1972	Vol. 2, No. 2	The New Has Come	Ford, Virgil T.	SATB		2 Cor. 5: 15-17
Opus Two 1084	1984	Vol. 14, No. 1	The Prince of Peace	Braman, Barry	SATB		Morison, John
Youth Musician 769	1969	Vol. 4, No. 3	The Searchlight of Thy Spirit	Hanna McNair, Jacqueline	Unison/two-part		Branan, Donie Leone
Opus Two 1079	1979	Vol. 10, No. 1	The Secret Place	Livingston Jr., Hugh	SATB		Livingston Jr., Hugh
Opus One 1080	1980	Vol. 11, No. 1	The Sleep of the Child Jesus	Peninger, David	SA(T)B		Peninger, David
Opus One 790	1990	Vol. 19, No. 4 (sic)	The Solid Rock	Pethel, Stan	two-part		Mote, Edward
Opus Two 1088	1988	Vol. 18, No. 1	The Solid Rock	Barrett Jr., Wayne	SATB		Mote, Edward
Exaltation 195	1995	Vol. 5, No. 2	The Solid Rock	Parks, Marty	SATB		Mote, Edward
Opus Two 775	1975	Vol. 5, No. 4	The Son of God, the Son of Man	Turner, Lee	SATB		Turner, Dianne
Contemporary Praise 493	1993	Vol. 3, No. 3	The Song of My Sole	Pethel, Stan	SATB		Psalm 138
Opus Two 1073	1973	Vol. 4, No. 1	The Star, the Wise Men, the Child	Newbury, Kent A.	Unison		Neale, John Mason
Opus One 778	1978	Vol. 8, No. 4	The Sweetest Name on Earth	Cram, James D.	SATB		Whitfield, Frederick

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Opus One 472	1972	Vol. 2, No. 3	The Tree of Peace	Bock, Fred	SAB		Whittier, John Greenleaf
Celebrate Choral Music 1094	1994	Vol. 5, No. 1	The Uninformed Angel		Drama		Plastow, John R.
Opus One 473	1973	Vol. 3, No. 3	The Very Friend I Need	Parks, Joe E.	SATB		Parks, Joe E.
Youth Musician 1067	1967	Vol. 2, No. 4	The Wise Men Watched	Williams, David H.	Unison	descant	Preston, Novella D.
Opus Two 1084	1984	Vol. 14, No. 1	The Wonder is You	Schlosser, Don	SATB		Schlosser, Don
Opus Two 1077	1977	Vol. 8, No. 1	The Wonder of His Love	Lee, John	SATB		Lee, John
Youth Musician 768	1968	Vol. 3, No. 3	The Wondrous Cross	Landgrave, Phillip	SATB		Landgrave, Phillip
Opus One 1083	1983	Vol. 13, No. 1 (sic)	The Word of the Lord	Peninger, David	SAB		Dalhouse, Elizabeth Gesner
Opus One 471	1971	Vol. 1, No. 3	Thee With Tender Care I'll Cherish	Bach, Johann S.	SATB		Gerhardt, Paul
Opus Two 188	1988	Vol. 17, No. 2	Then Believe	McDonald, Mary	SATB		John 14:6, 11, 18, 27
Opus Two 490	1990	Vol. 19, No. 3	There I Will Be	Poorman, Sonja	SATB		Matthew 18:20
Opus One 177	1977	Vol. 7, No. 2	There is a Balm in Gilead	Graham, Robert	SATB		Traditional Negro Spiritual
Opus One 184	1984	Vol. 13, No. 2 (sic)	There is a Miracle in Me	Pethel, Stan	Two Part		Pethel, Stan
Celebrate Choral Music 791	1991	Vol. 1, No. 4	There Is a Name I Love to Hear	Honeycutt, Terry	2-part		Whitfield, Frederick
Opus Two 775	1975	Vol. 5, No. 4	There Is No Love	Hooper, William L.	SATB		Littlewood, W. E.
Opus Two 479	1979	Vol. 9, No. 3	There Is Only One Love	Hooper, William L.	SATB		Hooper, Carol Ann
Contemporary Praise 794	1994	Vol. 4, No. 4	There Is Someone	Schlosser, Don	SATB	with solo	Courtney, Ragan
Opus One 781	1981	Vol. 7, No. 4 (sic)	There Was One- Jesus	Williams, Paul & Donna	SATB		Williams, Paul

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Youth Musician 769	1969	Vol. 4, No. 3	There's a Wideness in God's Mercy	Blankenship, Mark	SATB		Faber, Frederick W.
Contemporary Praise 792	1992	Vol. 2, No. 4	They Shall Soar Like Eagles	Manzo, Laura	2 part	flute	Isaiah 40: 29-31
Opus Two 185	1985	Vol. 14, No. 2	Thine Own Will Be Done	Kerrick, Mary Ellen	two-part		Kerrick, Mary Ellen
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	This Child	Braman, Barry	SATB		Sloan, Bill
Contemporary Praise 793	1993	Vol. 3, No. 4	This Is My Father's World	Murphey, Charlie	SATB	flute	Babcock, Maltbie & Franklin Sheppard
Youth Musician 469	1969	Vol. 4, No. 2	This Is The Time	Ford, Virgil T.	SATB		Wesley, Charles
Exaltation 493	1993	Vol. 3, No. 3	This Man Named Jesus	Poorman, Berta & Sonya	SATB		Poorman, Berta & Sonya
Opus Two 475	1975	Vol. 5, No. 3	This New Day	Blackley, Don	SATB		Blackley, Don
Contemporary Praise 195	1995	Vol. 5, No. 2	This Promise I Made	Schlosser, Don	SATB		Courtney, Ragan & Don Schlosser
Opus One 190	1990	Vol. 19, No. 2 (sic)	This Time	Calcote, Glenn	SAB		Calcote, Glenn
Opus One 182	1982	Vol. 11, No. 2 (sic)	Thou Art the Way	Peterson, Dale	Two Part		Doane, George W.
Youth Musician 770	1970	Vol. 5, No. 3	Thou Art Worthy, Thou Art Holy	Harris, John Roy	SATB		Harris, John Roy
Opus One 180	1980	Vol. 10, No. 2	Thou Shalt Love the Lord	Pethel, Stan	SATB		Deut. 6:5, 1 John 4:7 & 8
Youth Musician 169	1968	Vol. 4, No. 1	Thou Wilt Keep Him in Perfect Peace	Brown, Charles F.	Unison		Isaiah 26: 3-4
Contemporary Praise 495	1995	Vol. 5, No. 3	Thirst Quenchers	Post, Glen	Drama		
Opus Two 171	1971	Vol. 1, No. 2	Through Him	Lanier, Gary	SATB		Lanier, Gary
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Through the Eyes of a Child	Braman, Barry	SATB		Sloan, Bill

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Opus One 781	1981	Vol. 7, No. 4 (sic)	Through the Love of God	Pethel, Stan	Two Part		Pethel, Stan
Opus One 774	1974	Vol. 4, No. 4	Thy Blessing, Lord, Grant Unto Me	Ehret, Walter	SAB		Ehret, Walter
Opus One 1070	1970	Vol. 1, No. 1	Thy Church, O God	Sleeth, Natalie	two-part		Sleeth, Natalie
Youth Musician 470	1969	Vol. 5, No. 2	Thy Kingdom of Love	Blakley, D. Duane	SATB/SB	flute	Montgomery, James
Opus Two 789	1989	Vol. 18, No. 4	Thy Praises We Sing	Billingsley, Todd	SATB		Johnson, Erwin C.
Opus One 175	1975	Vol. 5, No. 2	Thy Word is Like a Garden	Galloway, John C.	SATB		Hodder, Edwin
Opus Two 488	1988	Vol. 17, No. 3	Time For You	Hill, Kathie	Unison		Hill, Kathie
Opus Two 1088	1988	Vol. 18, No. 1	Tiny Child	Martin, Joseph	SATB		Martin, Pamela
Opus One 184	1984	Vol. 13, No. 2 (sic)	To Be a Blessing	Rush, Ed	SAB		Rush, Ed
Contemporary Praise 794	1994	Vol. 4, No. 4	To Be A Family	Schlosser, Don	SATB		Courtney, Ragan
Opus One 1075	1975	Vol. 6, No. 1	To Be a People	Robertson, Ed	SATB		Robertson, Ed
Youth Musician 769	1969	Vol. 4, No. 3	To God All Praise and Glory	Red, Buryl A.	Unison		Schutz, Johann J.
Opus Two 789	1989	Vol. 18, No. 4	To Live The Word	Blankenship, Mark	SATB		York, Terry W.
Opus One 771	1971	Vol. 1, No. 4	To Love Thee, and Adore	Cram, James D.	SA	flute	Hosmer, Frederick L.
Youth Musician 170	1969	Vol. 5, No. 1	Tomorrow, Lord, Is Thine	Brown, Charles F.	two-part		Doddridge, Philip
Opus One 472	1972	Vol. 2, No. 3	Traces of Color	Brakebill, Traci	SATB		Brakebill, Don
Opus One 480	1980	Vol. 10, No. 3	Tree of Life	Lee, John	SAB		Psalms 1
Opus Two 482	1982	Vol. 11, No. 3 (sic)	Trials That You Face	Braman, Barry	SATB		Sloan, Bill
Youth Musician 1066	1966	Vol. 1, No. 1	True Thanks	Young, Philip M.	SATB		Reid, William Watkins

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus One 482	1982	Vol. 11, No. 3 (sic)	True Treasures	Lee, John	SAB		Matthew 6:19-21
Contemporary Praise 195	1995	Vol. 5, No. 2	Trust and Obey	Wade, Philip	SATB		Sammis, John H. & Daniel Towner
Opus Two 784	1984	Vol. 13, No. 4 (sic)	Trust in Jesus	Billingsley, Todd	SATB		Stead, Louisa
Opus One 777	1977	Vol. 7, No. 4	Trust in the Lord	Blankenship, Mark	SATB		Proverbs 3: 5-6
Opus One 178	1978	Vol. 8, No. 2	Trust in the Lord	Brazzeal, David	Two Part		Proverbs 3: 5-6, 9-10
Opus One 183	1983	Vol. 12, No. 2 (sic)	Trust in the Lord	Ballard, Pat	SATB		Ballard, Pat
Celebrate Choral Music 494	1994	Vol. 4, No. 3	Trust in the Lord and Do Good	Martin, Joseph M.	SAT(B)		Williams, J. Paul
Opus Two 182	1982	Vol. 11, No. 2 (sic)	Trusting Him	Albright, Greg	Two Part		Albright, Greg
Opus Two 484	1984	Vol. 13, No. 3 (sic)	Trusting Jesus	Clay, Crystal Davis	SATB		Stites, Edgar Page
Opus One 787	1987	Vol. 16, No. 4 (sic)	Turn Around	Pethel, Stan	Two Part		Ray, John A.
Opus Two 472	1972	Vol. 2, No. 3	Two Commandments	Roberts, Nancy M.	SATB		Matthew 22: 37-40
Youth Musician 169	1968	Vol. 4, No. 1	Unto the Hills I Lift Mine Eyes	Butler, Jack	SATB		Psalms 121
Opus One 1071	1971	Vol. 2, No. 1	Up and Get Us Gone	Red, Buryl	SATB		Seabough, Ed
Opus Two 1070	1970	Vol. 1, No. 1	Up and Get Us Gone	Reynolds, William J.	Unison		Seabough, Ed
Opus One 178	1978	Vol. 8, No. 2	Use Me, O Lord	Phillips, Don	SATB		Phillips, Don
Contemporary Praise 494	1994	Vol. 4, No. 3	Wait for the Lord	Rahtjen, James R.	SAB		Rahtjen, James R.
Contemporary Praise 1095	1995	Vol. 6, No. 1	Wait Till You See	Schlosser, Don	SATB		Schlosser, Don

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Opus One 1082	1982	Vol. 12, No. 1 (sic)	Walk As He Has Walked	Braman, Barry	Two Part		Sloan, Bill
Opus One 477	1977	Vol. 7, No. 3	Walk in the Light	Danner, David L.	SATB		Barton, Bernard
Opus One 783	1983	Vol. 12, No. 4 (sic)	Walk in The Light	Pethel, Stan	two-part		Barton, Bernard
Opus One 480	1980	Vol. 10, No. 3	Walk in the Spirit of Love	Blankenship, Mark	Unison		Seabough, Ed
Opus One 489	1989	Fellowship song(s)	Walk in the Spirit of Love	Blankenship, Mark	Unison		Seabough, Ed
Contemporary Praise 495	1995	Vol. 5, No. 3	Walk with My Lord	Lamb, Linda R.	SATB		Lamb, Linda R.
Opus Two 188	1988	Vol. 17, No. 2	Warm My Heart	Allen, Dennis	SAT(B)		Allen, Nan
Opus One 782	1982	Vol. 11, No. 4 (sic)	We Are Called	Pethel, Stan	SATB		I Peter 1:1-12
Opus One 776	1976	Vol. 6, No. 4	We Are Free	Blankenship, Mark	SAB		Blankenship, Mark
Opus One 486	1986	Vol. 15, No. 3 (sic)	We Are Gathered In to Praise the Lord	McNair, Jacqueline Hanna	two-part		McNair, Jacqueline Hanna
Contemporary Praise 792	1992	Vol. 2, No. 4	We Are His Church	Winkler, David S.	SATB	trumpet/cl arinet	Winkler, David S.
Opus Two 1087	1987	Vol. 17, No. 1	We Are His Image	Schlosser, Don	SATB		Schlosser, Don
Opus Two 782	1982	Vol. 11, No. 4 (sic)	We Are His People	Ballard, Pat	SATB		Psalms 100:36
Opus One 482	1982	Vol. 11, No. 3 (sic)	We Are His Workmanship	Braman, Barry	SATB		Ephesians 2:4-6, 10
Youth Musician 1069	1969	Vol. 4, No. 4	We Are Saved Through Hope	McCormick, Clifford	SATB		Romans 8: 24, 25, 28
Opus One 488	1988	Vol. 17, No. 3 (sic)	We Are the Conquerors	Braman, Barry	SATB		Sloan, Bill
Opus One 478	1978	Vol. 8, No. 3	We Come Into Your Presence, Lord	Starks, Howard F.	SATB		Starks, Howard F.
Exaltation 1090	1990	Vol. 1, No. 1	We Gather Together	Allen, Dennis	SATB		

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Exaltation 1092	1992	Vol. 3, No. 1	We Plow the Fields	Bullington, Kirk	SATB		Claudius, Matthias
Opus One 771	1971	Vol. 1, No. 4	We Praise Thee With Our Minds, O Lord	Hokanson, Margrethe	SATB		McElrath, Hugh T.
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	We Shall Live With Jesus	Pethel, Stan	SATB		Pethel, Stan
Opus One 171	1971	Vol. 1, No. 2	We Sing the Praise of Hlm Who Died	Hooper, William L.	SATB		Kelly, Thomas
Opus Two 181	1981	Vol. 7, No. 2 (sic)	We Turn Again to You	Ailor, Jim	SATB		Duke, Paul
Opus One 1081	1981	Vol. 11, No. 1 (sic)	We Want to Tell the World	Eggleston, Tom	SATB		Eggleston, Tom
Contemporary Praise 491	1991	Vol. 1, No. 3	We Will Be Witnesses	Fugate, Don	SATB		
Opus One 773	1973	Vol. 3, No. 4	We Will Follow	Billingsley, Derrell L.	SAB		Slade, Mary B. C.
Celebrate Choral Music 193	1993	Vol. 3, No. 2	We Will Praise You, Lord	Turner, Jay	SA(T)B		Turner, Jay
Opus Two 789	1989	Vol. 18, No. 4	We Will Serve the Lord	Schlosser, Don	SATB		Joshua 24:15
Opus Two 785	1985	Vol. 14, No. 4	We'll Praise You	Ayers, Dave	SATB		Worre, John
Opus Two 775	1975	Vol. 5, No. 4	We'll Work Till Jesus Comes	Finley, John	SATB		Mills, Elizabeth
Exaltation 193	1993	Vol. 3, No. 2	We're Gonna Be Like Him	Adams, Kenny	SATB	a cappella	Adams, Kenny
Celebrate Choral Music 495	1995	Vol. 5, No. 3	We're Marching to Zion	Stevens, Jimbo	2-part		Watts, Isaac
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	Welcome Hour	Ailor, Jim	SATB		Crosby, Fanny
Opus Two 1085	1985	Vol. 15, No. 1	Welcome, Welcome, Jesus	Davies, Dale and John Hallet	SATB		King, Margaret
Celebrate Choral Music 792	1992	Vol. 2, No. 4	What a Friend	Allen, Dennis	SAT(B)		Calcote, Glenn
Contemporary Praise 195	1995	Vol. 5, No. 2	What a Friend We Have in Jesus	Steven, Jimbo	(SAT[B])		Converse, Charles & Joseph Scrivin

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 493	1993	Vol. 3, No. 3	What a Great King Is He!	Williams, J. Paul	SATB		Stevens, Jimbo
Opus Two 779	1979	Vol. 9, No. 4	What Can We Do	Danner, David	SATB		Buck, Carlton C.
Opus Two 1082	1982	Vol. 12, No. 1 (sic)	What Child Is This?	Ramsay, Wes	SATB		Dix, William C.
Contemporary Praise 192	1992	Vol. 2, No. 2	What He Did For Me	Manuel, Ralph	SATB		Moraes, Jilton
Celebrate Choral Music 795	1995	Vol. 5, No. 4	What Kind of Witness?		Drama		Dempsey, Christopher M.
Opus Two 486	1986	Vol. 15, No. 3	What More Can he Say	Schlosser, Don	SATB		Rippon, John
Opus Two 174	1974	Vol. 4, No. 2	What the World Needs	Peninger, David	SAB		Peninger, David
Celebrate Choral Music 795	1995	Vol. 5, No. 4	What Time Is It?		Drama		Plastow, John R.
Opus One 474	1974	Vol. 4, No. 3	What Wondrous Love	Tyler, Don	SAB		American Folk Hymn
Opus One 772	1972	Vol. 2, No. 4	What's the Matter?	Burroughs, Bob	SAB		Miller, Sarah Walton
Opus One 484	1984	Vol. 13, No. 3 (sic)	Whatever Comes My Way	Pethel, Stan	SAB		Pethel, Stan
Opus Two 490	1990	Vol. 19, No. 3	Whatever the Cost	Stevens, Jimbo	2 part		Stevens, Jimbo
Contemporary Praise 1093	1993	Vol. 4, No. 1	When He Comes Again	Turner, Jay	SATB		Justice, David & Jay Turner
Opus Two 185	1985	Vol. 14, No. 2	When He Comes Back Again	Ailor, Jim	SATB		Ailor, Jim
Opus Two 172	1972	Vol. 2, No. 2	When I Survey the Wondrous Cross	Burroughs, Bob	SATB		Watts, Issac
Opus Two 180	1980	Vol. 10, No. 2	When the Power Fell on Me	Livingston Jr., Hugh	SATB		Bilhom, P. P.
Opus One 775	1975	Vol. 5, No. 4	When the Sun Rises	Beckham, James	SATB		Warren, Patricia
Opus One 790	1990	Vol. 19, No. 4 (sic)	When There's Nobody Else but You and Me	Calcote, Glenn	SAB	C inst.	Calcote, Glenn

