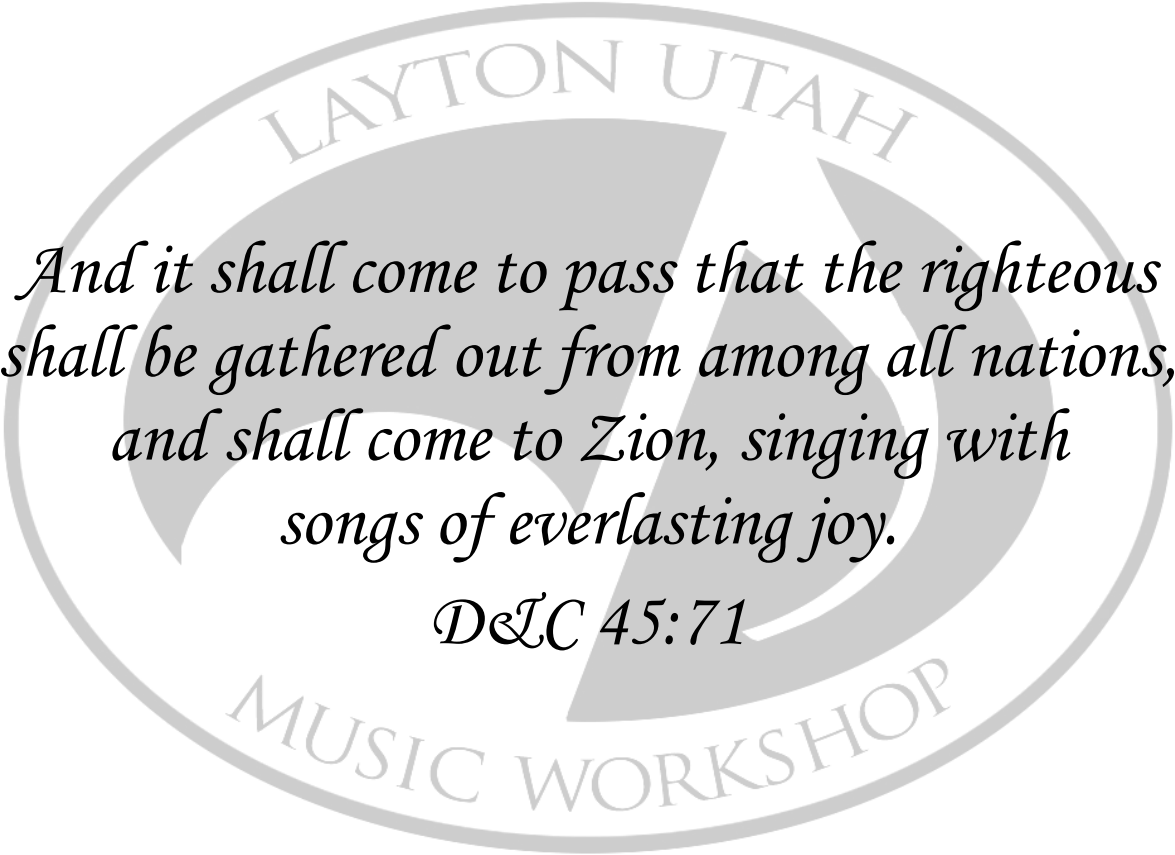


# *Layton Utah Music Workshop*



*And it shall come to pass that the righteous  
shall be gathered out from among all nations,  
and shall come to Zion, singing with  
songs of everlasting joy.*