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Contemporary Praise 491	1991	Vol. 1, No. 3	When You Meet the King of Kings	Burroughs, Bob	SATB	flute	Burroughs, Esther
Youth Musician 169	1968	Vol. 4, No. 1	Where Cross the Crowded Ways of Life	Johnson, David N.	SAB		North, Frank Mason
Opus Two 1071	1971	Vol. 2, No. 1	Where Cross the Crowded Ways of Life	MacDougall, Thom	SATB		North, Frank Mason
Opus One 1074	1974	Vol. 5, No. 1	While By My Sheep	Jungst, Hugo	SATB		17th Century Carol
Opus One 1088	1988	Vol. 18, No. 1 (sic)	While Shepherds Watched	Kong, Danette	two-part		Tate, Nahum
Opus Two 1076	1976	Vol. 7, No. 1	While Shepherds Watched Their Flocks	Newbury, Kent A.	SATB		Tate, Nahum
Opus One 1071	1971	Vol. 2, No. 1	While Shepherds Watched Their Flocks	Collins, Don L.	SSCB		Tate, Nahum
Opus Two 774	1974	Vol. 4, No. 4	Who Am I?	Landgrave, Phillip	Unison		Landgrave, Phillip
Opus One 477	1977	Vol. 7, No. 3	Who Can Stop the Wind A-Blowing	Graham, Robert	SATB		Graham, Jeana
Opus Two 478	1978	Vol. 8, No. 3	Who Do You Turn To	Hooper, William L.	SATB		Hooper, Carol Ann
Celebrate Choral Music 493	1993	Vol. 3, No. 3	Who Here Believes?	Calcote, Glenn	SAT(B)		Calcote, Glenn
Opus One 782	1982	Vol. 11, No. 4 (sic)	Who Is My Neighbor?	Braman, Barry	SATB		Sloan, Bill
Contemporary Praise 494	1994	Vol. 4, No. 3	Who Is on the Lord's Side	Bullington, Kirk	SAB		Havergal, Frances R.
Contemporary Praise 494	1994	Vol. 4, No. 3	Who Is on the Lord's Side	Tullos, Matt	Drama		
Opus Two 472	1972	Vol. 2, No. 3	Who Is on the Lord's Side?	Starks, Howard F.	SAB		Havergal, Frances R.
Contemporary Praise 1091	1991	Vol. 2, No. 1	Who Is This Babe?	Choplin, Pepper	SATB		Choplin, Pepper

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Opus One 1083	1983	Vol. 13, No. 1 (sic)	Who Is This Child?	Woods, Ellen	two-part	flute	Woods, Ellen
Celebrate Choral Music 1091	1991	Vol. 2, No. 1	Who Will Lift Up	Schlosser, Don	2-part		Psalm 145
Opus Two 782	1982	Vol. 11, No. 4 (sic)	Why Should I Be Sorrowed	Braman, Barry	SATB		Sloan, Bill
Opus One 776	1976	Vol. 6, No. 4	Why These Hands	Holt, Darrell	SATB		Austin, Terri
Opus One 179	1979	Vol. 9, No. 2	Wings of the Morning	Morrison, Chuck	SATB		Morrison, Chuck
Exaltation 1094	1994	Vol. 5, No. 1	Wise Man		monologue		Purifoy, John
Opus Two 187	1987	Vol. 16, No. 2	With All Your Heart	Braman, Barry	SATB		Sloan, Bill
Opus One 486	1986	Vol. 15, No. 3 (sic)	With Me All the Way	Keyser, Jeanette	two-part		Chandler, Nellie Place
Youth Musician 1069	1969	Vol. 4, No. 4	With Wondering Awe	Davidson, Robert	SAB		Anonymous
Contemporary Praise 1095	1995	Vol. 6, No. 1	Without Love	Pethel, Stan	2 Part		Pethel, Stan
Opus Two 485	1985	Vol. 14, No. 3	Wonderful Counselor	Moore, Gerald	Unison		McMahan, Janet
Contemporary Praise 1094	1994	Vol. 5, No. 1	Wonderful Counselor	Brooke, Layton	Drama		
Opus One 1072	1972	Vol. 3, No. 1	Wonderful News of a Savior	Vick Jr., Beryl	Unison	descant	Vick, Sr., Mrs. Beryl
Youth Musician 1066	1966	Vol. 1, No. 1	Wonderful News of a Saviour	Vick, Beryl Jr.	Unison	descant	Vick, Mrs Beryl Sr.
Opus Two 483	1983	Vol. 12, No. 3 (sic)	Wonderful Peace	Pethel, Stan	SATB		Barratt, Alfred
Opus One 171	1971	Vol. 1, No. 2	Wondrous Love	Collins, Don L.	SC(B)		Southern Folk Melody
Opus Two 478	1978	Vol. 8, No. 3	Wondrous Story	Sewell, Gregg	SATB		Rowley, Francis
Exaltation 1091	1991	Vol. 2, No. 1	Word of God, Across the Ages	Bass, Claude L.	SATB		Blanchard, Ferdinand Q.

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 787	1987	Vol. 16, No. 4	Words	Braman, Barry	two-part		Sloan, Bill
Opus Two 771	1971	Vol. 1, No. 4	Worship Now Our God	Allen, Lanny	SATB		Oldenburg, Bob
Youth Musician 169	1968	Vol. 4, No. 1	Worthy is The Lamb	Wilson, John F.	Unison		Leddy, Stephen
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Worthy of Worship	Blankenship, Mark	SATB		York, Terry W.
Youth Musician 768	1968	Vol. 3, No. 3	Year's at the Spring	Caldwell, Mary E.	SAB		Browning, Robert
Opus One 179	1979	Vol. 9, No. 2	Yes, He Did	Williams, Paul & Donna	SATB		Williams, Paul
Opus Two 777	1977	Vol. 7, No. 4	Yes, He Did!	Ehret, Walter	SATB		Spiritual
Contemporary Praise 791	1991	Vol. 1, No. 4	You Alone, Lord Jesus	Stevens, Jimbo	SATB		Borop, Niles & Don Koch
Opus One 483	1983	Vol. 12, No. 3 (sic)	You Are A Gift From God	Burroughs, Bob	ST-AB		Burroughs, Esther
Opus One 188	1988	Vol. 17, No. 2 (sic)	You Are A Promise	Patch, Michael	two-part		Patch, Michael
Opus One 184	1984	Vol. 13, No. 2 (sic)	You Are Blessed	Allen, Lanny	SATB		Matthew 5: 3-14
Opus Two 1083	1983	Vol. 13, No. 1 (sic)	You Are Forgiveness	Braman, Barry	SATB		Sloan, Bill
Opus One 786	1986	Vol. 15, No. 4 (sic)	You Have Heard It Said	Hall, Ron	SAB		Matthew 5:43-45, 47
Celebrate Choral Music 494	1994	Vol. 4, No. 3	You Heard My Crying		Reading		Tullos, Matt
Celebrate Choral Music 793	1993	Vol. 3, No. 4	You Loved Me	Murphey, Charlie	SAB		Murphey, Charlie
Opus Two 1079	1979	Vol. 10, No. 1	You Shall Have a Song	Pethel, Stan	SATB		Isaiah 30:29, 35:4, 10:25
Opus Two 173	1973	Vol. 3, No. 2	You Will Have Joy	Bartlett, Gene	SATB		Bartlett, Gene
Opus Two 1077	1977	Vol. 8, No. 1	You're Bought With Jesus' Blood	Starks, Howard P.	SATB		I Corinthians 6:11-20

Publication	Year	Volume, Number	Music Title	Composer	Voicing	Instrument	Text
Opus Two 490	1990	Vol. 19, No. 3	Young Runner	Schlosser, Don	SATB		Schlosser, Don
Opus Two 790	1990	Vol. 19, No. 4	Your Way	Billingsley, Todd	SATB		Anthony, Eddie
Opus One 189	1989	Vol. 18, No. 2 (sic)	Your Word	Landgrave, Phillip	SATB		Psalm 119: 140-144

APPENDIX HH
Literary Index Chart Organized by Article Title

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 790	1990	Vol. 19, No. 4 (sic)	10 Things to Do With a Hymnal	Hewell, Rob	cartoon
Opus Two 790	1990	Vol. 19, No. 4	10 Things to Do With a Hymnal	Hewell, Rob	spiritual/pers. growth
Opus One 1073	1973	Vol. 4, No. 1	7 Musical Mysteries	Gilchrist, Jean	music game
Opus One 186	1986	Vol. 15, No. 2 (sic)	A Bach Disaster	Hendrix, Melissa	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	A Ballad of Caring	Fort, Ellen	poem
Opus One 176	1976	Vol. 6, No. 2	A Beacon of Light	Black, Ella	spiritual/pers. growth
Youth Musician 769	1969	Vol. 4, No. 3	A Better Way (A Choral Speech Arrangement)	Smith, Frank Hart	choral speech
Youth Musician 769	1969	Vol. 4, No. 3	A Carillon Rings in Birmingham, Alabama		music history
Opus One 1075	1975	Vol. 6, No. 1	A Carol by Mendelssohn	Lingelbach, Annette	music game
Opus Two 486	1986	Vol. 16, No. 3	A Choir Retreat	Schahrer, Lynn	spiritual/pers. growth
Opus One 177	1977	Vol. 7, No. 2	A Church Music Puzzle	Sutherland, M. K.	music game
Opus One 784	1984	Vol. 13, No. 4 (sic)	A Citizen's Witness	Hayes, Rebecca Saunders	spiritual/pers. growth
Opus One 1087	1987	Vol. 17, No. 1 (sic)	A Cold Gust of Wind	Rucks, Kimberly S.	poem
Opus Two 1087	1987	Vol. 17, No. 1	A Cold Gust of Wind	Rucks, Kimberly	poem
Opus Two 174	1974	Vol. 4, No. 2	A Crossword Puzzle	Lester, Mary Clothidle	music game
Opus One 481	1981	Vol. 7, No. 3 (sic)	A Dog in the Junior High Choir?	Kitsen, Mary Louise	spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	A Fantastic Journey	Ramsey, Van H.	missions
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	A Gold Star Student	Miller, Gaylier	spiritual/pers. growth
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	A Guitar Named David	Gilfillan, Elizabeth	spiritual/pers. growth
Opus Two 476	1976	Vol. 6, No. 3	A Happy, Hard Day	Christy, John E.	spiritual/pers. growth
Opus One 779	1979	Vol. 9, No. 4	A Heart Full of Song	Mell, Betty Lou	spiritual/pers. growth
Opus Two 186	1986	Vol. 16, No. 2	A Hymn Once Sung	Moudy, Pamela Coble	spiritual/pers. growth
Opus One 1072	1972	Vol. 3, No. 1	A King Is Born!	Robinson, William N.	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 1072	1972	Vol. 3, No. 1	A King is Born! Raise a Song!	Robinson, William N.	spiritual/pers. growth
Opus Two 188	1988	Vol. 17, No. 2	A Loss of More Than Money	Miller, Gaylier	spiritual/pers. growth
Opus Two 189	1989	Vol. 18, No. 2	A Matter of Importance	Brooks, Stephanie R.	spiritual/pers. growth
Youth Musician 1067	1967	Vol. 2, No. 4	A Mid-Sunday Morning's Dream	Meeks, Dick	drama
Youth Musician 767	1967	Vol. 2, No. 3	A Mission Choir Tour	Bushman, Loeen	missions
Opus Two 174	1974	Vol. 4, No. 2	A Music Appreciation Quiz	Ahrens, Carsten	music history
Opus Two 176	1976	Vol. 6, No. 2	A Musical Crossword Puzzle	White, Betty	music game
Opus One 477	1977	Vol. 7, No. 3	A Musical Instant Replay	Newcomer Jr., Jesse	spiritual/pers. growth
Opus Two 477	1977	Vol. 7, No. 3	A Musical Instrument Replay	Newcomer Jr., Jesse P.	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	A Musical Quiz	Lester, Mary C.	music game
Opus One 1084	1984	Vol. 14, No. 1 (sic)	A Musical Word Game	McGuire, Mabelle B.	music game
Opus One 177	1977	Vol. 7, No. 2	A New Beginning	Billingsley, Derrell L.	spiritual/pers. growth
Opus Two 177	1977	Vol. 7, No. 2	A New Beginning	Billingsley, Derrell L.	spiritual/pers. growth
Youth Musician 770	1970	Vol. 5, No. 3	A New Day Is Coming? -- What Will It Mean?		advertisement
Opus Two 478	1978	Vol. 8, No. 3	A New Dynamic	Welleford, Paul B.	spiritual/pers. growth
Opus Two 484	1984	Vol. 14, No. 3	A New Song	Jones, Dorothy	spiritual/pers. growth
Opus Two 778	1978	Vol. 8, No. 4	A Parable	Ehlen, Kathryn Fleming	spiritual/pers. growth
Opus Two 1087	1987	Vol. 17, No. 1	A Place for Connie	Rucks, Kimberly S.	spiritual/pers. growth
Opus One 1077	1977	Vol. 8, No. 1	A Practical Guide to Practicing	Garrett, Gwen	spiritual/pers. growth
Opus One 784	1984	Vol. 13, No. 4 (sic)	A Practical Guide to Practicing	Garrett, Gwen	spiritual/pers. growth
Opus Two 1077	1977	Vol. 8, No. 1	A Practical Guide to Practicing	Garrett, Gwen	spiritual/pers. growth
Opus One 1079	1979	Vol. 10, No. 1	A Prayer for the Soloist	Dragus, Marty	poem
Youth Musician 1069	1969	Vol. 4, No. 4	A Question of Values	Law, Anne-Marie	spiritual/pers. growth
Opus Two 783	1983	Vol. 13, No. 4	A Real Person	Miller, Sarah Walton	skit
Opus Two 178	1978	Vol. 8, No. 2	A Singer's Prayer	Welsh, Margaret E.	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 1083	1983	Vol. 14, No. 1	A Singing Faith	Parks, Don	spiritual/pers. growth
Opus One 1083	1983	Vol. 13, No. 1 (sic)	A Singing People	Parks, Donald W.	spiritual/pers. growth
Opus One 478	1978	Vol. 8, No. 3	A Song for Mary Ellen	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 178	1978	Vol. 8, No. 2	A Song for Solomon	Wilson, Loring D.	spiritual/pers. growth
Opus Two 1073	1973	Vol. 4, No. 1	A Spirit Among Us	Gibson, James C.	spiritual/pers. growth
Youth Musician 468	1968	Vol. 3, No. 2	A Summer Music Career	Harwell, Eleanor A.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	A Thought For the New Year	Ayers, Jacob	spiritual/pers. growth
Opus Two 179	1979	Vol. 9, No. 2	A Time To Fail	Strehlow, Loretta	spiritual/pers. growth
Opus Two 481	1981	Vol. 11, No. 3	A Tribute to His Time on Earth	Lundin, Judith	poem
Opus Two 174	1974	Vol. 4, No. 2	A Voice and How to Play One	Thompson, J. William	vocal technique
Opus One 480	1980	Vol. 10, No. 3	A Way to Hear	Kitsen, Mary Louise	spiritual/pers. growth
Youth Musician 768	1968	Vol. 3, No. 3	A Youth Musician Recording Session		advertisement
Opus One 474	1974	Vol. 4, No. 3	A Youth-adult Dialogue	Watkins, Morris W.	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	A Youth-adult Dialogue	Watkins, Morris W.	spiritual/pers. growth
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Accepting an Invitation	Anderson, Les	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	Accompany? Who, Me?	McClanahan, Albert B.	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	After a Long Summer Vacation	Brown, Larry C.	spiritual/pers. growth
Opus One 175	1975	Vol. 5, No. 2	Alicia's Highest Award	Black, Ella	spiritual/pers. growth
Opus Two 1075	1975	Vol. 6, No. 1	All Creatures of Our God and King	Green, Joseph F.	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	Alpine Music Camp	Morris, Rodger Dailey	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	AMA Bulletin No. 1	Wilkins, Don	spiritual/pers. growth
Opus Two 485	1985	Vol. 15, No. 3	Amazing Grace Word Search Puzzle	House, Polly	word game
Opus One 482	1982	Vol. 11, No. 3 (sic)	Amy Grant -- Reaching Out	Cusic, Don	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	An Audience With the King	Johnson, Daniel B. Jr.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	An Audience With the King	Gibson, James C.	spiritual/pers. growth
Opus Two 1083	1983	Vol. 14, No. 1	An Initial Response	Hodge, Bill	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Youth Musician 1069	1969	Vol. 4, No. 4	An Instrument of Many Moods	Sanders, Jean Elsie	music history
Opus Two 1073	1973	Vol. 4, No. 1	An Instrument of Many Moods	Sanders, Jean Elsie	musical history
Opus One 485	1985	Vol. 14, No. 3 (sic)	An Old-New Hit Tune in Your Hymnal	McElrath, William N.	missions
Opus Two 1080	1980	Vol. 11, No. 1	And I Will Be Waiting . . .	Lundin, Judith	poem
Opus Two 775	1975	Vol. 5, No. 4	Are You a Member of the Bored?	Myers, Carlton L.	spiritual/pers. growth
Opus One 172	1972	Vol. 2, No. 2	Art, Ministry, or Both?	Robinson, William N.	spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	Art, Ministry, or Both?	Andress, Will K.	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	Attention, Please		advertisement
Opus One 472	1972	Vol. 2, No. 3	Bach to Sankey	Robinson, William N.	music/hymn history
Opus Two 472	1972	Vol. 2, No. 3	Bach to Sankey	Johnson Jr., Daniel B.	music history
Opus One 183	1983	Vol. 12, No. 2 (sic)	Baloney A Puppet Script	Brandon, Ann	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	Band in a Tent	McCoy, Wesley	spiritual/pers. growth
Opus One 175	1975	Vol. 5, No. 2	Baptist Hymnal		advertisement
Opus Two 175	1975	Vol. 5, No. 2	Baptist Hymnal		advertisement
Youth Musician 767	1967	Vol. 2, No. 3	Baptist Music in Switzerland	Bryant, C. E.	missions
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Barriers or Blessings	Aldridge, Debbie	spiritual/pers. growth
Youth Musician 469	1969	Vol. 4, No. 2	Be a Better (Summertime) Choir Member!	Pearson, Bill J.	spiritual/pers. growth
Opus One 474	1974	Vol. 4, No. 3	Be Present At Our Table, Lord	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	Be Still	Emme, Patricia	poem
Opus One 775	1975	Vol. 5, No. 4	Beach Spring	Billingsley, Derrell L.	song
Opus Two 184	1984	Vol. 14, No. 2	Beatitude Word Search	House, Polly	music game
Opus One 773	1973	Vol. 3, No. 4	Beats -- Strong, Weak, or Divided?	Ward, Marjory	music fund.
Opus One 788	1988	Vol. 17, No. 4 (sic)	Because of Your Love	Norman, Rick	poem
Opus One 172	1972	Vol. 2, No. 2	Because We Love, We Sing	Robinson, William N.	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 172	1972	Vol. 2, No. 2	Because We Love, We Sing	Lee, Deborah	spiritual/pers. growth
Opus Two 1084	1984	Vol. 15, No. 1	Becoming Better Worship Leaders	Parks, Donald W.	spiritual/pers. growth
Opus One 484	1984	Vol. 13, No. 3 (sic)	Begin Encountering		advertisement
Opus Two 484	1984	Vol. 14, No. 3	Begin Encountering		advertisement
Opus Two 182	1982	Vol. 12, No. 2	Beginning: My First Five Years as a Performer	Naish, Philip Lynn	musician profile
Opus One 182	1982	Vol. 11, No. 2 (sic)	Beginning: My First Five years as a Performer	Naish, Philip Lynn	spiritual/pers. growth
Opus Two 472	1972	Vol. 2, No. 3	Believer's Baptism	Johnson Jr., Daniel B.	spiritual/pers. growth
Opus Two 1083	1983	Vol. 14, No. 1	Believer's Covenant for Pastor & People		spiritual/pers. growth
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Believer's Covenant for Pastor and People	Staff	spiritual/pers. growth
Opus One 490	1990	Vol. 19, No. 3 (sic)	Beyond Belief	Judd, Roger	advertisement
Opus Two 1089	1989	Vol. 19, No. 1	Beyond Belief	Judd, Roger	cartoon
Opus Two 490	1990	Vol. 19, No. 3	Beyond Belief	Judd, Roger	cartoon
Opus Two 184	1984	Vol. 14, No. 2	Blessed Are the Merciful	Pounds, Bayne	spiritual/pers. growth
Opus Two 180	1980	Vol. 10, No. 2	Bold Mission- Reminds Me of Jesus		missions
Opus One 181	1981	Vol. 7, No. 2 (sic)	Bomber	Jones, Doug	cartoon
Opus One 481	1981	Vol. 7, No. 3 (sic)	Bomber	Jones, Doug	cartoon
Opus One 781	1981	Vol. 7, No. 4 (sic)	Bomber	Jones, Doug	cartoon
Opus Two 181	1981	Vol. 11, No. 2	Bomber		cartoon
Opus Two 481	1981	Vol. 11, No. 3	Bomber	Jones, Doug	cartoon
Opus Two 781	1981	Vol. 11, No. 4	Bomber	Jones, Doug	cartoon
Opus Two 782	1982	Vol. 12, No. 4	Bomber Witnesses	Hughes, Milt & Doug Jones	cartoon