*D&C 45:71*

Layton Utah North Stake Center  
September 9, 2006

# *Layton Utah Music Workshop 2006 Class Schedule*

Classes will be 50 minutes except as noted	<i>Classes subject to change</i>					
	<b>Stake Center</b>					
	Chapel	Relief Society Room	Primary Rm	Multi-Purpose Room	High Council Room	Rm 23-25
9:00 A.M. to 9:30 A.M.	<b>Opening Session</b> Keynote Speaker: W. Herbert Klopfer					
9:40 A.M. to 10:30 A.M.	<b>Handbook Policies And Procedures</b> W. Herbert Klopfer	<b>Basic Choral Methods: Going Beyond The Notes</b> Steven R. Hendricks	<b>Basic Conducting For Teens</b> Lindsey Snarr	<b>Intermediate Choral Conducting</b> Merrilee Webb	<b>Using The Church Music Website</b> Larry Yurth	<b>Beginning Vocal Class</b> Michele Steggell
10:40 A.M. to 11:30 A.M.	<b>Appropriate Music In Sacrament Meeting</b> W. Herbert Klopfer	<b>Beginning Voice For Teens</b> Lindsay Hickman	<b>Beginning Vocal Class</b> Martha Gutierrez	<b>Choir Rehearsal Techniques</b> Merrilee Webb	<b>Stake And Ward Music Chairmen Roundtable</b> Michele Steggell	<b>From Homes of Saints Glad Songs Arise: FHE Music</b> Annette Dickman
11:40 A.M. to 12:30 P.M.	<b>Beginning Organ for Teens</b> Kurt Olsen	<b>Beginning Voice For Adults</b> Lindsay Hickman	<b>Basic Conducting Techniques</b> Lindsey Snarr	<b>Teen Music For Life</b> Steven R. Hendricks	<b>Using The Church Music Website (repeat)</b> Larry Yurth	<b>Getting The Most Out Of Your Choir Rehearsals</b> Randy Kartchner
12:40 P.M. to 1:30 P.M.	<b>Intermediate Organ 12:40 - 2:05 PM NOTE THE EXTENDED TIME</b>  Liz Whatcott	<b>Accomplishing The Lord's Work Through Music</b> W. Herbert Klopfer	<b>Basic Conducting For Teens (repeat)</b> Lindsey Snarr	<b>Working With Youth Choirs</b> Merrilee Webb	<b>Church Keyboard Experience</b> Janet Grant	<b>From Homes of Saints Glad Songs Arise (repeat)</b> Annette Dickman
1:40 P.M. to 2:30 P.M.		<b>Hymns Teach Gospel Doctrine</b> W. Herbert Klopfer	<b>Feeling The Spirit Through Instrumental Music</b> Jaron Packer	<b>Intermediate Vocal and Master Class</b> Martha Gutierrez	<b>Church Keyboard Teacher</b> Janet Grant	<b>Ideas For Specialty Choirs</b> Chris Harmon
2:40 P.M. TO 3:30 P.M.		<b>Questions And Answers</b> W. Herbert Klopfer	<b>Feeling The Spirit Through Instrumental Music (repeat)</b> Jaron Packer	<b>Intermediate Vocal and Master Class (repeat)</b> Martha Gutierrez	<b>Changing Keys: As Simple As 1-2-3!</b> Kaye Starr Heninger	<b>How Singing The Hymns Properly Can Inspire A Congregation</b> Merrilee Webb
3:45 P.M. to 5:00 P.M.	Fireside various					

# *Layton Utah Music Workshop 2006 Class Schedule*

Cultural Hall	Classes will be 50 minutes except as noted	<i>Classes subject of change</i>				
		<b>Heather Glen Building</b>				
		Chapel	Relief Society Room	Primary Rm	Multi-Purpose Room	Cultural Hall
	9:00 A.M. to 9:30 A.M.					
	9:40 A.M. to 10:30 A.M.	<i>Beginning Organ</i> 9:40 - 11:20 AM <b>NOTE THE EXTENDED TIME</b>	<i>Help For The Relief Society Musician</i> Susie Kartchner	<i>Primary Songs Taught Joyfully</i> Linda Burton	<i>Stake Music Library 101</i> Rene Fisher	<i>2007 Primary Presentation Songs Part 1</i> Elizabeth Ricks
<i>Lunch A</i>	10:40 A.M. to 11:30 A.M.		Becky Pope	<i>Singing With The Spirit: YM/YW Choirs</i> Kathy Skidmore	<i>Primary Songs Taught Joyfully</i> Elizabeth Ricks	<i>Making Musical Memories</i> Janie Nebeker
<i>Lunch B</i>	11:40 A.M. to 12:30 P.M.	<i>Overcoming Fear of the Organ: A First Aid Kit</i> Diann Fryer	<i>Hymn Enhancements: No Experience Needed</i> Kathy Skidmore	<i>Songs Of The Heart - In Scripture and Hymns</i> Judy Bell	<i>Making Musical Memories (repeat)</i> Janie Nebeker	<i>Ward Music Chairmen Round Table</i> Kaye Starr Henger
<i>Lunch C</i>	12:40 P.M. to 1:30 P.M.	<i>Overcoming Fear of the Organ: A First Aid Kit (repeat)</i> Diann Fryer	<i>Quintessential Quartets And Singing To Serve</i> Dan and Debbie Painter	<i>Primary Songs Taught Joyfully (repeat)</i> Linda Burton	<i>Family Music Fun</i> Becky Pope	<i>2007 Primary Presentation Songs Part 1 (repeat)</i> Elizabeth Ricks
<i>Teen Choir Experience</i>  Kerry Henson	1:40 P.M. to 2:30 P.M.	<i>Overcoming Fear of the Organ: A First Aid Kit (repeat)</i> Diann Fryer	<i>The Ward Choir: "More Than Music"</i> Kathy Skidmore	<i>Primary Songs Taught Joyfully (repeat)</i> Elizabeth Ricks	<i>Accompanying Beyond The Basics</i> Susie Kartchner	<i>2007 Primary Presentation Songs Part 2 (repeat)</i> Linda Burton
<i>Teen Choir Experience (continuation)</i>  Kerry Henson	2:40 P.M. TO 3:30 P.M.	<i>Intermediate Organ Techniques</i> Kurt Olsen	<i>The Ward Choir Director: "If Ye Are Prepared Ye Shall Not Fear"</i> Kathy Skidmore	<i>Songs Of The Heart - In Scripture and Hymns (repeat)</i> Judy Bell	<i>Accompanying Beyond The Basics (repeat)</i> Susie Kartchner	<i>Family Music Fun (repeat)</i> Becky Pope
	3:45 P.M. to 5:00 P.M.					

# Announcements

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**Thank you.** This workshop is funded by the combined eleven Layton Stakes. We appreciate the support of each stake president in making this event possible. We also appreciate the support of the High Councilors over music in each stake.

**Using the syllabus.** Please take a moment to familiarize yourself with the syllabus. On page 6, you will find an index of the classes where they are grouped together by subject. Classes of interest can then be located in the Class Schedule on pp 2-3. If you need more information about a class or a presenter, please consult the Class Description section (pp.7-11 ) and the Presenter Profiles (pp.12-14). Handouts for each class can be surveyed by consulting the page numbers listed on the Index of Classes.

**Guidelines for presenters.** The guidelines from the Church General Music Committee indicate that using published material at the workshop is acceptable as long as no single publisher is highlighted, no affiliation with any publisher is mentioned, and no endorsement of any product is made.

**Evaluation form.** Included with the syllabus is an evaluation form. Please give us your comments. Names are optional, but we would appreciate knowing your stake. They can be returned to the Evaluation Forms boxes located near each entrance to the building.

**Safety.** In an effort to fill the many desires of those attending the workshop, we have included classes in two buildings—the Layton North Stake Center and the Heather Glen building. They are located almost directly across the street from each other. *Please be careful when crossing the street!*

**Disclaimer.** Although every effort has been made to produce a complete and accurate syllabus, some mistakes may have occurred. Information provided at the Layton Utah Music Workshop and presented in the Syllabus is intended for general guidance only and not as offi-

## Acknowledgements

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*So many people have helped to make this day a success. We wish to recognize them.*

### **Layton Utah Music Workshop Committee**

President Cleve M. Dibble, Priesthood Advisor  
Layton South Stake President  
Renee Packer, Workshop Committee Chairman  
Reanna Rosenvall, Workshop Committee Co-Chairman  
Rolene Croft, Workshop Committee Secretary  
Judy Bell, Lunch Committee Chairman  
Kent Ellis, Physical Facilities Chairman  
Martha Gutierrez, Registration Chairman  
Randy Kartchner, Fireside Chairman  
Richard Maughan, Curriculum Chairman  
Merrilee Schwab, Computer Chairman  
Scott Tanner, Curriculum Co-Chairman