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 175	1975	Vol. 5, No. 2	Brain Teasers	Forte, JoAnn & Fran Grant	music games
Opus Two 1082	1982	Vol. 13, No. 1	Branches of the Vine Camp	Kirkland, Joy	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	Brand of the ©	Konig, Linda	spiritual/pers. growth
Opus Two 789	1989	Vol. 18, No. 4	Brand of the ©	Konig, Linda	spiritual/pers. growth
Opus One 180	1980	Vol. 10, No. 2	Breaking the Shell	Crawford, Garland	spiritual/pers. growth
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Brothers and Sisters	Ellington, Hank	musical game
Opus One 1077	1977	Vol. 8, No. 1	Bud Tutmarc, A Sweet Steel Player	Stewart, Marjorie	spiritual/pers. growth
Youth Musician 770	1970	Vol. 5, No. 3	Buenas Nuevas -- Everywhere	Turnage, Loren C.	missions
Opus One 485	1985	Vol. 14, No. 3 (sic)	But I'm Just a Kid!	Young, Jerry	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	By the Grace of God	Rogers, Diana	spiritual/pers. growth
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Calling Out the Called	Magill, Alice S.	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	Can God Use Me?	Gibson, James C.	spiritual/pers. growth
Opus One 779	1979	Vol. 9, No. 4	Can We Put a Stop to World Hunger?	Sapp, W. David	spiritual/pers. growth
Opus Two 779	1979	Vol. 9, No. 4	Can We Put a Stop to World Hunger?	Sapp, W. David	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	Can We Talk?	Butler, Todd	spiritual/pers. growth
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Can We Talk?	Hawkins, Travis	spiritual/pers. growth
Opus One 790	1990	Vol. 19, No. 4 (sic)	Can We Talk?	McIntire, Jeanna	spiritual/pers. growth
Opus Two 789	1989	Vol. 18, No. 4	Can We Talk?	Butler, Todd	spiritual/pers. growth
Opus Two 1089	1989	Vol. 19, No. 1	Can We Talk?	Hawkins, Travis	spiritual/pers. growth
Opus Two 490	1990	Vol. 19, No. 3	Can We Talk?	Bond, Amy	spiritual/pers. growth
Opus Two 790	1990	Vol. 19, No. 4	Can We Talk?	McIntire, Jeanna	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 1088	1988	Vol. 18, No. 1	Can We Talk? "How Cool Is Too Cool?"	Privett, Melissa	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	Can We Talk? "Witness Through Youth Choir"	Blankenship, Britt	spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	Can We Talk? "Witness Through Youth Choir"	Blankenship, Britt	spiritual/pers. growth
Opus Two 788	1988	Vol. 17, No. 4	Can We Talk? A Letter To Susan	Henderson, Kim E.	spiritual/pers. growth
Opus Two 488	1988	Vol. 17, No. 3	Can We Talk? Are You Going to Choir Practice Today?	Gregg, Susan	spiritual/pers. growth
Opus One 788	1988	Vol. 17, No. 4 (sic)	Can We Talk? "A Letter to Susan"	Henderson, Kim E.	spiritual/pers. growth
Opus One 488	1988	Vol. 17, No. 3 (sic)	Can We Talk? "Are You Going to Choir Practice Today"	Gregg, Susan	spiritual/pers. growth
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Can We Talk? "How Cool is Too Cool"	Privett, Melissa	spiritual/pers. growth
Opus One 490	1990	Vol. 19, No. 3 (sic)	Can We Talk? "Music Is a Very Special Creation"	Bond, Amy	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	Can We Talk? "Why Do I Sing About Jesus?"	Puckett, Cindy Lea	spiritual/pers. growth
Opus Two 189	1989	Vol. 18, No. 2	Can We Talk? "Why Do I Sing About Jesus?"	Puckett, Cindy Lea	spiritual/pers. growth
Opus One 478	1978	Vol. 8, No. 3	Can You Hear Me, Lord?	Lingelbach, Annette	poem
Opus One 771	1971	Vol. 1, No. 4	Carl Campbell's Disappointment	Clement, George H.	spiritual/pers. growth
Opus One 1079	1979	Vol. 10, No. 1	Carolyn	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 790	1990	Vol. 19, No. 4 (sic)	Catch Me If You Can	Edwards, Randy	spiritual/pers. growth
Opus Two 790	1990	Vol. 19, No. 4	Catch Me If You Can	Edwards, Randy	spiritual/pers. growth
Opus One 786	1986	Vol. 15, No. 4 (sic)	Cathy's New Friend	Causey, Jack	spiritual/pers. growth
Opus One 783	1983	Vol. 12, No. 4 (sic)	Caught in the Whirlwind	Brandon, Ann	spiritual/pers. growth
Opus Two 483	1983	Vol. 13, No. 3	Celebrate Life	Braidfoot, Frederica	litany

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 176	1976	Vol. 6, No. 2	Children of the Heavenly Father	Green, Joseph F.	spiritual/pers. growth
Opus One 179	1979	Vol. 9, No. 2	Chocolate Sonata	Williams, Connie	spiritual/pers. growth
Opus One 185	1985	Vol. 14, No. 2 (sic)	Choices Give Directions	Kandler, Ted C.	spiritual/pers. growth
Opus Two 789	1989	Vol. 18, No. 4	Choices in Music	Weeks, Randy	spiritual/pers. growth
Opus Two 472	1972	Vol. 2, No. 3	Choose Something Like a Star	Thomas, Kathleen	spiritual/pers. growth
Opus One 484	1984	Vol. 13, No. 3 (sic)	Choral Reading	Brandt, Leslie L.	choral reading
Youth Musician 1068	1968	Vol. 3, No. 4	Christ is Born	Epley, Arnold	choral speech
Opus Two 782	1982	Vol. 12, No. 4	Christian Citizenship Sunday		advertisement
Opus Two 183	1983	Vol. 13, No. 2	Christian Influence	Vick Jr., Beryl	choral reading
Opus One 176	1976	Vol. 6, No. 2	Christian Watchers, Beware	Lee, Gina	spiritual/pers. growth
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Christmas Carol Word Search	Frazier, Brenda H.	puzzle
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Christmas Carols Puzzle	Brandon, Ann	poem
Opus One 1080	1980	Vol. 11, No. 1	Christmas Is Forever	Lotz, Denton	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Christmas Rhapsody	Allen, Nan	spiritual/pers. growth
Opus One 783	1983	Vol. 12, No. 4(sic)	Church in My House	Kourt, Pat	spiritual/pers. growth
Opus One 1074	1974	Vol. 5, No. 1	Coming Soon - A New Hymnal	Anderson Jr., William M.	advertisement
Youth Musician 770	1970	Vol. 5, No. 3	Coming Through in the "Crutch"	Hankins, Bill	spiritual/pers. growth
Youth Musician 767	1967	Vol. 2, No. 3	Concert Artist and Gospel Musician	Ford, David	musician profile
Youth Musician 1069	1969	Vol. 4, No. 4	Confirm the Term!	Sherwood, Leonore	music fundamentals

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 787	1987	Vol. 16, No. 4 (sic)	Create Your Own Story	Brandon, Ann	spiritual/pers. growth
Opus One 190	1990	Vol. 19, No. 2 (sic)	Crossword Challenge	Huff, R. G.	puzzle
Opus Two 190	1990	Vol. 19, No. 2	Crossword Challenge	Huff, R. G.	music game
Opus Two 472	1972	Vol. 2, No. 3	Crossword Puzzle		
Opus Two 780	1980	Vol. 10, No. 4	Dad the Director	Baker, Christine J.	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	Daddy Sang Bass	Robinson, William N.	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	Daddy Sang Bass	McClanahan, Albert B.	spiritual/pers. growth
Opus One 474	1974	Vol. 4, No. 3	Dana's Dedication	Miller, Sharon B.	spiritual/pers. growth
Opus Two 479	1979	Vol. 9, No. 3	David, Sweet Psalmist of Israel	Wolz, Larry	spiritual/pers. growth
Opus One 772	1972	Vol. 2, No. 4	Decide Lines		spiritual/pers. growth
Opus Two 772	1972	Vol. 2, No. 4	Decide Lines	Andress, Will K.	missions
Youth Musician 469	1969	Vol. 4, No. 2	Decline and Neglect	Easterling, Jr.	music history
Opus Two 1078	1978	Vol. 9, No. 1	Decline and Neglect	Easterling Jr., R. B.	spiritual/pers. growth
Opus One 187	1987	Vol. 16, No. 2 (sic)	Developing the Posture of a Singer	Edwards, Randy	vocal technique
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Developing the Posture of a Singer	Edwards, Randy	spiritual/pers. growth
Opus One 781	1981	Vol. 7, No. 4 (sic)	Deviled Eggs	Stanton, Gloria	spiritual/pers. growth
Opus One 487	1987	Vol. 16, No. 3 (sic)	Devotion	Norman, Rick	poem
Opus One 182	1982	Vol. 11, No. 2 (sic)	Diary of a Mission Trip	Jenkins, Carolyn A.	missions
Youth Musician 767	1967	Vol. 2, No. 3	Did You Miss the Train?		advertisement
Opus One 781	1981	Vol. 7, No. 4 (sic)	DiscipleLife Celebration	Gibson, James C.	advertisement
Opus One 1081	1981	Vol. 11, No. 1 (sic)	DiscipleLife Celebration	Staff	advertisement
Opus Two 781	1981	Vol. 11, No. 4	Disciplelife Celebration	Gibson, James & Wayne Jenkins	advertisement
Opus Two 1081	1981	Vol. 12, No. 1	Disciplelife Celebration		advertisement
Opus One 786	1986	Vol. 15, No. 4 (sic)	Discipleship -- Stewardship -- Musicianship	Champagne, Greg	spiritual/pers. growth
Opus Two 787	1987	Vol. 16, No. 4	Discipleship Is	Miller, Gaylier	word game

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Youth Musician 770	1970	Vol. 5, No. 3	Discipline or Disorder	Williams, William B.	spiritual/pers. growth
Youth Musician 1067	1967	Vol. 2, No. 4	Discipline or Disorder?	Williams, William B.	spiritual/pers. growth
Opus One 483	1983	Vol. 12, No. 3 (sic)	Discovering Spiritual Gifts	Jenkins, Wayne	spiritual/pers. growth
Opus One 185	1985	Vol. 14, No. 2 (sic)	Discovering, Polishing, and Dedicating Our Talents	Ellington, Hank	spiritual/pers. growth
Opus One 172	1972	Vol. 2, No. 2	Do You Hear What I Hear?	Hornbuckle, William R.	music history
Opus One 472	1972	Vol. 2, No. 3	Do You Hear What I Hear?	Hornbuckle, William R.	music history/forms
Opus Two 172	1972	Vol. 2, No. 2	Do You Hear What I Hear?	Andress, Will K.	music fund.
Opus Two 472	1972	Vol. 2, No. 3	Do You Hear What I Hear?	Andress, Will K.	music fund.
Opus Two 771	1971	Vol. 1, No. 4	Do You Know About the New Church Record Sys.?		advertisement
Opus Two 178	1978	Vol. 8, No. 2	Do You Know the Score?	Cannady, Bill	music quiz
Opus One 186	1986	Vol. 15, No. 2 (sic)	Do You Mean What You Sing?	Young, Gerald L.	spiritual/pers. growth
Opus One 1080	1980	Vol. 11, No. 1	Do You Really Think?	Howell, David	cartoon
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Does God Really Care?	Cole, Freida	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Does Practice Make Perfect?	Edwards, Randy	spiritual/pers. growth
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	Does Practice Make Perfect?	Edwards, Randy	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	Don't Get C-Sick	Braun, Edmund A.	music puzzle
Youth Musician 1067	1967	Vol. 2, No. 4	Don't Sing "Happy Birthday" Yet!		advertisement
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Don't Underestimate the Power of a Song	Manning, Gary	spiritual/pers. growth
Youth Musician 1067	1967	Vol. 2, No. 4	Double Exposure	Alfred, Mary Miller	spiritual/pers. growth
Opus Two 486	1986	Vol. 16, No. 3	Double Image	Wright, Twyla	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	Doubt, Love and Assurance	Staff	advertisement

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Opus Two 188	1988	Vol. 17, No. 2	Doubt, Love, Assurance		advertisement
Opus One 772	1972	Vol. 2, No. 4	Drawing Power	Foshee, Becky	spiritual/pers. growth
Opus One 785	1985	Vol. 14, No. 4 (sic)	Dreams, Like Shattered Glass	Plummer, Margery	spiritual/pers. growth
Opus Two 785	1985	Vol. 15, No. 4	Dreams, Like Shattered Glass	Plummer, Margery	spiritual/pers. growth
Opus One 1071	1971	Vol. 2, No. 1	E Pluribus Unum	Slack, Harrell	spiritual/pers. growth
Opus Two 1071	1971	Vol. 2, No. 1	E Pluribus Unum or the Sunken Bus	Hornbuckle, William R.	spiritual/pers. growth
Opus One 186	1986	Vol. 15, No. 2 (sic)	Ears to Hear	Champagne, Greg	spiritual/pers. growth
Opus Two 473	1973	Vol. 3, No. 3	Easter Day	Ayers, Jacob	spiritual/pers. growth
Opus One 476	1976	Vol. 6, No. 3	Easter Poster		
Opus Two 476	1976	Vol. 6, No. 3	Easter Poster		
Opus Two 474	1974	Vol. 4, No. 3	Eastern Hills Youth Go To Ridgecrest	Dobbs, Virginia and adams, Janice	spiritual/pers. growth
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Encounter! and Event	Gilbert, Rusty B.	spiritual/pers. growth
Opus Two 1085	1985	Vol. 16, No. 1	Encounter! and Event		advertisement
Youth Musician 767	1967	Vol. 2, No. 3	Encyclopedia of North American Choir Birds	Meeks, Richard S.	music cartoon
Opus One 487	1987	Vol. 16, No. 3 (sic)	Especially for Youth (part 1)	Landgrave, Phillip	composer profile
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Especially for Youth: An Interview	Landgrave, Phillip	composer profile
Opus Two 787	1987	Vol. 16, No. 4	Especially for Youth: An Interview	Landgrave, Phillip	
Opus One 787	1987	Vol. 16, No. 4 (sic)	Especially for Youth: An Interview (part 2)	Landgrave, Phillip	composer profile
Youth Musician 769	1969	Vol. 4, No. 3	Everybody Say Hey!	Thompson, J. William	advertisement
Opus Two 1081	1981	Vol. 12, No. 1	Expressing Joy	Wright, Twyla	litany