### **Curriculum Committee**

Chris Harmon, Layton East Stake Music Chairman  
Dan Painter, Layton Kays Creek Stake Music Chairman  
Debbie Painter, Layton Kays Creek Stake

### **Computer Committee**

Nancy George, Layton Utah Stake Music Chairman  
Reanna Rosenvall, Layton Northridge Stake Music Chairman

### **Luncheon Committee**

Linda Ford, Layton South Stake Music Chairman  
Jane Clarkson, Layton West Stake Music Chairman

### **Registration Committee**

Michele Steggell, Layton Valley View Stake Music Chairman  
Angela Olson, Layton Creekside Stake Music Chairman

### **Physical Facilities Committee**

Diann Ellis, Layton North Stake Music Chairman  
Cameron Almond, Layton Hills Stake Music Chairman  
Tamra Critchlow, Layton Hills Stake

### **Lunch Performers Committee**

Brad Shafer, Layton Holmes Creek Stake Music Chairman

### **Host Stake**

Layton Utah South Stake  
Cleve M. Dibble, Stake President  
Linda Ford, Stake Music Chairman  
Jill Voss, Workshop Choir Coordinator

### **Workshop Choir**

Steven R. Hendricks, Choir Director  
Annette Dickman, Accompanist

Thanks to all of the volunteers who worked behind the scenes both in helping with preparations for the Workshop and on the day of the Workshop—it could not have been done without you. Thanks also to the many Workshop Choir members who greatly enhanced the day's events!

***Special thanks to Shauna Gibby for the beautiful logo she created for the Layton Utah Music Workshop!***

# Schedule of Events

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## Opening Session

9:00—9:30

Chapel

Prelude.....Sister Brenda Mudgett  
Layton South Stake

Layton Utah Music Workshop Choir  
*If You Could Hie to Kolob*  
Brother Steven R. Hendricks, Choir Director  
Sister Annette Dickman, Choir Accompanist

Welcome.....President Cleve M. Dibble  
Layton South Stake President

Opening Hymn .....Hymn #227 *There Is Sunshine In My Soul*  
Sister Leslie Barrett, Music Director  
Layton South Stake  
Meadow Green Ward Music Chairman

Opening Prayer.....Brother Brent Wilhite  
Layton South Stake High Councilman

Introduction of Keynote Speaker.....President Cleve M. Dibble

Keynote Speaker.....Brother W. Herbert Klopfer  
Church General Music Committee Member

Special Musical Number .....Layton Utah Music Workshop Choir  
*Take Time To Be Holy*  
Arranged by Annette Dickman  
Jemay Whatcott, Flute

Announcements and Instructions .....Sister Renee Packer  
Layton Utah Music Workshop Chairman

## Workshop Classes

9:40—3:30

### Layton Utah Music Workshop Fireside

3:45—5:00

Jordan Bluth	Meredith Campbell	Sharon Hopkins	Randy Kartchner
Jenny Bangerter Larsen	Susie Kartchner	Joseph Paur	Celena Shafer

Closing Prayer.....Brother Dan Croft  
Layton South Stake  
37<sup>th</sup> Ward Music Chairman