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Youth Musician 1067	1967	Vol. 2, No. 4	Eyedentify the Tune	McClard, LeRoy	music fundamentals
Youth Musician 168	1968	Vol. 3, No. 1	Eyedentify the Tune	McClard, Leroy	music fundamentals
Youth Musician 468	1968	Vol. 3, No. 2	Eyedentify the Tune	McClard, LeRoy	music fundamentals
Youth Musician 768	1968	Vol. 3, No. 3	Eyedentify the Tune	McClard, LeRoy	music fundamentals
Youth Musician 1067	1967	Vol. 2, No. 4	Faith, Hope, and Clarity	Baker, A. Ray	spiritual/pers. growth
Opus One 482	1982	Vol. 11, No. 3 (sic)	Family Fun	Whitehouse, Donald S.	spiritual/pers. growth
Opus One 790	1990	Vol. 19, No. 4 (sic)	Farewell to Opus One and Opus Two	Staff	advertisement
Opus Two 790	1990	Vol. 19, No. 4	Farewell to Opus One and Opus Two		advertisement
Opus One 481	1981	Vol. 7, No. 3 (sic)	Find the Instruments	McGuire, Mabelle B.	music game
Opus Two 1073	1973	Vol. 4, No. 1	Find the Musical Instruments	Pettigrew, Helen	music game
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Find the Quote	Shauers, Margaret	puzzle
Opus One 482	1982	Vol. 11, No. 3 (sic)	Find the Quote	Shauers, Margaret	puzzle
Opus One 484	1984	Vol. 13, No. 3 (sic)	Finding Moral Direction	Hayes, Rebecca Saunders	puzzle
Opus One 490	1990	Vol. 19, No. 3 (sic)	Finding Your Place	Smith, Norris	spiritual/pers. growth
Opus Two 490	1990	Vol. 19, No. 3	Finding Your Place	Smith, Norris	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	First Corinthians 13	Seabough, Ed	spiritual/pers. growth
Opus One 777	1977	Vol. 7, No. 4	First Things Last?	Landrum, J. Loyd	spiritual/pers. growth
Opus One 788	1988	Vol. 17, No. 4 (sic)	Focus on the Words	Page, Anna Laura	spiritual/pers. growth
Opus Two 787	1987	Vol. 16, No. 4	Focus on the Words	Huguley, Bobby	spiritual/pers. growth
Opus Two 1087	1987	Vol. 17, No. 1	Focus on the Words	Schlosser, Don	spiritual/pers. growth
Opus Two 488	1988	Vol. 17, No. 3	Focus on the Words	Wilson, Betty	spiritual/pers. growth
Opus Two 788	1988	Vol. 17, No. 4	Focus on the Words	Schwoebel, David	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 1088	1988	Vol. 18, No. 1	Focus on the Words	Harlan, Benjamin	spiritual/pers. growth
Opus Two 189	1989	Vol. 18, No. 2	Focus on the Words	Allen, Lanny	spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	Focus on the Words	Ailor, Jim	spiritual/pers. growth
Opus Two 789	1989	Vol. 18, No. 4	Focus on the Words	York, Terry W.	spiritual/pers. growth
Opus Two 1089	1989	Vol. 19, No. 1	Focus on the Words	Turner, Jay	spiritual/pers. growth
Opus Two 190	1990	Vol. 19, No. 2	Focus on the Words	Lee, John	spiritual/pers. growth
Opus Two 490	1990	Vol. 19, No. 3	Focus on the Words	Schlosser, Don	spiritual/pers. growth
Opus Two 790	1990	Vol. 19, No. 4	Focus on the Words	Anthony, Eddie	spiritual/pers. growth
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Focus on the Words "The Flaming Sword"	Wilson, Betty	spiritual/pers. growth
Opus One 487	1987	Vol. 16, No. 3 (sic)	Focus on the Words: "Caring"	Peterson, Dale	spiritual/pers. growth
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Focus on the Words: "Even My Flaws"	Schlosser, Don	spiritual/pers. growth
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Focus on the Words: "Teach Me to Care"	Phillips, Don	spiritual/pers. growth
Opus Two 188	1988	Vol. 17, No. 2	Focus on the Words: "Warm My Heart"	Allen, Nan	spiritual/pers. growth
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Focus on the Words: "All That I Am"	McDonald, Mary	spiritual/pers. growth
Opus One 187	1987	Vol. 16, No. 2 (sic)	Focus on the Words: "Blind Eyes See"	Sloan, Bill	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	Focus on the Words: "Called to be Servants"	Keyser, Jeanette	spiritual/pers. growth
Opus One 790	1990	Vol. 19, No. 4 (sic)	Focus on the Words: "God Is Doing a Work"	Sloan, Bill	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	Focus on the Words: "I Know Where I'm Going"	Allen, Dennis	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 490	1990	Vol. 19, No. 3 (sic)	Focus on the Words: "I'm a New Creation"	Pethel, Stan	spiritual/pers. growth
Opus One 787	1987	Vol. 16, No. 4 (sic)	Focus on the Words: "In God's Design"	Danner, David	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	Focus on the Words: "Into the Word"	Schlosser, Don	spiritual/pers. growth
Opus One 190	1990	Vol. 19, No. 2 (sic)	Focus on the Words: "Look to God"	Keyser, Jeanette	spiritual/pers. growth
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Focus on the Words: "Love One Another"	Pethel, Stan	spiritual/pers. growth
Opus One 488	1988	Vol. 17, No. 3 (sic)	Focus on the Words: "We Are the Conquerors"	Sloan, Bill	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	Focus on the Words: "Your Word"	Landgrave, Phillip	spiritual/pers. growth
Youth Musician 1067	1967	Vol. 2, No. 4	Folk Singer with a Message	Sommerkamp, Theo E.	spiritual/pers. growth
Opus One 186	1986	Vol. 15, No. 2 (sic)	Following Jesus	Hayes, Rebecca S.	spiritual/pers. growth
Opus Two 183	1983	Vol. 13, No. 2	For the Song	Wright, Twyla	
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Forgiveness Is	Glazner, Martha Jo	spiritual/pers. growth
Opus Two 189	1989	Vol. 18, No. 2	Friends	House, Polly	spiritual/pers. growth
Opus One 1085	1985	Vol. 15, No. 1 (sic)	From "Songs of Innocence"	Blake, William	poems
Youth Musician 770	1970	Vol. 5, No. 3	From Piano Score to Organ	Warder, Velma G.	music fundamentals
Youth Musician 469	1969	Vol. 4, No. 2	From Pole to Pole	Bobbitt, Paul	missions
Opus One 1080	1980	Vol. 11, No. 1	From the Far Country	Sanford, Patricia	spiritual/pers. growth

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Opus One 785	1985	Vol. 14, No. 4 (sic)	Getting the Most from the Best	Hayes, Rebecca Saunders	puzzle
Opus Two 475	1975	Vol. 5, No. 3	Give the Lord a Chance	Billingsley, Derrell L.	song
Opus Two 475	1975	Vol. 5, No. 3	Give the Lord a Chance	Billingsley, Derrell L.	spiritual/pers. growth
Youth Musician 470	1970	Vol. 5, No. 2	Glossary of Common Musical Terms		music fundamentals
Youth Musician 768	1968	Vol. 3, No. 3	Go West, Young Man	Crocker, David	spiritual/pers. growth
Opus One 1075	1975	Vol. 6, No. 1	Go, Tell It On the Mountain	Green, Joseph F.	spiritual/pers. growth
Opus Two 771	1971	Vol. 1, No. 4	God and Hamburgers	Alexander, Le	spiritual/pers. growth
Opus One 782	1982	Vol. 11, No. 4 (sic)	God Bless the Blue Eyes	Smith, Frank Hart	spiritual/pers. growth
Opus Two 175	1975	Vol. 5, No. 2	God Bless You, Dr. Sullivan		tribute
Opus Two 477	1977	Vol. 7, No. 3	God Give Us Christian Homes	Green, Joseph F.	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	God Had It Written	Boone, Julie	choral reading
Opus Two 476	1976	Vol. 6, No. 3	God of Our Fathers	Green, Joseph F.	spiritual/pers. growth
Opus Two 174	1974	Vol. 4, No. 2	God Saved Me From a Nightmare	Hall, Sammy	spiritual/pers. growth
Opus Two 775	1975	Vol. 5, No. 4	God's adventurers	Cannady, Bill	spiritual/pers. growth
Opus Two 184	1984	Vol. 14, No. 2	God's Call: Bold Ministers	Magill, Alice S.	spiritual/pers. growth
Opus One 184	1984	Vol. 13, No. 2 (sic)	God's Call: Bold Ministers	Magill, Alice	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	God's Instrument	Hayes, Rebecca Saunders	spiritual/pers. growth
Opus Two 788	1988	Vol. 17, No. 4	God's Way Is My Way	Smith, Stacy C.	spiritual/pers. growth
Opus One 180	1980	Vol. 10, No. 2	God's Word Breaks Through Even Sadness and Doubt	Goad, Beth	spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	God's Word Is Not Puzzling	Weeks, Randy	spiritual/pers. growth
Opus One 477	1977	Vol. 7, No. 3	God, Give Us Christian Homes	Green, Joseph F.	spiritual/pers. growth
Opus One 183	1983	Vol. 12, No. 2 (sic)	Going My Way	Kandler, Ted C.	spiritual/pers. growth

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Opus Two 1074	1974	Vol. 5, No. 1	Going to a Concert?	Wagner, Edyth E.	spiritual/pers. growth
Youth Musician 1069	1969	Vol. 4, No. 4	Good News in Brazil		advertisement
Opus Two 1082	1982	Vol. 13, No. 1	Grandpa's Violin and an Old Accordion	Hendrix, Lela	spiritual/pers. growth
Opus Two 777	1977	Vol. 7, No. 4	Greetings: You Are Drafted	Newcomer Jr., Jesse P.	spiritual/pers. growth
Opus One 175	1975	Vol. 5, No. 2	Grin and Share It		cartoon
Youth Musician 1068	1968	Vol. 3, No. 4	Growing a Voice	Schahn, Bill	vocal technique
Opus One 171	1971	Vol. 1, No. 2	Happier New Year!	Johnson, Jr., Daniel B.	advertisement
Youth Musician 469	1969	Vol. 4, No. 2	Harmony at Home	Hollis, Harry Jr.	spiritual/pers. growth
Opus Two 1071	1971	Vol. 2, No. 1	Have a Hymn at Home	Allen, David	spiritual/pers. growth
Opus One 1071	1971	Vol. 2, No. 1	Have a Hymn at Home!	Robinson, William N.	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	He Is Risen as He Said	Gibson, James C.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	He Is Risen as He Said	Gibson, James C.	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	He Is Risen!		speech chorus
Opus One 174	1974	Vol. 4, No. 2	He Lives!	Watkins, Morris W.	spiritual/pers. growth
Opus One 174	1974	Vol. 4, No. 2	He Praises the Lord on Saws	Dake, June	spiritual/pers. growth
Opus Two 788	1988	Vol. 17, No. 4	Heard Any Good Clean Jokes Lately?		jokes
Opus Two 1074	1974	Vol. 5, No. 1	Hello M' Friend		advertisement
Opus One 1074	1974	Vol. 5, No. 1*****	Hello, There!		advertisement
Opus One 485	1985	Vol. 14, No. 3 (sic)	Help! Help! Help! God's Call: My Mission	Dunn, DeRema	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	Help! I've Been Asked to Solo!	Scott, David	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	Help!!	Raymer, Elwyn C.	spiritual/pers. growth
Opus Two 480	1980	Vol. 10, No. 3	Her Hymns Live On	Odell, E. Alice	tribute
Opus One 473	1973	Vol. 3, No. 3	Here at Thy Table, Lord	Robinson, William N.	spiritual/pers. growth
Opus One 1070	1970	Vol. 1, No. 1	Here is OPUS ONE		advertisement

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Opus Two 473	1973	Vol. 3, No. 3	Here, At Thy Table Lord	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 478	1978	Vol. 8, No. 3	Heritage Restored	Dalhousie, Mary Jane	poem
Opus Two 176	1976	Vol. 6, No. 2	Hey Man, Whats This About You Quitting Youth Choir?	Brown, David	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	Hey, Coach!	Angus, Eugene	spiritual/pers. growth
Opus One 184	1984	Vol. 13, No. 2 (sic)	Hey, God, You Got a Minute?	Brandon, Ann	spiritual/pers. growth
Opus One 171	1971	Vol. 1, No. 2	His Eye is On the Sparrow	Starke, George L.	spiritual/pers. growth
Opus Two 171	1971	Vol. 1, No. 2	His Eye is On the Sparrow	Sims, John N.	spiritual/pers. growth
Opus Two 1079	1979	Vol. 10, No. 1	His Song Lives On	Kitsen, Mary Louise	spiritual/pers. growth
Opus Two 1085	1985	Vol. 16, No. 1	Holiday Hymns	Burns, John	spiritual/pers. growth
Opus One 772	1972	Vol. 2, No. 4	Home Filled With Love	Jackson, Robert L.	spiritual/pers. growth
Opus One 471	1971	Vol. 1, No. 3	How Do You Fit In Youth Choir	hall, Harlan	spiritual/pers. growth
Opus One 186	1986	Vol. 15, No. 2 (sic)	How Music Affects Our Thinking	Martin, Tony	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	How Music Enhances the Worship Experience	McCall, Evalya	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	How Music Helps Me Make Decisions	McCall, Evalya	spiritual/pers. growth
Opus One 1081	1981	Vol. 11, No. 1 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 182	1982	Vol. 11, No. 2 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 482	1982	Vol. 11, No. 3 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 782	1982	Vol. 11, No. 4 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 1082	1982	Vol. 12, No. 1 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 183	1983	Vol. 12, No. 2 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 483	1983	Vol. 12, No. 3 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 783	1983	Vol. 12, No. 4 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 1083	1983	Vol. 13, No. 1 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique

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Opus One 184	1984	Vol. 13, No. 2 (sic)	How to Be a Better Choir Singer	Ham, Dick	vocal technique
Opus One 484	1984	Vol. 13, No. 3 (sic)	How to Be a Better Choir Singer	Ham, Dick	musical style
Opus One 784	1984	Vol. 13, No. 4 (sic)	How to Be a Better Choir Singer	Ham, Dick	musical style
Opus Two 1081	1981	Vol. 12, No. 1	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 182	1982	Vol. 12, No. 2	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 482	1982	Vol. 12, No. 3	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 782	1982	Vol. 12, No. 4	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 1082	1982	Vol. 13, No. 1	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 183	1983	Vol. 13, No. 2	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 483	1983	Vol. 13, No. 3	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 783	1983	Vol. 13, No. 4	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 1083	1983	Vol. 14, No. 1	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus Two 184	1984	Vol. 14, No. 2	How to Be a Better Choir Singer	Warren, Jerry L.	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	How to Get Accompanying Experience	Warder, Velma G.	music/self help
Opus Two 1070	1970	Vol. 1, No. 1	How to Use This Book		advertisement
Opus One 775	1975	Vol. 5, No. 4	Hymn Playing	Billingsley, Derrell L.	spiritual/pers. growth
Opus Two 177	1977	Vol. 7, No. 2	Hymn Quiz	Newton, Arline A.	music game
Opus One 1078	1978	Vol. 9, No. 1	Hymn Writer on Horseback	Chisholm, Mrs. M. G.	music history
Opus Two 186	1986	Vol. 16, No. 2	Hymns	Lingelbach, Annette	poem
Youth Musician 468	1968	Vol. 3, No. 2	Hymns & Hymn-Singing in the Twentieth Century	McElrath, Hugh T.	spiritual/pers. growth
Opus Two 484	1984	Vol. 14, No. 3	Hymns of Faith	Burns, John	spiritual/pers. growth
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Hymns of the Church	Dunn, DeRema	spiritual/pers. growth
Opus One 785	1985	Vol. 14, No. 4 (sic)	I Can't Tell THEM	Dunn, Derema	spiritual/pers. growth
Opus One 474	1974	Vol. 4, No. 3	I Dedicate My Talents	Watkins, Morris W.	spiritual/pers. growth
Opus One 488	1988	Vol. 17, No. 3 (sic)	I Didn't Know She Hurt So Much	Young, Jerry	spiritual/pers. growth

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Opus One 174	1974	Vol. 4, No. 2	I Must Follow Jesus	Watkins, Morris W.	spiritual/pers. growth
Opus Two 185	1985	Vol. 15, No. 2	I Need Discipline!	Albright, Alexis	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	I Owe My Voice to My Creator	Coventry, Kelvin Wallace	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	I Play in Our Church Orchestra	McCommon, Erin	spiritual/pers. growth
Opus Two 1072	1972	Vol. 3, No. 1	I Wanted to Be a Star	Yeargin, Duward	spiritual/pers. growth
Opus Two 180	1980	Vol. 10, No. 2	I Will Sing Unto the Lord	Ballard, Elizabeth Silance	spiritual/pers. growth
Opus One 1077	1977	Vol. 8, No. 1	I'll Always Sing	Jensen, Maxine Dowd	spiritual/pers. growth
Opus Two 472	1972	Vol. 2, No. 3	I'm Sorry I Let You Down	Armstrong, Gerald P.	spiritual/pers. growth
Opus Two 479	1979	Vol. 9, No. 3	I'm Sorry I Let You Down	Armstrong, Gerald	spiritual/pers. growth
Opus Two 784	1984	Vol. 14, No. 4	I've Gotta Have My Music	Gandy, Eddie	spiritual/pers. growth
Youth Musician 770	1970	Vol. 5, No. 3	Identify the Tune	McClard, LeRoy	music fundamentals
Opus One 1073	1973	Vol. 4, No. 1	In Case You're Interested	Freedman, Roma S.	music etiquette
Opus One 1070	1970	Vol. 1, No. 1	In His Presence, Sing	Johnson, Jr., Daniel B.	Spiritual/Pers. growth
Opus Two 1070	1970	Vol. 1, No. 1	In His Presence, Sing	Roberts, Scott	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	In Obedience	Gibson, James C.	spiritual/pers. growth
Opus Two 481	1981	Vol. 11, No. 3	In Spite of Spite	Naylor, Phyliss Reynolds	spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	In the Beauty of Holiness	Baker, George	spiritual/pers. growth
Opus Two 771	1971	Vol. 1, No. 4	In the Beauty of Holiness	Andress, Will K.	spiritual/pers. growth
Opus One 777	1977	Vol. 7, No. 4	In the Twilight Zone	Newcomer Jr., Jesse	spiritual/pers. growth
Opus One 784	1984	Vol. 13, No. 4 (sic)	Index for 1983-84	Collins, Lisa	index
Opus Two 784	1984	Vol. 14, No. 4	Index for 1983-84	Collins, Lisa	Opus Two index
Opus One 481	1981	Vol. 7, No. 3 (sic)	Interested in a Music Career?	Johnson, Dan	spiritual/pers. growth
Opus Two 781	1981	Vol. 11, No. 4	Interested In a Music Career?	Johnson, Dan	spiritual/pers. growth
Opus Two 484	1984	Vol. 14, No. 3	Interpreting the Song	Warren, Jerry	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	Introducing Mr. Raymer		advertisement

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Youth Musician 470	1970	Vol. 5, No. 2	Involved and Active		spiritual/pers. growth
Youth Musician 769	1969	Vol. 4, No. 3	Is a Baptist College in Your Plans?	Brantley, Rabun L.	spiritual/pers. growth
Opus One 475	1975	Vol. 5, No. 3	Is Choir a Drag?	Myers, Carlton L.	spiritual/pers. growth
Opus Two 1087	1987	Vol. 17, No. 1	Is Rock a Bad Word?	Booth, John	spiritual/pers. growth
Opus Two 188	1988	Vol. 17, No. 2	Is Rock a Bad Word? (part 2)	Wylie, Ted D.	spiritual/pers. growth
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Is Rock a Bad Word? (part 1)	Booth, John	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	Is Rock a Bad Word? (part 2)	Wylie, Ted D.	spiritual/pers. growth
Youth Musician 1066	1966	Vol. 1, No. 1	It Ain't Necessarily So!	Routh, Lelia	spiritual/pers. growth
Opus Two 180	1980	Vol. 10, No. 2	It Pays to Increase Your Singing Knowledge	Darnell, D. Neil	music quiz
Opus One 1073	1973	Vol. 4, No. 1	It Takes a Musical Instrument	Pettigrew, Helen	music puzzle
Opus Two 174	1974	Vol. 4, No. 2	It Thunders	Clancy, Raymond L.	poem
Opus Two 176	1976	Vol. 6, No. 2	It's Music Festival Time	McCoy, Wesley L.	spiritual/pers. growth
Opus One 1088	1988	Vol. 18, No. 1 (sic)	It's No Secret	Staff	advertisement
Opus Two 488	1988	Vol. 17, No. 3	It's Your Youth Choir	Armstrong, Gerald	spiritual/pers. growth
Opus Two 788	1988	Vol. 17, No. 4	It's Your Youth Choir	Armstrong, Gerald	spiritual/pers. growth
Opus Two 1088	1988	Vol. 18, No. 1	It's Your Youth Choir	Armstrong, Gerald	spiritual/pers. growth
Opus Two 189	1989	Vol. 18, No. 2	It's Your Youth Choir	Armstrong, Gerald	spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	It's Your Youth Choir	Armstrong, Gerald	spiritual/pers. growth
Opus One 488	1988	Vol. 17, No. 3 (sic)	It's Your Youth Choir (part 1)	Armstrong, Gerald	spiritual/pers. growth
Opus One 788	1988	Vol. 17, No. 4 (sic)	It's Your Youth Choir (part 2)	Armstrong, Gerald	spiritual/pers. growth
Opus One 1088	1988	Vol. 18, No. 1 (sic)	It's Your Youth Choir (Part 3)	Armstrong, Gerald	spiritual/pers. growth
Opus One 189	1989	Vol. 18, No. 2 (sic)	It's Your Youth Choir (part 4)	Armstrong, Gerald	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	It's Your Youth Choir (part 5)	Armstrong, Gerald	spiritual/pers. growth
Opus One 1072	1972	Vol. 3, No. 1	James Bland -- A Boy Who Loved to Sing	Folprecht, William	spiritual/pers. growth
Opus One 482	1982	Vol. 11, No. 3 (sic)	Jan Versus Jan	Young, Jerry	spiritual/pers. growth

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Opus Two 487	1987	Vol. 17, No. 3 (sic)	Jeff's Ministry	House, Polly	spiritual/pers. growth
Opus Two 174	1974	Vol. 4, No. 2	Jesus Is My Way	Gibson, James C.	spiritual/pers. growth
Opus Two 485	1985	Vol. 15, No. 3	Jesus' Rules For Mission 1985	Miller, Gaylier	spiritual/pers. growth
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Joanna	Brandon, Ann	monologue
Opus One 172	1972	Vol. 2, No. 2	Jubal's Answer	Allen, David	spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	Jubal's Answer	Armstrong, Gerald P.	spiritual/pers. growth
Opus One 481	1981	Vol. 7, No. 3 (sic)	Jubilation Composers	Konig, Linda	composer profiles
Opus Two 481	1981	Vol. 11, No. 3	Jubilation Composers	Konig, Linda	composer profiles
Opus Two 482	1982	Vol. 12, No. 3	Jubilation!	Dunn, Dickie	spiritual/pers. growth
Opus One 178	1978	Vol. 8, No. 2	Junior High MAW	Hicks, Roger W.	spiritual/pers. growth
Opus One 176	1976	Vol. 6, No. 2	Just As I Am	Green, Joseph F.	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	Just for Fun	Terrell, Jack	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	Just How Powerful is a Song?	McCommon, Paul	spiritual/pers. growth
Opus Two 185	1985	Vol. 15, No. 2	Kindness	Lockard, W. David	spiritual/pers. growth
Opus One 1073	1973	Vol. 4, No. 1	Lakeside Music	Yarbrough, Anna Nash	poem
Youth Musician 769	1969	Vol. 4, No. 3	Larry Morgan's Many Faces	McNabb, Polly A.	spiritual/pers. growth
Opus One 174	1974	Vol. 4, No. 2	Late Rainy Night in Creation	Clancy, Raymond L.	poem
Opus Two 174	1974	Vol. 4, No. 2	Lead the Lost to Life and Light	Gibson, James C.	spiritual/pers. growth
Opus Two 771	1971	Vol. 1, No. 4	Learning a Solo	Thompson, J. William	music fund.
Opus One 1072	1972	Vol. 3, No. 1	Let Our Song Know No End	Gibson, James C.	spiritual/pers. growth
Opus Two 1072	1972	Vol. 3, No. 1	Let Our Song Know No End	Gibson, James C.	spiritual/pers. growth
Opus Two 1085	1985	Vol. 16, No. 1	Let Us Hear From You		advertisement
Opus Two 186	1986	Vol. 16, No. 2	Let Us Hear From You		
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Let Us Sing!	Ellington, Hand	spiritual/pers. growth
Opus Two 472	1972	Vol. 2, No. 3	Life Commitment Month		advertisement
Opus Two 787	1987	Vol. 16, No. 4	Lights. Sound. Action	Orman, Roger	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	Listening as an "Art"	Young, Robert H.	music fundamentals
Opus One 181	1981	Vol. 7, No. 2 (sic)	Live Peaceably with All	Self, Jerry	cartoon

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Opus Two 181	1981	Vol. 11, No. 2	Live Peaceably With All	Self, Jerry	spiritual/pers. growth
Opus Two 771	1971	Vol. 1, No. 4	Living out My Discipleship	Clemmons, William	poem
Opus One 180	1980	Vol. 10, No. 2	Locate the Musical Terms	Pettigrew, Helen	music game
Opus One 171	1971	Vol. 1, No. 2	Look, Listen, and Sing	Baker, George	music fund.
Opus Two 171	1971	Vol. 1, No. 2	Look, Listen, and Sing	Andress, Will K.	music fund.
Opus Two 1071	1971	Vol. 2, No. 1	Looking Ahead	Johnson Jr., Daniel B.	advertisement
Youth Musician 469	1969	Vol. 4, No. 2	Lord, Make Us Instruments	Griffin, Jim Bob	missions
Youth Musician 1066	1966	Vol. 1, No. 1	Lord, Make Us Thankful	Landgrave, Phillip	speech chorus
Opus Two 179	1979	Vol. 9, No. 2	Love Yourself Too	Kitsen, Mary Louise	spiritual/pers. growth
Opus Two 1077	1977	Vol. 8, No. 1	Mahalia Jackson	Folprecht, W. P.	tribute
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Majesty	Hyde, Bill	poem
Opus Two 777	1977	Vol. 7, No. 4	Major on a Minor	Landrum, J. Loyd	spiritual/pers. growth
Opus Two 1088	1988	Vol. 18, No. 1	Make My Life Useful	Pounds, Bayne	spiritual/pers. growth
Opus One 473	1973	Vol. 3, No. 3	Make the Message Clear and Plain	Robinson, William N.	vocal technique
Youth Musician 470	1970	Vol. 5, No. 2	Make Way for Opus One and Opus Two		advertisement
Opus One 179	1979	Vol. 9, No. 2	Making Music	McGuire, Mabelle	spiritual/pers. growth
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Marcia Meets the Music Missionary	Hayes, Rebecca	missions
Youth Musician 467	1967	Vol. 2, No. 2	May I Present . . . A New Friend		advertisement
Opus One 175	1975	Vol. 5, No. 2	May the Lord Bless You, Dr. Sullivan		tribute
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Me, a Believer and a Minister?	Glazner, Martha Jo	spiritual/pers. growth
Opus One 787	1987	Vol. 16, No. 4 (sic)	Me? A Minister of Music	Edwards, Randy	spiritual/pers. growth
Opus Two 787	1987	Vol. 16, No. 4	Me? A Minster of Music?	Edwards, Randy	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	Meditation to Music	Manning, Gary	spiritual/pers. growth
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Meditations	Blevins, Bill	spiritual/pers. growth

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Opus Two 781	1981	Vol. 11, No. 4	Meet the Composer . . . Barry Braman	Konig, Linda	composer profile
Opus One 781	1981	Vol. 7, No. 4 (sic)	Meet the Composer, Barry Braman	Konig, Linda	composer profile
Youth Musician 1066	1966	Vol. 1, No. 1	Meet the Youth Musician	Leach, Bill F.	advertisement
Opus One 487	1987	Vol. 16, No. 3 (sic)	Melissa'a Dream	Brandon, Ann	spiritual/pers. growth
Opus Two 1071	1971	Vol. 2, No. 1	Memo From the Music Director	Tipton, Bobby Joe	spiritual/pers. growth
Opus Two 174	1974	Vol. 4, No. 2	Mine the Cross, the Grave, the Skies	Gibson, James C.	spiritual/pers. growth
Opus One 187	1987	Vol. 16, No. 2 (sic)	Ministry Through Music	Allen, Dennis	spiritual/pers. growth
Opus One 486	1986	Vol. 15, No. 3 (sic)	Minnie Meant-To	Brandon, Ann	spiritual/pers. growth
Opus One 1075	1975	Vol. 6, No. 1	Miss Teenage America Pageant		advertisement
Opus Two 1087	1987	Vol. 17, No. 1	Mission Hymn Word Search	House, Polly	wrod game
Opus Two 182	1982	Vol. 12, No. 2	Mission Trip Diary	Randolph, Janet	spiritual/pers. growth
Youth Musician 170	1970	Vol. 5, No. 1	Missions . . . Is a Yellow Rose	Agan, Suzanne	missions
Opus One 782	1982	Vol. 11, No. 4 (sic)	Missions for Tomorrow	O'Brien, Bill	missions
Opus One 782	1982	Vol. 11, No. 4 (sic)	Missions Scramble	Edgemon, Anna Marie	missions game
Opus One 184	1984	Vol. 13, No. 2 (sic)	Modern Beatitudes	Young, Jerry	spiritual/pers. growth
Opus One 783	1983	Vol. 12, No. 4 (sic)	Money, An Ethical Dilemma	Kandler, Ted C.	spiritual/pers. growth
Opus One 474	1974	Vol. 4, No. 3	More Like the Master	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	More Like the Master	McClanahan, Albert B.	spiritual/pers. growth
Youth Musician 1067	1967	Vol. 2, No. 4	More than a Private Affair	Wittig, Susan	spiritual/pers. growth
Opus One 473	1973	Vol. 3, No. 3	Morning Symphony	Corsiglia, Lucia Marie	poem
Opus One 474	1974	Vol. 4, No. 3	Mr. P. I. MacHine, professor of music		ad/programmed inst.
Opus Two 474	1974	Vol. 4, No. 3	Mr. P. I. MacHine, professor of music	Staff	cartoon

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Opus Two 489	1989	Vol. 18, No. 3	Ms. Baptist Hymnal- 1975- the Interview	Weeks, Randy	hymnal info.
Opus Two 781	1981	Vol. 11, No. 4	Music Anacrostic, Music Puzzle	Pound, Gomer	music games
Opus One 488	1988	Vol. 17, No. 3 (sic)	Music and Me	McCall, Evalya	spiritual/pers. growth
Opus One 476	1976	Vol. 6, No. 3	Music Classes in School	Christy, John E.	spiritual/pers. growth
Youth Musician 468	1968	Vol. 3, No. 2	Music from Stone	Remington, Frank L.	spiritual/pers. growth
Opus Two 1082	1982	Vol. 13, No. 1	Music in My Life	Yarborough, Julie	spiritual/pers. growth
Opus One 178	1978	Vol. 8, No. 2	Music in the Testaments	Woodruff, Mae	music game
Youth Musician 168	1968	Vol. 3, No. 1	Music Missions in Action!	Bobbitt, Paul	missions
Opus Two 1081	1981	Vol. 12, No. 1	Music Puzzle	Pound, Gomer	music games
Opus One 480	1980	Vol. 10, No. 3	Music Riddle	Pound, Dr. Gomer	music game
Opus One 181	1981	Vol. 7, No. 2 (sic)	Music Speaks to Everyone	Butler, Mary Ann	spiritual/pers. growth
Opus One 482	1982	Vol. 11, No. 3 (sic)	Music Symbols	Pound, Gomer	music game
Youth Musician 468	1968	Vol. 3, No. 2	Music Teaching -- for You?	Warren, Jerry	spiritual/pers. growth
Youth Musician 169	1969	Vol. 4, No. 1	Music Therapist	Feingold, Norman and Harold List	spiritual/pers. growth
Opus One 778	1978	Vol. 8, No. 4	Musical Hink Pinks	Peninger, David	music game
Opus Two 778	1978	Vol. 8, No. 4	Musical Hinky Pinkys	Peninger, David	music game
Opus Two 179	1979	Vol. 9, No. 2	Musical Maze	Goodyear, Lucille	word find
Opus One 771	1971	Vol. 1, No. 4	Musical Mysteries	Gilchrist, Jean	music fund.
Opus One 474	1974	Vol. 4, No. 3	Musical Notes	Goodyear, Lucille J.	music history
Youth Musician 167	1967	Vol. 2, No. 1	Musical Terms		music fundamentals
Opus One 1078	1978	Vol. 9, No. 1	Musical Terms Puzzle	Hickle, Ruth	music game
Youth Musician 1069	1969	Vol. 4, No. 4	Musical Tom Swifties	Belsheim, George N.	cartoon
Opus Two 482	1982	Vol. 12, No. 3	Musical Witnesses: Bill & Linda Cates	Armstrong, Jerilynn	musician profiles

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Youth Musician 470	1970	Vol. 5, No. 2	My Albatross	Morris, Mark	spiritual/pers. growth
Opus One 778	1978	Vol. 8, No. 4	My Church, My Choir, Me	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	My Church, My Choir, Me	McClanahan, Albert B.	spiritual/pers. growth
Opus One 1072	1972	Vol. 3, No. 1	My Church, My Choir, Me,	Gibson, James C.	spiritual/pers. growth
Opus One 476	1976	Vol. 6, No. 3	My Land	Sullivan, Joyce Christy	missions
Opus One 188	1988	Vol. 17, No. 2 (sic)	My Ministry, God's Way	Norman, Rick	poem
Opus Two 1074	1974	Vol. 5, No. 1	New and Exciting	Anderson Jr., William M.	ad/ new hymnal
Opus One 177	1977	Vol. 7, No. 2	New Born Again	Green, Joseph F.	spiritual/pers. growth
Opus Two 177	1977	Vol. 7, No. 2	New Born Again	Green, Joseph F.	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	New Girl in Town	Oliver, Ann	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	New, But the Same -- Yesterday and Today	Lee, Deborah	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	New, but the Same- Yesterday and Today	Robinson, William N.	hymn history
Youth Musician 1066	1966	Vol. 1, No. 1	No Braves!	Bobbitt, Paul	spiritual/pers. growth
Opus One 1074	1974	Vol. 5, No. 1	Notes on the Music	Ward, James H.	musical commentary
Opus One 175	1975	Vol. 5, No. 2	Notes on the Music	Ward, James H.	musical tips
Opus One 475	1975	Vol. 5, No. 3	Notes on the Music	Ward, James H.	musical commentary
Opus One 775	1975	Vol. 5, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1075	1975	Vol. 6, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 176	1976	Vol. 6, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 476	1976	Vol. 6, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 776	1976	Vol. 6, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1076	1976	Vol. 7, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 177	1977	Vol. 7, No. 2	Notes on the Music	Blankenship, Mark	musical commentary

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Opus One 477	1977	Vol. 7, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 777	1977	Vol. 7, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1077	1977	Vol. 8, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 178	1978	Vol. 8, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 478	1978	Vol. 8, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 778	1978	Vol. 8, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1078	1978	Vol. 9, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 179	1979	Vol. 9, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 479	1979	Vol. 9, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 779	1979	Vol. 9, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1079	1979	Vol. 10, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 180	1980	Vol. 10, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 480	1980	Vol. 10, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 780	1980	Vol. 10, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1080	1980	Vol. 11, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 181	1981	Vol. 7, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 481	1981	Vol. 7, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 781	1981	Vol. 7, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 182	1982	Vol. 11, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 482	1982	Vol. 11, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 782	1982	Vol. 11, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1082	1982	Vol. 12, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 183	1983	Vol. 12, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 483	1983	Vol. 12, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 783	1983	Vol. 12, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 184	1984	Vol. 13, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 484	1984	Vol. 13, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary

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Opus One 784	1984	Vol. 13, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1084	1984	Vol. 14, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 185	1985	Vol. 14, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 485	1985	Vol. 14, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 785	1985	Vol. 14, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 186	1986	Vol. 15, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 486	1986	Vol. 15, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 786	1986	Vol. 15, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 187	1987	Vol. 16, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 487	1987	Vol. 16, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 787	1987	Vol. 16, No. 4 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 188	1988	Vol. 17, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus One 488	1988	Vol. 17, No. 3 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 788	1988	Vol. 17, No. 4 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 189	1989	Vol. 18, No. 2 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 489	1989	Vol. 18, No. 3 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 789	1989	Vol. 18, No. 4 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 1074	1974	Vol. 5, No. 1	Notes on the Music	Ward, James H.	music commentary
Opus Two 175	1975	Vol. 5, No. 2	Notes on the Music	Ward, James H.	music commentary
Opus Two 475	1975	Vol. 5, No. 3	Notes on the Music	Ward, James H.	music commentary
Opus Two 775	1975	Vol. 5, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1075	1975	Vol. 6, No. 1	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 176	1976	Vol. 6, No. 2	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 476	1976	Vol. 6, No. 3	Notes on the Music	Blankenship, Mark	music commentary

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Opus Two 776	1976	Vol. 6, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1076	1976	Vol. 7, No. 1	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 177	1977	Vol. 7, No. 2	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 477	1977	Vol. 7, No. 3	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 777	1977	Vol. 7, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1077	1977	Vol. 8, No. 1	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 178	1978	Vol. 8, No. 2	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 478	1978	Vol. 8, No. 3	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 778	1978	Vol. 8, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1078	1978	Vol. 9, No. 1	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 179	1979	Vol. 9, No. 2	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 479	1979	Vol. 9, No. 3	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 779	1979	Vol. 9, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1079	1979	Vol. 10, No. 1	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 180	1980	Vol. 10, No. 2	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 480	1980	Vol. 10, No. 3	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 780	1980	Vol. 10, No. 4	Notes on the Music	Blankenship, Mark	music commentary
Opus Two 1080	1980	Vol. 11, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 181	1981	Vol. 11, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 481	1981	Vol. 11, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 781	1981	Vol. 11, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1081	1981	Vol. 12, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 182	1982	Vol. 12, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 482	1982	Vol. 12, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 782	1982	Vol. 12, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1082	1982	Vol. 13, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 183	1983	Vol. 13, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 483	1983	Vol. 13, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 783	1983	Vol. 13, No. 4	Notes on the Music	Blankenship, Mark	musical commentary