# *Index of Classes*

<b>Category</b>	<b>Class Title (Class outline page)</b>	<b>Presenter</b>
Accompanying/ Piano (17)	Accompanying Beyond the Basics, Changing Keys: As Simple as 1-2-3! Church Keyboard Experience (18) Church Keyboard Teacher (19) Hymn Enhancements: No Experience Needed	Susie Kartchner Kaye Starr Heninger Janet Grant Janet Grant Kathy Skidmore
Administrative (21)	Accomplishing the Lord's Work through Music (22-23) Appropriate Music in Sacrament Meetings (24) Handbook Policies and Procedures (26) Hymns Teach Gospel Doctrine (28-29) Questions and Answers (30) Stake and Ward Music Chairmen Roundtable Stake Music Library 101 (32) Using the Church Music Web Site Ward Music Chairmen Roundtable	W. Herbert Klopfer W. Herbert Klopfer W. Herbert Klopfer W. Herbert Klopfer W. Herbert Klopfer Michele Steggell Rene Fisher Larry Yurth Kaye Starr Heninger
Choir/Conducting (35)	Basic Choral Methods: Going Beyond the Notes (38) Basic Conducting Techniques (40) Choir Rehearsal Techniques Getting the Most Out of Your Choir Rehearsals Help for the Relief Society Musician How Singing the Hymns Properly Can Inspire a Congregation Ideas for Specialty Choirs (36) Intermediate Choral Conducting Singing with the Spirit: YM/YW Choirs The Ward Choir: "More than Music" (42) The Ward Choir Director: "If Ye Are Prepared, Ye Shall Not Fear" Working with Youth Choirs	Steven R. Hendricks Lindsey Snarr Merrilee Webb Randy Kartchner Susie Kartchner Merrilee Webb Chris Harmon Merrilee Webb Kathy Skidmore Kathy Skidmore Kathy Skidmore Merrilee Webb
Family (43)	Family Music Fun From Homes of Saints Glad Songs Arise: Music as a FHE Tool (44) Making Musical Memories	Becky Pope Annette Dickman Janie Marie Nebeker
General (47)	Feeling the Spirit through Instrumental Music Opening Session (15) Quintessential Quartets and Singing to Serve Songs of the Heart—In Scripture and Hymns	Jaron Packer W. Herbert Klopfer Dan and Debbie Painter Judy Bell
Organ (49)	Beginning Organ Intermediate Organ Intermediate Organ Techniques (50) Overcoming Fear of the Organ: "First Aid to Organ Playing"	Becky Pope Liz Whatcott Kurt Olsen Diann Fryer
Primary	2007 Primary Presentation Songs Part 1 (January–June) 2007 Primary Presentation Songs Part 2 (July–December) Primary Songs Taught Joyfully Primary Songs Taught Joyfully	Elizabeth Ricks Linda Burton Linda Burton Elizabeth Ricks
Vocal	Beginning Vocal Class Beginning Vocal Class Beginning Voice for Adults Intermediate Vocal and Master Class	Martha Gutierrez Michele Steggell Lindsay Hickman Martha Gutierrez
Youth (53)	Basic Conducting for Teens Beginning Organ for Teens Beginning Voice for Teens Teen Choir Experience Teen Music for Life (54)	Lindsey Snarr Kurt Olsen Lindsay Hickman Kerry Hanson Steven R. Hendricks

# Class Descriptions

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## **2007 Primary Presentation Songs Part 1 (January through June)**

*Elizabeth Ricks*  
*HG Cultural Hall*  
9:40 & 12:40

This class will provide ideas for teaching songs from the Children's Sacrament Meeting Presentation to be taught the first half of 2007.

## **2007 Primary Presentation Songs Part 2 (July through December)**

*Linda Burton*  
*HG Cultural Hall*  
10:40 & 1:40

This class will provide ideas for teaching songs from the Children's Sacrament Meeting Presentation to be taught the second half of 2007.

## **Accompanying Beyond the Basics**

*Susie Kartchner*  
*HG Multi-Purpose Room*  
1:40 & 2:40

Elder Boyd K. Packer said "Those who choose, conduct, present, and accompany the music may influence the spirit of reverence in our meetings more than a speaker does." Learn how we as accompanists can influence and add to this spirit of reverence in our meetings. Learn the do's and don'ts of accompanying everything from congregational hymns to soloists.

## **Accomplishing the Lord's Work through Music**

*W. Herbert Klopfer*  
*SC Relief Society Room*  
12:40

Church growth occurs by outward expansion (such as missionary work and more temples) and inward refinement (such as serving through music and other skills and talents). Those who have received music-related callings in their wards and stakes are responsible for refining the Church inwardly and helping it mature. Emphasis

will be placed on four basic principles that will accomplish the Lord's work and accelerate the growth of His Church.

## **Appropriate Music in Sacrament Meetings**

*W. Herbert Klopfer*  
*SC Chapel*  
10:40

Music in sacrament meetings is appropriate when it harmonizes with the Lord's revealed pattern of worship. Instructions include guidelines for various musical elements in sacrament meetings: organ preludes and postludes, congregational hymn singing, choirs, other special musical numbers, and using music properly in support of worship and gospel teaching.

## **Basic Choral Methods: Going Beyond the Notes**

*Steven R. Hendricks*  
*SC Relief Society Room*  
9:40

How many ward choir directors are given the job because they know a little about music and can conduct a basic pattern? How many ward choirs are happy to simply perform the notes, with little regard for truly making great music? This workshop will explain important musical concepts that are often ignored because of inexperience or time constraints, helping the ward choir become a musically fulfilling and spiritual experience. The class will cover conducting, phrasing, tone quality, and diction in a concise and easily understood manner.

## **Basic Conducting for Teens**

*Lindsey Snarr*  
*SC Primary Room*  
9:40 & 12:40

This class is designed to give the youth a good foundation for building conducting skills. Come and

learn basic conducting skills including pattern, meter changes, fermatas, pick-up notes, simple vs. compound meter, etc. We will use the Hymn Book as our primary resource.

## **Basic Conducting Techniques**

*Lindsey Snarr*  
*SC Primary Room*  
11:40

This class will teach the basics of conducting. It will focus primarily on pattern, but will also address meter changes, fermatas, pick-up notes, simple vs. compound meter, etc. We will use the Hymn Book as our primary resource.

## **Beginning Organ**

*Becky Pope*  
*HG Chapel*  
9:40

If you've wanted to learn how to play the organ but have worried about transitioning from piano to organ, this class will help make it easier. We'll discuss some of those fears such as organ touch verses piano touch, pedal, and organ registration (otherwise known as sound).

## **Beginning Organ for Teens**

*Kurt Olsen*  
*SC Chapel*  
11:40

Hey teens! Are you pretty decent on the piano but intimidated by the organ? Well, there's no reason to be! Come to this class and learn some basics about how to play the organ (we'll even start with how to turn it on!) so that when you get asked to play (which will happen sooner or later!) you'll be ready to go. Even if you don't feel ready to start playing the foot pedals, you can still learn to play the organ, impress your friends and neighbors, and bring a tear of joy to your mother's eyes. Don't miss it!!

# Class Descriptions

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## **Beginning Vocal Class**

*Martha Gutierrez*  
SC Primary Room  
10:40

This class will teach beginning vocalises and breathing exercises as well as basic methods of singing.

## **Beginning Vocal Class**

*Michele Steggell*  
SC Rooms 23-25  
9:40

In this class we will learn the basics of vocal production and how to apply it to music. Anyone can sing and enjoy sharing their talents through music. Come develop a love of music through beginning vocal techniques that are natural to the voice and produce a clear, beautiful tone.

## **Beginning Voice for Adults**

*Lindsay Hickman*  
SC Relief Society Room  
11:40

This class will teach adults to understand the basic vocal instrument, proper breathing, vocal freedom and resonance. This class is ideal for solo, ensemble, and choral singers.

## **Beginning Voice for Teens**

*Lindsay Hickman*  
SC Relief Society Room  
10:40

This class will help teens understand the vocal instrument, proper breathing, relaxation and resonance. The class will also demonstrate appropriate music for special numbers in church settings.

## **Changing Keys: As Simple as 1-2-3!**

*Kaye Starr Heninger*  
SC High Council Room  
2:40

This is a mini-workshop for organists, accompanists, choir directors and performers. It's fun and easy to

group hymns and worshipful music using keyboard modulation for variety and interest. We'll offer a few simple steps in this class, then you'll be on your way to creating your own new arrangements!