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Opus Two 1083	1983	Vol. 14, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 184	1984	Vol. 14, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 484	1984	Vol. 14, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 784	1984	Vol. 14, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1084	1984	Vol. 15, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 185	1985	Vol. 15, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 485	1985	Vol. 15, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 785	1985	Vol. 15, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1085	1985	Vol. 16, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 186	1986	Vol. 16, No. 2	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 486	1986	Vol. 16, No. 3	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 786	1986	Vol. 16, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 787	1987	Vol. 16, No. 4	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 1087	1987	Vol. 17, No. 1	Notes on the Music	Blankenship, Mark	musical commentary
Opus Two 188	1988	Vol. 17, No. 2	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 488	1988	Vol. 17, No. 3	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 788	1988	Vol. 17, No. 4	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 1088	1988	Vol. 18, No. 1	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 189	1989	Vol. 18, No. 2	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 489	1989	Vol. 18, No. 3	Notes on the Music	Allen, Dennis	musical tips
Opus Two 789	1989	Vol. 18, No. 4	Notes on the Music	Allen, Dennis	musical commentary
Opus Two 1089	1989	Vol. 19, No. 1	Notes on the Music	Allen, Dennis	musical commentary
Youth Musician 1066	1966	Vol. 1, No. 1	Now Sing We All Nowell!	Allen, Mavis	music history
Opus One 1073	1973	Vol. 4, No. 1	O Come To Us, Abide With Us	Gibson, James C.	spiritual/pers. growth
Opus One 772	1972	Vol. 2, No. 4	O For a Thousand Tongues	Robinson, William N.	spiritual/pers. growth
Opus Two 772	1972	Vol. 2, No. 4	O For a Thousand Tongues	Holloway, Earl R.	spiritual/pers. growth

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Opus Two 1073	1973	Vol. 4, No. 1	O Happy Day	Gibson, James C.	spiritual/pers. growth
Opus Two 483	1983	Vol. 13, No. 3	Of Talents and Gifts	Velde, Vivian Vande	spiritual/pers. growth
Opus Two 783	1983	Vol. 13, No. 4	Of Talents and Gifts	Velde, Vivian Vande	spiritual/pers. growth
Opus Two 473	1973	Vol. 3, No. 3	Old Rivers	Gibson, James C.	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	On These Baptismal Waters Shine	Gibson, James C.	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	On These Baptismal Waters Shine	Robinson, William N.	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	One Dark Blot	Boone, Julie	spiritual/pers. growth
Opus Two 1089	1989	Vol. 19, No. 1	One to Grow On	Stuckey, Jay	spiritual/pers. growth
Opus Two 190	1990	Vol. 19, No. 2	One to Grow On	Edwards, Randy	spiritual/pers. growth
Opus Two 490	1990	Vol. 19, No. 3	One to Grow On	Edwards, Randy	spiritual/pers. growth
Opus One 1089	1989	Vol. 19, No. 1 (sic)	One to Grow On (part 1)	Stuckey, Jay	spiritual/pers. growth
Opus One 190	1990	Vol. 19, No. 2 (sic)	One to Grow On (part 2) "I Can't Wait"	Edwards, Randy	spiritual/pers. growth
Opus One 490	1990	Vol. 19, No. 3 (sic)	One to Grow On (part 3) "Youth Choir Under Construction"	Edwards, Randy	spiritual/pers. growth
Opus Two 171	1971	Vol. 1, No. 2	One/One/Seventy-One		advertisement
Opus One 773	1973	Vol. 3, No. 4	Only One Way?	Gibson, James C.	spiritual/pers. growth
Opus One 484	1984	Vol. 13, No. 3 (sic)	Oops! I Can't Remember	Ellington, Hank	spiritual/pers. growth
Opus One 472	1972	Vol. 2, No. 3	Open My Eyes That I May See	Konig, Linda	spiritual/pers. growth
Opus One 174	1974	Vol. 4, No. 2	Open My Heart, Illumine Me	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 174	1974	Vol. 4, No. 2	Open My Heart, Illumine Me	McClanahan, Albert B.	spiritual/pers. growth
Opus One 781	1981	Vol. 7, No. 4 (sic)	Open Wide Your Hand	Sapp, David W.	spiritual/pers. growth
Opus Two 781	1981	Vol. 11, No. 4	Open Wide Your Hand	Sapp, W. David	spiritual/pers. growth
Opus One 471	1971	Vol. 1, No. 3	OPUS ONE is . . . Glad It's Spring!	Johnson Jr., Daniel B.	advertisement

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Opus Two 1072	1972	Vol. 3, No. 1	Opus Two- On the Scene	Johnson Jr., Daniel B.	advertisement
Opus Two 471	1971	Vol. 1, No. 3	Opus Two- Yesterday, Today, and Tomorrow	Johnson Jr., Daniel B.	advertisement
Opus One 1088	1988	Vol. 18, No. 1 (sic)	Our Covenant with God and Youth Choir	Angus, Eugene	spiritual/pers. growth
Opus Two 1082	1982	Vol. 13, No. 1	Our Daily Bread	Braidfoot, Larry	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	Our Differing Gifts	Ayers, Jacob	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	Our Musical Founding Fathers	Parrott, Mary B.	music history
Youth Musician 169	1969	Vol. 4, No. 1	Our Musical Heritage	Easterling, R. B. Jr.	music history
Opus Two 778	1978	Vol. 8, No. 4	Our Musical Heritage	Easterling Jr., R. B.	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	Our Patriotic Hymns	Pettigrew, Helen	music puzzle
Youth Musician 768	1968	Vol. 3, No. 3	Our Violinist	Asper, Lucy Lawrence	spiritual/pers. growth
Opus Two 1072	1972	Vol. 3, No. 1	Patricia	Sterner, Margaret C.	spiritual/pers. growth
Opus Two 786	1986	Vol. 16, No. 4	Patriotic Hymns	Burns, John	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	Personally	Bryant, Anita	spiritual/pers. growth
Opus Two 175	1975	Vol. 5, No. 2	Pianist- Teenage Style	Lee, Gina	spiritual/pers. growth
Opus One 185	1985	Vol. 14, No. 2 (sic)	Pitch It Here!	Edwards, Randy	vocal technique
Opus Two 185	1985	Vol. 15, No. 2	Pitch It Here!	Edwards, Randy	vocal technique
Opus Two 485	1985	Vol. 15, No. 3	Poems	Norman, Rick	poem
Opus One 185	1985	Vol. 14, No. 2 (sic)	Portrait of a Disciple	Young, Gerald L.	spiritual/pers. growth
Opus One 488	1988	Vol. 17, No. 3 (sic)	Portraits	Brandon, Ann	spiritual/pers. growth
Opus Two 478	1978	Vol. 8, No. 3	Poster: Discovery- God's New Day		
Opus One 478	1978	Vol. 8, No. 3	Poster: Discovery: God's New Day		
Opus One 777	1977	Vol. 7, No. 4	Poster: Enlistment		
Opus One 1076	1976	Vol. 7, No. 1	Poster: Thank You, Lord		

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Opus Two 177	1977	Vol. 7, No. 2	Poster: A New Beginning		
Opus One 177	1977	Vol. 7, No. 2	Poster: A New Beginning		
Opus Two 777	1977	Vol. 7, No. 4	Poster: Enrollment		
Opus Two 477	1977	Vol. 7, No. 3	Poster: Music in the Home		
Opus One 477	1977	Vol. 7, No. 3	Poster: Music in the Home		
Opus Two 1076	1976	Vol. 7, No. 1	Poster: Thanks, Lord		
Opus Two 1071	1971	Vol. 2, No. 1	Praise God From Whom All Blessings Flow	Hornbuckle, William R.	spiritual/pers. growth
Opus One 1071	1971	Vol. 2, No. 1	Praise God, from Whom All Blessings Flow		hymn history
Opus Two 1076	1976	Vol. 7, No. 1	Praise to the Lord, the Almighty	Green, Joseph F.	spiritual/pers. growth
Opus One 175	1975	Vol. 5, No. 2	PraiSing 75		advertisement
Opus One 490	1990	Vol. 19, No. 3 (sic)	PraiSing II	Staff	advertisement
Opus Two 790	1990	Vol. 19, No. 4	PraiSing II		advertisement
Opus One 190	1990	Vol. 19, No. 2 (sic)	PraiSing II Update	Staff	advertisement
Opus Two 190	1990	Vol. 19, No. 2	PraiSing II Update		advertisement
Opus Two 175	1975	Vol. 5, No. 2	PraSing 75		advertisement
Opus Two 490	1990	Vol. 19, No. 3	PraSing II	ad	
Opus Two 772	1972	Vol. 2, No. 4	Pray, Practice, and Prepare	Warder, Velma G.	spiritual/pers. growth
Opus Two 188	1988	Vol. 17, No. 2	Prayer as Ministry	Burns, John	spiritual/pers. growth
Opus Two 1088	1988	Vol. 18, No. 1	Precious Treasure	Eldridge, Daryl	spiritual/pers. growth
Opus Two 1080	1980	Vol. 11, No. 1	Prelude to "Heavenly Harmony"	Cox, Dorothy Parkes	spiritual/pers. growth
Opus One 780	1980	Vol. 10, No. 4	Pride is a Thief	Stanton, Gloria	spiritual/pers. growth
Opus Two 780	1980	Vol. 10, No. 4	Pride Is a Thief	Stanton, Gloria	spiritual/pers. growth
Youth Musician 169	1969	Vol. 4, No. 1	Private Music Lessons?	Jones, James R.	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	Prizes	Hayes, Rebecca S.	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	Profess -- Express	Hale, Susan E.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	Profess- Express	Armstrong, Gerald P.	spiritual/pers. growth

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Opus One 475	1975	Vol. 5, No. 3	Promotional Poster: Share His Love		
Opus One 775	1975	Vol. 5, No. 4	Promotional Poster: Super Fall '75		
Opus Two 475	1975	Vol. 5, No. 3	Promotional Poster: "Give the Lord a Chance"		
Opus Two 775	1975	Vol. 5, No. 4	Promotional Poster: "Super Fall '75"		
Youth Musician 169	1969	Vol. 4, No. 1	Psst! What Does This Mean?	Hooper, Willima L.	music fundamentals
Opus Two 1080	1980	Vol. 11, No. 1	Puppets, Prayers, and Pandemonium	Kirkland, Amy	spiritual/pers. growth
Opus One 471	1971	Vol. 1, No. 3	Questionnaire		Opus One research
Opus Two 471	1971	Vol. 1, No. 3	Questionnaire	Bell, A. Donald	Opus Two evaluation
Opus One 1076	1976	Vol. 7, No. 1	Quit "Quipping" With Your Music Equipment	Newcomer Jr., Jesse	spiritual/pers. growth
Opus Two 772	1972	Vol. 2, No. 4	Rain	Thomas, Kathleen	poem
Opus Two 1073	1973	Vol. 4, No. 1	Reach Out With a Song	Gibson, James C.	spiritual/pers. growth
Opus One 187	1987	Vol. 16, No. 2 (sic)	Reaching Out to God	Norman, Rick	poem
Youth Musician 169	1969	Vol. 4, No. 1	Reflecting	Petremman, Claire	spiritual/pers. growth
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Reflections	Woods, Ellen	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Reflections of Youth on Music	Hayes, Rebecca Saunders	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	Restless	Richardson, Blanche Thompson	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	Reverend John Fawcett	Newton, Bonnie	spiritual/pers. growth
Opus One 475	1975	Vol. 5, No. 3	Rhyme Time	Olson, Nancy W.	music game
Opus Two 189	1989	Vol. 18, No. 2	Ridgecrest Summer Camps		advertisement

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Opus One 776	1976	Vol. 6, No. 4	Ring Out the Old- Ring in the New	Newcomer Jr., Jesse	spiritual/pers. growth
Opus One 776	1976	Vol. 6, No. 4	Ring the Bells of Heaven	Green, Joseph F.	spiritual/pers. growth
Opus Two 776	1976	Vol. 6, No. 4	Ring the Bells of Heaven	Green, Joseph F.	spiritual/pers. growth
Opus One 180	1980	Vol. 10, No. 2	Roy Ham Gives Music	Wright, Shelia A.	spiritual/pers. growth
Opus Two 181	1981	Vol. 11, No. 2	Sacred Music on a Grand Scale	Pollock, Bryan	musician profiles
Opus One 1087	1987	Vol. 17, No. 1 (sic)	Saints and Angels	Dunn, Denel	spiritual/pers. growth
Youth Musician 769	1969	Vol. 4, No. 3	Salvation Singers	Miller, Andrew S.	music history
Opus One 1071	1971	Vol. 2, No. 1	Same Song . . . Second Verse	Johnson Jr., Daniel B.	spiritual/pers. growth
Opus One 1079	1979	Vol. 10, No. 1	Second Violin	Winter, Arthur B.	spiritual/pers. growth
Opus One 172	1972	Vol. 2, No. 2	Send the Light!		spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	Send the Light!		spiritual/pers. growth
Opus One 187	1987	Vol. 16, No. 2 (sic)	Serve God Musically	Larson, Muriel	spiritual/pers. growth
Opus Two 187	1987	Vol. 16, No. 2 (sic)	Serve God Musically	Larson, Muriel	spiritual/pers. growth
Opus Two 779	1979	Vol. 9, No. 4	Serve the Lord With Gladness	Cobb, Mary Evans	spiritual/pers. growth
Opus Two 182	1982	Vol. 12, No. 2	Share Charades	Doggett, Charles	spiritual/pers. growth
Opus One 475	1975	Vol. 5, No. 3	Share His Love	Cannady, Bill	spiritual/pers. growth
Opus Two 783	1983	Vol. 13, No. 4	Sharing God's Love in Prison	Reynolds, Tim	spiritual/pers. growth
Opus Two 479	1979	Vol. 9, No. 3	She Was Safe in the Arms of Jesus	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	Sign Up Here!	Sample, Mabel Warkentin	music fund.
Opus Two 471	1971	Vol. 1, No. 3	Silence	Hyatt, Chris	poem
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Simon's Lunch	Causey, Jack	spiritual/pers. growth
Youth Musician 767	1967	Vol. 2, No. 3	Sing a New Song	Reynolds, William J.	spiritual/pers. growth
Youth Musician 1066	1966	Vol. 1, No. 1	Sing a Song at Sight	Thompson, J. William	music fundamentals
Youth Musician 167	1967	Vol. 2, No. 1	Sing a Song at Sight	Thompson, J. William	music fundamentals

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Youth Musician 467	1967	Vol. 2, No. 2	Sing a Song at Sight	Thompson, J. William	music fundamentals
Youth Musician 767	1967	Vol. 2, No. 3	Sing a Song at Sight	Thompson, J. William	music fundamentals
Opus One 1070	1970	Vol. 1, No. 1	Sing Carols, Sing Joyfully	Allen, David	spiritual/pers. growth
Opus Two 1070	1970	Vol. 1, No. 1	Sing Carols, Sing Joyfully	Hardin, Douglas	spiritual/pers. growth
Opus One 171	1971	Vol. 1, No. 2	Sing of a Savior's Love	Grainger, Malcolm A.	spiritual/pers. growth
Opus Two 171	1971	Vol. 1, No. 2	Sing of a Savior's Love	Shoemaker, Harold I.	spiritual/pers. growth
Opus One 785	1985	Vol. 14, No. 4 (sic)	Sing That Song One More Time!	McElrath, William N.	spiritual/pers. growth
Opus Two 1083	1983	Vol. 14, No. 1	Sing the Word!	Black, Wesley	spiritual/pers. growth
Opus One 1076	1976	Vol. 7, No. 1	Sing to the Lord of Harvest	Green, Joseph F.	spiritual/pers. growth
Opus Two 784	1984	Vol. 14, No. 4	Singing for a Lifetime	Warren, Jerry	spiritual/pers. growth
Opus Two 480	1980	Vol. 10, No. 3	Singing For Tommy	Kitsen, Mary Louise	spiritual/pers. growth
Opus Two 479	1979	Vol. 9, No. 3	Singing to the Lord	Leslie, Therese M.	word find
Opus One 1073	1973	Vol. 4, No. 1	Singing? It's Like This	Watkins, Morris W.	vocal technique
Opus One 174	1974	Vol. 4, No. 2	Singing? It's Like This	Watkins, Morris W.	vocal technique
Opus One 480	1980	Vol. 10, No. 3	Singing? It's Like This	Watkins, Morris W.	vocal technique
Opus One 473	1973	Vol. 3, No. 3	Six Musical Word - Squares	Parrott, Mary B.	music puzzle
Opus Two 173	1973	Vol. 3, No. 2	Smile! God Loves You	Watkins, Morris W.	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	So What?	York, Terry W.	spiritual/pers. growth
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	So What?	York, Terry W.	spiritual/pers. growth
Opus Two 776	1976	Vol. 6, No. 4	So You Are About to Be An adult	Sullivan, Joyce Christy	spiritual/pers. growth
Opus One 778	1978	Vol. 8, No. 4	So You Want to Be a Singer	Baker, George	vocal technique
Opus One 1070	1970	Vol. 1, No. 1	So You Want to Be a Singer?	Baker, George	vocal technique
Opus Two 1070	1970	Vol. 1, No. 1	So You Want to Be a Singer?	Andress, Will K.	vocal tech.
Opus Two 474	1974	Vol. 4, No. 3	So You Want to Major in Music?	Horton, William L.	spiritual/pers. growth
Opus One 485	1985	Vol. 14, No. 3 (sic)	So You're a Church Member	Kandler, Ted C.	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	So You're Going to the Festival	Armstrong, Gerald P.	spiritual/pers. growth
Opus One 474	1974	Vol. 4, No. 3	Some Anthill!	Ruka, Florence F.	music puzzle
Opus Two 1077	1977	Vol. 8, No. 1	Someday is Today	Gebhardt, Bear	spiritual/pers. growth
Opus One 1083	1983	Vol. 13, No. 1 (sic)	Something New	Blankenship, Mark	spiritual/pers. growth

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Opus Two 1083	1983	Vol. 14, No. 1	Something New	Blankenship, Mark	advertisement
Opus One 472	1972	Vol. 2, No. 3	Something Old -- Something New	Standifer, James L.	ideas
Opus Two 472	1972	Vol. 2, No. 3	Something Old- Something New	Allen, David	spiritual/pers. growth
Opus Two 183	1983	Vol. 13, No. 2	Song About Love	Vick Jr., Beryl	puzzle
Opus Two 180	1980	Vol. 10, No. 2	Song For a Birthday	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 473	1973	Vol. 3, No. 3	Sounds	Raymer, Elwyn C.	advertisement
Opus Two 786	1986	Vol. 16, No. 4	Speaking to YOUth: An Interview	Beaver, Marc	spiritual/pers. growth
Opus One 786	1986	Vol. 15, No. 4 (sic)	Speaking to YOUth: An Interview	Beaver, Marc	spiritual/pers. growth
Youth Musician 1066	1966	Vol. 1, No. 1	Steps to Sightsinging	Thompson, J. William	music fundamentals
Opus One 471	1971	Vol. 1, No. 3	Stop, Buy, and Listen	Raymer, Elwyn C.	Opus One recordings
Opus Two 471	1971	Vol. 1, No. 3	Stop, Buy, and Listen	Raymer, Elwyn C.	advertisement
Opus One 786	1986	Vol. 15, No. 4 (sic)	Straight Talk About Our Posture	Edwards, Randy	spiritual/pers. growth
Opus Two 786	1986	Vol. 16, No. 4	Straight Talk About Posture	Edwards, Randy	music fundamentals
Opus One 181	1981	Vol. 7, No. 2 (sic)	Strike Up the Band	Osofsky, Audrey	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	Summer Sounds of Music	Bobbitt, Paul	spiritual/pers. growth
Youth Musician 767	1967	Vol. 2, No. 3	Summertime . . . The Singing is Easy	Lambert, Phillip	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	Supplying Support	Staff	spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	Supplying Support		spiritual/pers. growth
Opus One 780	1980	Vol. 10, No. 4	Sweet Freedom's Song	Gibson, Jim	spiritual/pers. growth
Opus Two 780	1980	Vol. 10, No. 4	Sweet Freedom's Song	Gibson, Jim	spiritual/pers. growth
Opus One 782	1982	Vol. 11, No. 4 (sic)	Sweet Land of Liberty	Fulton, Dorothy R.	spiritual/pers. growth
Opus One 790	1990	Vol. 19, No. 4 (sic)	Take a Stand for Jesus	Huff, R. G.	spiritual/pers. growth
Opus Two 790	1990	Vol. 19, No. 4	Take a Stand For Jesus	Huff, R. G.	spiritual/pers. growth

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Opus One 476	1976	Vol. 6, No. 3	Take an Instrument to Camp	McCoy, Wesley L.	spiritual/pers. growth
Opus Two 776	1976	Vol. 6, No. 4	Take an Instrument to Camp	McCoy, Wesley L.	spiritual/pers. growth
Opus One 182	1982	Vol. 11, No. 2 (sic)	Take Care of Yourself	Yarborough, Larry	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	Take Pride in America	Gibson, James C.	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	Take Pride in America	Gibson, James C.	spiritual/pers. growth
Opus Two 1079	1979	Vol. 10, No. 1	Talent Contest	Wiggins, Charlene Johnson	spiritual/pers. growth
Opus One 478	1978	Vol. 8, No. 3	Talent Out of Tune	Miller, Sharon B.	spiritual/pers. growth
Opus Two 1073	1973	Vol. 4, No. 1	Talent Out of Tune	Miller, Sharon B.	spiritual/pers. growth
Opus One 190	1990	Vol. 19, No. 2 (sic)	Ten Ways to make Your Choir Director Better	Beaver, Marc	spiritual/pers. growth
Opus Two 190	1990	Vol. 19, No. 2	Ten Ways To Make Your Choir Director Better	Beaver, Marc	spiritual/pers. growth
Opus One 1076	1976	Vol. 7, No. 1	Thanksgiving is a Word	Billingsley, Derrell L.	spiritual/pers. growth
Opus Two 1076	1976	Vol. 7, No. 1	Thanksgiving is a Word	Billingsley, Derrell L.	spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	That Certain Feeling	Byrd, Melanie	spiritual/pers. growth
Youth Musician 169	1969	Vol. 4, No. 1	That Other Critic	Crocker, Charles	spiritual/pers. growth
Opus One 171	1971	Vol. 1, No. 2	The "Ah's" Have It	Baker, George	vocal technique
Opus One 471	1971	Vol. 1, No. 3	The "Ah's" Have It	Baker, George	vocal technique
Opus Two 171	1971	Vol. 1, No. 2	The "Ah's" Have It	Andress, Will K.	vocal technique
Opus Two 471	1971	Vol. 1, No. 3	The "Ah's" Have It	Andress, Will K.	vocal technique
Youth Musician 168	1968	Vol. 3, No. 1	The Agony & Ecstasy of A Cappella Singing	Robertson, Festus G.	music fundamentals
Opus Two 1075	1975	Vol. 6, No. 1	The Amazing Recorder Act	Newcomer Jr., Jesse	spiritual/pers. growth
Opus Two 784	1984	Vol. 14, No. 4	The Awakening of Nod	Stringer, Kaye	spiritual/pers. growth
Opus Two 185	1985	Vol. 15, No. 2	The Best Part	Miller, Gaylier	spiritual/pers. growth
Opus One 1073	1973	Vol. 4, No. 1	The Brand of the Circle ©	Konig, Linda	copyright law

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Opus Two 1073	1973	Vol. 4, No. 1	The Brand of the Circle ©	Konig, Linda	spiritual/pers. growth
Opus Two 782	1982	Vol. 12, No. 4	The Brand of the Circle ©	Konig, Linda	spiritual/pers. growth
Opus Two 778	1978	Vol. 8, No. 4	The Care and Maintenance of Your Records	Spahl, Malcolm	musical tips
Opus One 178	1978	Vol. 8, No. 2	The Choir- A Word Game	McGuire, Mrs. M. B.	music game
Opus One 771	1971	Vol. 1, No. 4	The Church Music Monthly Project Wall Chart		spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	The Church, a Place of Ministry	Clemmons, William	spiritual/pers. growth
Opus One 483	1983	Vol. 12, No. 3 (sic)	The Church: Helping Heal the Hurt of the World	Jenkins, Carolyn Aultman	choral reading
Youth Musician 169	1969	Vol. 4, No. 1	The Citizens	Burroughs, Bob	spiritual/pers. growth
Opus Two 1073	1973	Vol. 4, No. 1	The Coming of the Christ	Ayers, Jacob	spiritual/pers. growth
Opus One 183	1983	Vol. 12, No. 2 (sic)	The Concert	Geno, Suzy	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	The Craft of the Organ Builder	Holloway, Trevor	music history
Opus One 783	1983	Vol. 12, No. 4 (sic)	The Daily Walk	Brandon, Ann	puzzle
Youth Musician 770	1970	Vol. 5, No. 3	The Dilemma	Clark, James L.	spiritual/pers. growth
Opus One 172	1972	Vol. 2, No. 2	The Easter Message and You		spiritual/pers. growth
Opus Two 489	1989	Vol. 18, No. 3	The First Baptist Composer in America	Deweese, Charles	composer profile
Youth Musician 469	1969	Vol. 4, No. 2	The First Was the Most		advertisement
Opus Two 1078	1978	Vol. 9, No. 1	The Folk Singer	Kitsen, Mary Louise	spiritual/pers. growth
Youth Musician 170	1970	Vol. 5, No. 1	The Frosting on the Cake	Weber, Thomasina	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	The Game of Life	Henderson, Kim	spiritual/pers. growth
Opus Two 789	1989	Vol. 18, No. 4	The Game of Life	Henderson, Kim	spiritual/pers. growth
Opus Two 1085	1985	Vol. 16, No. 1	The Goat Woman	Wright, Twyla	spiritual/pers. growth
Youth Musician 769	1969	Vol. 4, No. 3	The Good Old Hymns	Woodward, James D.	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 778	1978	Vol. 8, No. 4	The Great Isaac Watts	Newton, Bonnie	composer profile
Opus Two 773	1973	Vol. 3, No. 4	The Great Isaac Watts-Father of English Hymnody	Newton, Bonnie	music history
Opus One 1073	1973	Vol. 4, No. 1	The Great Marching Hymn	Edwards, Vincent	advertisement
Youth Musician 467	1967	Vol. 2, No. 2	The Greatest Composer	Anthony, Jane D.	poem
Opus Two 475	1975	Vol. 5, No. 3	The Green-eyed Monster	Myers, Carlton L.	spiritual/pers. growth
Opus Two 488	1988	Vol. 17, No. 3	The Hopes and Fears	Pounds, Bayne	spiritual/pers. growth
Youth Musician 170	1970	Vol. 5, No. 1	The Importance of Music	Garrison, Rhonda	spiritual/pers. growth
Opus One 173	1973	Vol. 3, No. 2	The In's and Out's of the Lines and Spaces	McClanahan, Albert B.	music fund.
Opus One 479	1979	Vol. 9, No. 3	The In's and Out's of the Lines and Spaces	McClanahan, Albert B.	music fundamentals
Opus Two 473	1973	Vol. 3, No. 3	The In's and Out's of the Lines and Spaces	McClanahan, Albert B.	music fund.
Youth Musician 167	1967	Vol. 2, No. 1	The Insiders	Wittig, Susan	spiritual/pers. growth
Opus One 484	1984	Vol. 13, No. 3 (sic)	The Journey from Here to There	Young, Jerry	spiritual/pers. growth
Opus One 786	1986	Vol. 15, No. 4 (sic)	The Key Is Love	Cole, Freida S.	spiritual/pers. growth
Youth Musician 468	1968	Vol. 3, No. 2	The Lordship of Christ	Landgrave, Phillip	choral speech
Youth Musician 1067	1967	Vol. 2, No. 4	The Lure of the Madrigal	Horton, William L.	music history
Opus One 1071	1971	Vol. 2, No. 1	The Man and the Mission	Gibson, James C.	spiritual/pers. growth
Opus Two 1071	1971	Vol. 2, No. 1	The Man and the Mission	Hornbuckle, William R.	spiritual/pers. growth
Opus One 473	1973	Vol. 3, No. 3	The Master's Workman	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 473	1973	Vol. 3, No. 3	The Master's Workman	Gibson, James C.	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	The Ministry of Music	Ham, Richard	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	The Morning Life Was Given Back to Me	Thomas, Kathleen	poem

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 787	1987	Vol. 16, No. 4 (sic)	The Music in Mark	Allen, Nan	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	The Music Ministry	McCoy, Becky	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	The New Church Music Program Success Materials	Staff	advertisement
Opus One 774	1974	Vol. 4, No. 4	The New Church Music Program Success Materials for Youth and adults		advertisement
Opus One 174	1974	Vol. 4, No. 2	The Notes Speak	McClanahan, Albert B.	spiritual/pers. growth
Opus Two 174	1974	Vol. 4, No. 2	The Notes Speak	McClanahan, Albert B.	spiritual/pers. growth
Opus One 486	1986	Vol. 15, No. 3 (sic)	The Old Choir	York, Terry W.	spiritual/pers. growth
Opus Two 486	1986	Vol. 16, No. 3	The Old Choir	York, Terry W.	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	The Old Horn	Bailey, N.	spiritual/pers. growth
Opus Two 473	1973	Vol. 3, No. 3	The Over-the-Hill Gang Rides Again	Konig, Linda	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	The Perfect Date	Hayes, Rebecca	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	The Perfect Summer Job?	Summers, Mary Lois	spiritual/pers. growth
Opus Two 486	1986	Vol. 16, No. 3	The Power of the Cross	Burns, John	spiritual/pers. growth
Opus One 176	1976	Vol. 6, No. 2	The Preacher and the Children	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 780	1980	Vol. 10, No. 4	The Precious Gift	Tucker, Karen M.	spiritual/pers. growth
Opus Two 473	1973	Vol. 3, No. 3	The Ridgecrest Youth Music Workshop		advertisement
Opus One 473	1973	Vol. 3, No. 3	The Right Time?	Warder, Velma G.	spiritual/pers. growth
Opus One 174	1974	Vol. 4, No. 2	The Salt, the Light, the Leaven	Gibson, James C.	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	The Same Tune	Pettigrew, Helen	music game
Opus One 1085	1985	Vol. 15, No. 1 (sic)	The Servant Songs	Brandon, Ann	word find

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 775	1975	Vol. 5, No. 4	The Silence Bugs Me	Cannady, Bill	spiritual/pers. growth
Opus One 1085	1985	Vol. 15, No. 1 (sic)	The Simplest Gift	Allen, Nan	drama
Opus One 1086	1986	Vol. 16, No. 1 (sic)	The Sin Question	Brandon, Ann	spiritual/pers. growth
Opus One 779	1979	Vol. 9, No. 4	The Singing Dream	Black, Ella	spiritual/pers. growth
Opus Two 474	1974	Vol. 4, No. 3	The Singing Dream	Black, Ella	spiritual/pers. growth
Opus One 171	1971	Vol. 1, No. 2	The Son Is Up- Sing!	Gibson, James C.	spiritual/pers. growth
Opus Two 171	1971	Vol. 1, No. 2	The Son is Up- Sing!	Collier, C. Allen	spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	The Soul of Control	Baker, George	vocal technique
Opus Two 771	1971	Vol. 1, No. 4	The Soul of Control	Andress, Will K.	music fund.
Opus Two 1080	1980	Vol. 11, No. 1	The Sound of the King's Music	McNeil, David	spiritual/pers. growth
Youth Musician 1066	1966	Vol. 1, No. 1	The Speech Choir	Landgrave, Phillip	speech chorus
Opus One 776	1976	Vol. 6, No. 4	The Star-Spangled Banner	Green, Joseph F.	spiritual/pers. growth
Opus Two 776	1976	Vol. 6, No. 4	The Star-Spangled Banner	Green, Joseph F.	spiritual/pers. growth
Opus Two 487	1987	Vol. 17, No. 3 (sic)	The Stranger	Hyde, Bill	spiritual/pers. growth
Youth Musician 767	1967	Vol. 2, No. 3	The Teen-age Myth	Daniel, Joseph C.	spiritual/pers. growth
Youth Musician 170	1970	Vol. 5, No. 1	The Third is Coming	Robertson, Jr., Festus G. Jr.	advertisement
Opus Two 174	1974	Vol. 4, No. 2	The Threads That Bind Mankind	Clancy, Raymond L.	poem
Opus Two 175	1975	Vol. 5, No. 2	The Tie That Binds	Edwards, Vincent	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	The Truth of Easter	Ward, Marjory G.	spiritual/pers. growth
Youth Musician 168	1968	Vol. 3, No. 1	The Tune is New . . . the Story Old	Raymer, Elwyn C.	spiritual/pers. growth
Youth Musician 468	1968	Vol. 3, No. 2	The Tuneclippers	Harvison, Joan	musicians profile
Opus One 471	1971	Vol. 1, No. 3	The Unchained Melody	Baker, George	music fund.
Opus Two 471	1971	Vol. 1, No. 3	The Unchained Melody	Andress, Will K.	music fund.
Opus Two 1084	1984	Vol. 15, No. 1	The Verdict Is	Mills, Kenneth D.	drama

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 171	1971	Vol. 1, No. 2	The Vocal Instrument- Learn to Use It	Baker, George	vocal technique
Opus Two 171	1971	Vol. 1, No. 2	The Vocal Instrument- Learn to use It	Andress, Will K.	vocal tech.
Opus Two 1070	1970	Vol. 1, No. 1	The Vocal Instrument- What is It's Potential	Andress, Will K.	vocal tech.
Opus One 1070	1970	Vol. 1, No. 1	The Vocal Instrument- What is It's Potential?	Baker, George	vocal technique
Opus Two 1070	1970	Vol. 1, No. 1	The Vocal Instrument- What Is It?	Andress, Will K.	vocal tech.
Opus One 1070	1970	Vol. 1, No. 1	The Vocal Instrument-What is It?	Baker, George	vocal technique
Opus Two 779	1979	Vol. 9, No. 4	The Voice in the Choir	Kitsen, Mary Louise	spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	The Well - tempered Vocal Cord	Baker, George	vocal technique
Opus Two 771	1971	Vol. 1, No. 4	The Well-Tempered Vocal Cord	Andress, Will K.	vocal technique
Opus Two 186	1986	Vol. 16, No. 2	The Wonder of God in Creation	Burns, John	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	The Youth Arts Festival		advertisement
Opus One 174	1974	Vol. 4, No. 2	Their Dreams Came True	Seiler, Grace E.	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	Their Songs Saved Their School	Folprecht, William	spiritual/pers. growth
Opus One 1075	1975	Vol. 6, No. 1	They Almost Never Choose Us!	Newcomer Jr., Jesse	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	They Sang Their Thanks	Yarbrough, LeRoy	spiritual/pers. growth
Opus Two 1084	1984	Vol. 15, No. 1	They Threw Rocks at Eddie Anders	Larson, Muriel	spiritual/pers. growth
Opus Two 471	1971	Vol. 1, No. 3	Think It Over	Bell, A. Donald	spiritual/pers. growth
Opus One 1074	1974	Vol. 5, No. 1	This Christmas Carol Began in a Hayfield	Aldredge, James	music history
Opus One 780	1980	Vol. 10, No. 4	This I Know	Kumi, Hayashi	poem

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Opus One 483	1983	Vol. 12, No. 3 (sic)	Those Boring Scales	Winter, Arthur B.	spiritual/pers. growth
Opus One 482	1982	Vol. 11, No. 3 (sic)	Three's a Crowd!	Terry, Tina	cartoon
Opus Two 774	1974	Vol. 4, No. 4	Thy Footsteps We Follow	Watkins, Morris W.	spiritual/pers. growth
Youth Musician 469	1969	Vol. 4, No. 2	Thy Kingdom Waits	Farmer, Franklin	choral speech
Opus One 474	1974	Vol. 4, No. 3	Time To Pray	Thomas, Kathleen	poem
Opus One 1072	1972	Vol. 3, No. 1	To God We Lift Our Voices	Ferrington, Robert Mrs.	vocal technique
Opus Two 1072	1972	Vol. 3, No. 1	To God We Lift Our Voices	Allen, David	vocal technique
Opus One 772	1972	Vol. 2, No. 3	To Mold a Musical Mind	Robinson, William N.	spiritual/pers. growth
Opus One 179	1979	Vol. 9, No. 2	To Mold a Musical Mind	Hornbuckle, William	music analysis
Opus Two 772	1972	Vol. 2, No. 4	To Mold a Musical Mind	Hornbuckle, William R.	music fund.
Opus One 486	1986	Vol. 15, No. 3 (sic)	To the Glory of God Alone	Hayes, Rebecca Saunders	music history
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Today's "Happening" Youth Choir Member (Poster)	Jones, Doug	poster
Opus Two 1089	1989	Vol. 19, No. 1	Today's "Happening" Youth Choir Member (poster)		
Opus One 183	1983	Vol. 12, No. 2 (sic)	Training Brings Results (a puzzle)	Kourt, Pat	musical game
Youth Musician 769	1969	Vol. 4, No. 3	Treasures in Music	Weaver, Linda Kathleen	poem
Opus Two 773	1973	Vol. 3, No. 4	Try Me	Gibson, James	spiritual/pers. growth
Opus Two 1077	1977	Vol. 8, No. 1	Try This On Your Balalaika	Belsheim, George N.	music quiz
Opus Two 1075	1975	Vol. 6, No. 1	Turnabout	Winter, Arthur B.	spiritual/pers. growth
Youth Musician 470	1970	Vol. 5, No. 2	Ukulele and You	Kirby, Charles	music fundamentals
Opus One 1078	1978	Vol. 9, No. 1	Ukulele and You	Kirby, Charles	music fundamentals
Opus Two 1078	1978	Vol. 9, No. 1	Ukulele and You	Kirby, Charles	instrumental lesson
Youth Musician 469	1969	Vol. 4, No. 2	Understanding the Clef Signs	Hooper, William L.	music fundamentals