## **Choir Rehearsal Techniques**

*Merrilee Webb*  
SC Multi-Purpose Room  
10:40

The sad and painfully true reasons they don't come to choir... Most of the reasons they don't come are because of things YOU are doing or not doing. If it's your fault, you can fix it. The great news is – WE CAN HELP YOU!!!

## **Church Keyboard Experience**

*Janet Grant*  
SC High Council Room  
12:40

This course is offered through the church as the Basic Beginning Keyboard Course. This class is for those who want to learn how to read music and play a keyboard instrument. You do not need any previous musical training. After completing this course in its entirety, you will be able to play simple hymns on a keyboard instrument and be able to serve as an accompanist in your church or branch.

## **Church Keyboard Teacher**

*Janet Grant*  
SC High Council Room  
1:40

This course is to help you effectively teach the Church Basic Music Course to members of your stake or ward. The basic course is designed for students with little or no music skills. You will help them to be able to play simple hymns on a keyboard instrument. They will then be able to serve as an accom-

panist in their church or branch. You will learn how to help students learn simple skills and musical principles.

## **Family Music Fun**

*Becky Pope*  
HG Multi-Purpose Room  
12:40  
HG Cultural Hall  
2:40

Music time in a family can become difficult especially when a variety of ages are present. We'll discuss how music can change hearts during family activities and home evenings by using simple homemade instruments, games, leading techniques, and hand bells.

## **Feeling the Spirit through Instrumental Music**

*Jaron Packer*  
SC Primary Room  
1:40 & 2:40

What is spiritual intonation and how can we acquire it? How do we musically and spiritually prepare for a musical number? Yes, preparing musically is important, but are you spiritually in tune? There may be more to this preparation than you think.

## **From Homes of Saints Glad Songs Arise: Music as a Tool and a Subject in Family Home Evening**

*Annette Dickman*  
SC Rooms 23-25  
10:40 - 12:40

Bring added peace and joy to your Family Home Evenings by using music both as a tool and as a subject. Music will help cement principles and strengthen family relationships. Teaching children about beautiful music may help them change their tastes in the music to which they listen. Teaching children to love and use the hymnbook will add strength and power to their



# Class Descriptions

testimonies. Building musical skills at home will prepare family members to serve at church and wherever they go.

## Getting the Most Out of Your Choir Rehearsals

Randy Kartchner  
SC Rooms 23-25  
11:40

Do your ward choir rehearsals need some extra pep? Would you like to be able to get more done in a shorter amount of time? This class will discuss ways of doing that and also how to keep your rehearsals rewarding, fun, and above all, to help keep your members coming back each week!

## Handbook Policies and Procedures

W. Herbert Klopfer  
SC Chapel  
9:40

This class provides music training for priesthood leaders and music personnel in the wards and stakes with emphasis on the importance of using hymns and children's songs in Church meetings, providing appropriate music in sacrament meetings, coordinating the spoken word with good supporting music, and respecting the copyrights of composers and text writers. It will also emphasize policies and guidelines for music in Church meetings, including organ preludes and postludes, choirs, instruments, LDS-pop music, proper music terminology, music for baptismal services, music for weddings and funerals, live accompaniments, and maintaining musical instruments.

## Help for the Relief Society Musician

Susie Kartchner  
HG Relief Society Room  
9:40

Music is an invaluable part of the Relief Society program. Learn the

specific roles of both music director and pianist. Learn new ideas for the 5 minute music period beyond just the singing of hymns. Learn how to bring more spirituality and unity to the sisters in your Relief Society through music.

## How Singing the Hymns Properly Can Inspire a Congregation

Merrilee Webb  
SC Rooms 23-25  
2:40

Our congregation just won the "I couldn't look more bored singing in sacrament meeting" contest! Can the hymns in *our* hymnbook really make that much difference in the lives of the saints?

## Hymn Enhancements: No Experience Needed

Kathy Skidmore  
HG Relief Society Room  
11:40

This class will teach simple, yet effective ways to find new meaning and convey the spirit in our hymns by varying the voicing, tune, meter or key, or pairing with a Primary song.