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Opus One 1079	1979	Vol. 10, No. 1	Understudy	Martin, Joan	spiritual/pers. growth
Opus Two 1079	1979	Vol. 10, No. 1	Understudy	Martin, Joan	spiritual/pers. growth
Opus One 774	1974	Vol. 4, No. 4	United We Stand, Divided We Grow	Gibson, James C.	spiritual/pers. growth
Opus One 480	1980	Vol. 10, No. 3	United We Stand, Divided We Grow	Gibson, James C.	spiritual/pers. growth
Opus Two 774	1974	Vol. 4, No. 4	United We Stand, Divided We Grow	Gibson, James C.	spiritual/pers. growth
Opus Two 480	1980	Vol. 10, No. 3	United We Stand: Divided We Grow	Gibson, James C.	spiritual/pers. growth
Opus Two 1073	1973	Vol. 4, No. 1	Unto Me a Savior Is Born	McClanahan, Albert B.	spiritual/pers. growth
Opus One 772	1972	Vol. 2, No. 4	Unto the Least of These	Edwards, J. Malcolm	spiritual/pers. growth
Opus Two 772	1972	Vol. 2, No. 4	Unto the Least of These	Hornbuckle, William R.	spiritual/pers. growth
Opus Two 171	1971	Vol. 1, No. 2	Using the New Church Study Course		advertisement
Opus Two 175	1975	Vol. 5, No. 2	Victory	Sanders Jr., Robert L.	poem
Opus One 1080	1980	Vol. 11, No. 1	Want a Tub Bass?	Holt Jr., John H.	instrument making
Opus Two 782	1982	Vol. 12, No. 4	Wanted: One Trombone	Iijima, Stephen	spiritual/pers. growth
Opus One 788	1988	Vol. 17, No. 4 (sic)	War or Peace?	Dunn, DeRema	spiritual/pers. growth
Opus One 771	1971	Vol. 1, No. 4	Watch That First Step!	Johnson Jr., Daniel B.	vocal technique
Opus One 172	1972	Vol. 2, No. 2	We Care Enough	Robinson, William N.	spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	We Care Enough	Hornbuckle, William R.	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	We Don't Let the Virus Tire Us	Meeks, Dick	poem
Opus Two 1081	1981	Vol. 12, No. 1	We Praise You, Our Lord	Holley, Deborah	poem

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Youth Musician 768	1968	Vol. 3, No. 3	We Try Harder, Too!		advertisement
Opus One 173	1973	Vol. 3, No. 2	We Would Worship Thee	Robinson, William N.	spiritual/pers. growth
Opus Two 173	1973	Vol. 3, No. 2	We Would Worship Thee	McClanahan, Albert B.	spiritual/pers. growth
Opus One 1070	1970	Vol. 1, No. 1	Welcome to a New Day		advertisement
Opus Two 1070	1970	Vol. 1, No. 1	Welcome to a New Day		intro.'s
Opus One 476	1976	Vol. 6, No. 3	Were You There	Green, Joseph F.	spiritual/pers. growth
Youth Musician 1069	1969	Vol. 4, No. 4	What Do You See?	Hooper, William L.	music fundamentals
Opus One 487	1987	Vol. 16, No. 3 (sic)	What Friends are For	Young, Jerry	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	What Have I Got to Share?	Young, Jerry	spiritual/pers. growth
Opus One 1072	1972	Vol. 3, No. 1	What Is a Music Apprentice?	Robinson, William N.	spiritual/pers. growth
Opus Two 1072	1972	Vol. 3, No. 1	What is a Music Apprentice?	McClanahan, Albert B	spiritual/pers. growth
Opus Two 773	1973	Vol. 3, No. 4	What It Is	Gilbert, El	poem
Opus Two 771	1971	Vol. 1, No. 4	What Makes a Good Youth Choir?	Johnson Jr., Daniel B.	spiritual/pers. growth
Opus Two 1079	1979	Vol. 10, No. 1	What Makes a Good Youth Choir?	Johnson Jr., Daniel B.	spiritual/pers. growth
Youth Musician 469	1969	Vol. 4, No. 2	What Must I Do?	Forbis, Wesley L.	spiritual/pers. growth
Opus One 489	1989	Vol. 18, No. 3 (sic)	What Psalm 100: 1-2 Says About Music	McCall, Evalya	spiritual/pers. growth
Opus One 1081	1981	Vol. 11, No. 1 (sic)	What We Baptists Believe	Hayes, Rebecca S.	puzzle
Youth Musician 170	1970	Vol. 5, No. 1	What's Happening?		advertisement
Opus Two 186	1986	Vol. 16, No. 2	What's Mine is Mine	Jones, Dorothy	spiritual/pers. growth
Youth Musician 1069	1969	Vol. 4, No. 4	What's up, Bach?	Easterling, R. B. Jr.	music
Opus Two 772	1972	Vol. 2, No. 4	Whate're My God Ordains is Right	Thomas, Kathleen	spiritual/pers. growth
Opus One 784	1984	Vol. 13, No. 4 (sic)	When Hope Dies	Wright, Twyla	spiritual/pers. growth
Opus Two 1072	1972	Vol. 3, No. 1	When You Believe	Emme, Patricia	poem

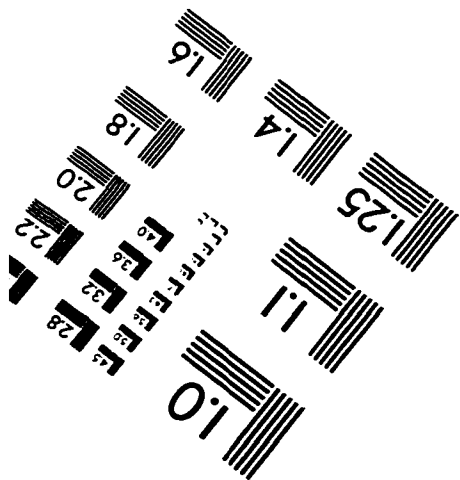
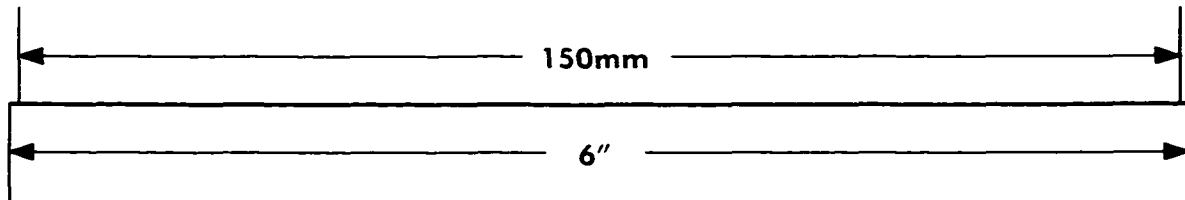
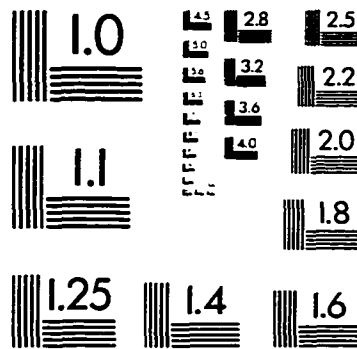
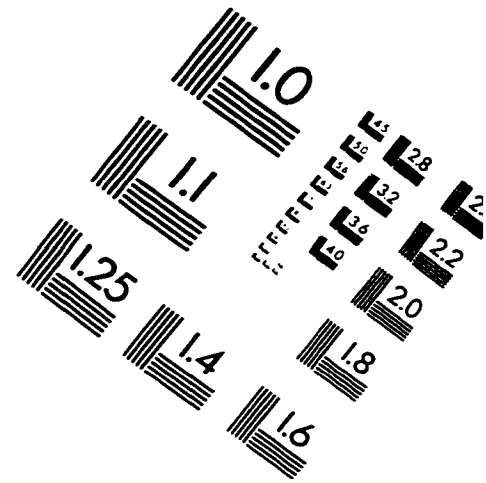
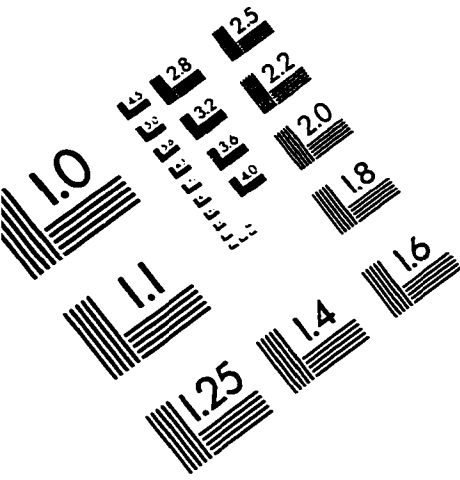
Publication	Year	Volume, Number	Article Title	Author	Category
Youth Musician 1066	1966	Vol. 1, No. 1	When You Don't Know Which Way to Go	Bryant, Anita	spiritual/pers. growth
Opus Two 488	1988	Vol. 17, No. 3	When You're Feeling Down		bible study
Opus One 172	1972	Vol. 2, No. 2	Where Are the People?	Robinson, William N.	spiritual/pers. growth
Opus Two 172	1972	Vol. 2, No. 2	Where Are the People?	Watkins, Morris W.	spiritual/pers. growth
Youth Musician 169	1969	Vol. 4, No. 1	While They Last: Recording Holes		advertisement
Opus Two 1086	1986	Vol. 16, No. 1 (sic)	Who Was B. B. McKinney?	Music, David	spiritual/pers. growth
Opus One 1086	1986	Vol. 16, No. 1 (sic)	Who Was B.B. McKinney?	Music, David	composer profile
Opus One 486	1986	Vol. 15, No. 3 (sic)	Who Will It Be, Him or Me?	Young, Jerry	spiritual/pers. growth
Opus One 177	1977	Vol. 7, No. 2	Who?	Billingsley, Derrell L.	spiritual/pers. growth
Opus Two 177	1977	Vol. 7, No. 2	Who?	Billingsley, Derrell L.	spiritual/pers. growth
Youth Musician 170	1970	Vol. 5, No. 1	Why Are Your Crying?	Armstrong, Gerald P.	spiritual/pers. growth
Youth Musician 767	1967	Vol. 2, No. 3	Why Didn't I Think of That		ideas
Youth Musician 468	1968	Vol. 3, No. 2	Why Didn't I Think of That?		ideas
Opus One 187	1987	Vol. 16, No. 2 (sic)	Why Do I Have to Do That?	Young, Jerry	spiritual/pers. growth
Opus Two 785	1985	Vol. 15, No. 4	Why I Praise the Lord	O'Neil, Joy	spiritual/pers. growth
Opus One 779	1979	Vol. 9, No. 4	Why I Turned Down Hollywood	Bernard, Jerry Wayne	spiritual/pers. growth
Youth Musician 468	1968	Vol. 3, No. 2	Why Not???	Raymer, Elwyn C.	advertisement
Opus One 1074	1974	Vol. 5, No. 1	Why Play an Instrument?	Armstrong, Gerald P.	spiritual/pers. growth
Youth Musician 467	1967	Vol. 2, No. 2	Why Voice Classification	Rieder, Kathryn S.	vocal technique
Opus Two 786	1986	Vol. 16, No. 4	Winner at Last!	Wright, Twyla	spiritual/pers. growth
Opus One 185	1985	Vol. 14, No. 2 (sic)	Winners Don't Quit!	Hayes, Rebecca Saunders	spiritual/pers. growth
Opus Two 785	1985	Vol. 15, No. 4	Winning Words	House, Polly	word find
Opus One 1071	1971	Vol. 2, No. 1	With the Spirit and the Understanding	Robinson, William N.	spiritual/pers. growth

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Opus Two 1071	1971	Vol. 2, No. 1	With the Spirit and the Understanding	Andress, Will K.	spiritual/pers. growth
Opus One 188	1988	Vol. 17, No. 2 (sic)	Word Cinquains	Rucks, Kimberly S.	poem
Opus Two 188	1988	Vol. 17, No. 2	Word Cinquains	Rucks, Kimberly S.	poem
Opus Two 784	1984	Vol. 14, No. 4	Words About God: I Will Serve Him	Stricklan, Laurie	spiritual/pers. growth
Youth Musician 1068	1968	Vol. 3, No. 4	Words and Music	Hooper, William L.	music fundamentals
Opus One 174	1974	Vol. 4, No. 2	Working In and Through Us	McClanahan, Albert B.	spiritual/pers. growth
Opus One 1081	1981	Vol. 11, No. 1 (sic)	Would You Like a Career in the Music Business?	Mulloy, Robert E.	spiritual/pers. growth
Opus Two 1081	1981	Vol. 12, No. 1	Would You Like a Career in the Music Business?	Mulloy, Robert E	spiritual/pers. growth
Opus One 780	1980	Vol. 10, No. 4	Wow! What Vibrato!	Howell, David	musical cartoon
Opus Two 774	1974	Vol. 4, No. 4	Writers of Church Music	Pettigrew, Helen	word find
Youth Musician 768	1968	Vol. 3, No. 3	Ye Have Not Chosen Me	Sanderson, Rennie	spiritual/pers. growth
Opus One 490	1990	Vol. 19, No. 3 (sic)	You Call the Shots	Stuckey, Jay	spiritual/pers. growth
Opus Two 490	1990	Vol. 19, No. 3	You Call the Shots	Stuckey, Jay	spiritual/pers. growth
Opus Two 1080	1980	Vol. 11, No. 1	You Can Depend On . . .	Gibson, Jim	spiritual/pers. growth
Opus One 1080	1980	Vol. 11, No. 1	You Can Depend On . . .	Gibson, Jim	spiritual/pers. growth
Opus One 1084	1984	Vol. 14, No. 1 (sic)	You Can Read Music	Edwards, Randy	
Opus One 485	1985	Vol. 14, No. 3 (sic)	You Can Read Music	Edwards, Randy	spiritual/pers. growth
Opus Two 1084	1984	Vol. 15, No. 1	You Can Read Music	Edwards, Randy	spiritual/pers. growth
Opus Two 485	1985	Vol. 15, No. 3	You Can Read Music	Edwards, Randy	reading rhythms
Opus Two 486	1986	Vol. 16, No. 3	You Can Read Music	Edwards, Randy	music fundamentals
Opus One 785	1985	Vol. 14, No. 4 (sic)	You Can Read Music, Concentration	Edwards, Randy	spiritual/pers. growth
Opus One 186	1986	Vol. 15, No. 2 (sic)	You Can Read Music, Crescendo and Decrescendo	Edwards, Randy	music fundamentals

Publication	Year	Volume, Number	Article Title	Author	Category
Opus One 1085	1985	Vol. 15, No. 1 (sic)	You Can Read Music, Dynamics and Color	Edwards, Randy	music fundamentals
Opus One 486	1986	Vol. 15, No. 3 (sic)	You Can Read Music, Interpretation	Edwards, Randy	spiritual/pers. growth
Opus Two 785	1985	Vol. 15, No. 4	You Can Read Music/ Concentration	Edwards, Randy	spiritual/pers. growth
Opus Two 186	1986	Vol. 16, No. 2	You Can Read Music: Crescendo & Decrescendo	Edwards, Randy	music fundamentals
Opus Two 1085	1985	Vol. 16, No. 1	You Can Read Music: Dynamics & Color	Edwards, Randy	music fundamentals
Opus One 479	1979	Vol. 9, No. 3	You Can Share, Too!	Hasty, Christy Abingdon	spiritual/pers. growth
Youth Musician 167	1967	Vol. 2, No. 1	Your Hymnal . . . Stranger or Companion?	Leach, Bill F	spiritual/pers. growth
Opus One 487	1987	Vol. 16, No. 3 (sic)	Your Music Is a Ministry to Others	Edwards, Randy	spiritual/pers. growth
Opus Two 487	1987	Vol. 17, No. 3 (sic)	Your Music is a Ministry to Others	Edwards, Randy	spiritual/pers. growth
Opus One 1072	1972	Vol. 3, No. 1	Yours Truly, Opus One	Johnson Jr., Daniel B.	advertisement
Opus Two 1076	1976	Vol. 7, No. 1	Youth + Equipment= Potential	Newcomer Jr., Jesse P.	spiritual/pers. growth
Opus One 773	1973	Vol. 3, No. 4	Youth Arts Festival '73		advertisement
Opus One 788	1988	Vol. 17, No. 4 (sic)	Youth Choir Director	Hayes, Rebecca	spiritual/pers. growth
Youth Musician 768	1968	Vol. 3, No. 3	Youth Choir Member Coloring Book	Burroughs, Bob	cartoon
Youth Musician 1069	1969	Vol. 4, No. 4	Youth Choir Tour Turns to "Evangelism in Action"	Darnell, Neil D.	missions
Opus One 486	1986	Vol. 15, No. 3 (sic)	Youth Choir Tour: A Summer Celebration	Allen, Nan	spiritual/pers. growth
Opus One 789	1989	Vol. 18, No. 4 (sic)	Youth Choir: A Testimony	Angus, Eugene	spiritual/pers. growth
Opus Two 780	1980	Vol. 10, No. 4	Youth Choirs Are Too Much	Myers, Carlton	spiritual/pers. growth

Publication	Year	Volume, Number	Article Title	Author	Category
Opus Two 483	1983	Vol. 13, No. 3	Youth Ministering to the Aged	Hollemann, Allison & Todd Helm	spiritual/pers. growth
Youth Musician 768	1968	Vol. 3, No. 3	Youth Night at the Southern Baptist Convention	Bobbitt, Paul	advertisement
Opus Two 1089	1989	Vol. 19, No. 1	Youth on the Go!	Mikell, Joel	choir tour ad
Opus One 1089	1989	Vol. 19, No. 1 (sic)	Youth on the Go! (Photo Essay)	Mikell, Joel	advertisement
Opus One 1073	1973	Vol. 4, No. 1	Youth Winter Arts Festival		advertisement
Opus Two 1073	1973	Vol. 4, No. 1	Youth Winter Arts Festival		advertisement
Opus One 1085	1985	Vol. 15, No. 1 (sic)	Youth-Led Revivals	Staff	advertisement
Opus Two 1085	1985	Vol. 16, No. 1	Youth-Led Revivals		advertisement

IMAGE EVALUATION TEST TARGET (QA-3)



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