## Hymns Teach Gospel Doctrine

W. Herbert Klopfer  
SC Relief Society Room  
1:40

Come home to the hymns by using them to teach gospel principles! The First Presidency hopes that "leaders, teachers, and members who are called upon to speak will turn often to the hymnbook to find sermons presented powerfully and beautifully in verse" (Preface, *Hymns, 1985*). Hymns and Primary songs are the most appropriate music for teaching the gospel.

## Ideas for Specialty Choirs

Chris Harmon  
SC Rooms 23-25  
1:40

What can be done in 0-4 rehearsals? Ideas will be given for those wanting to have special choir groups such as all the youth in the ward, all Young Women in the Stake, Stake Prospective Missionary choir, Missionary Prep class choir, Seminary graduate choir, stake or ward RS choir, entire ward sing a hymn arrangement for the special musical number. The ideas given here can spark some ideas of your own!

## Intermediate Choral Conducting

Merrilee Webb  
SC Multi-Purpose Room  
9:40

I'm waving my arms at them, why did they go the other way? Guess what! They went the way you told them to go. Find out how to clean up your arms and hands so the choir knows what you want without yelling it at them during the song. No, we can't get rid of the extra wave in your upper arm you've developed these past few years.

## Intermediate Organ

Liz Whatcott  
SC Chapel  
12:40 & 2:15

Using the hymns as a basis, focus will be on intermediate level keyboard and pedaling techniques. Also, some organ registration guides will be taught.

## Intermediate Organ Techniques

Kurt Olsen  
HG Chapel  
2:40

Come and unlock some of the mysteries of the organ so you can become more proficient on this amazing instrument. Learn more about

# Class Descriptions

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stops and presets, proper pedaling techniques, and how the keyboard should be played much differently than the piano. Also, get some ideas on how to really add to the worship service with prelude, hymns, and postlude.

## **Intermediate Vocal and Master Class**

*Martha Gutierrez*  
*SC Multi-Purpose Room*  
*1:40 & 2:40*

This class will discuss singing techniques, repertoire, breathing exercises, and vocalises.

## **Making Musical Memories**

*Janie Marie Nebeker*  
*HG Multi-Purpose Room*  
*10:40 & 11:40*

This class stresses the importance of early exposure to music and encourages the use of music in learning.

## **Overcoming Fear of the Organ: "First Aid to Organ Playing"**

*Diann Fryer*  
*HG Chapel*  
*11:40, 12:40 & 1:40*

Come and learn creative ways to overcome the fear of the organ. This class is great for those who play the organ only once in a while, but want to be able to do a good job when needed. The class will also be helpful to ward organists, pianists, and ward and stake music directors.

## **Primary Songs Taught Joyfully**

*Linda Burton*  
*HG Primary Room 9:40 & 12:40*  
*Elizabeth Ricks*  
*HG Primary Room 10:40 & 1:40*

This class will focus on using variety and involvement to help children learn and review Primary songs with joy.

## **Questions and Answers**

*W. Herbert Klopfer*  
*SC Relief Society Room*  
*2:40*

Feel free to ask any questions related to music in the Church. Submit them in writing if you feel uncomfortable asking them in class. Answers may include, "I don't know," but ask anyway.

## **Quintessential Quartets and Singing to Serve**

*Dan and Debbie Painter*  
*HG Relief Society Room*  
*12:40*

Learn how to let the music speak to you while mixing up the sound. Learn how to take standard hymns and add variety to the music. Also learn ways to share music with your neighbors on special occasions or just for fun.

## **Singing with the Spirit: YM/YW Choirs**

*Kathy Skidmore*  
*HG Relief Society Room*  
*10:40*

This class will focus on how to organize, select appropriate music, and train choirs of YM/YW to enable them to feel the spirit.

## **Songs of the Heart – In Scripture and Hymns**

*Judy W. Bell*  
*HG Primary Room*  
*11:40 & 2:40*

This is a scripturally based presentation on our heritage of hymn singing from the Psalms and other scripture. Our hymnal follows traditions forged thousands of years ago. This presentation will open the student's eyes to biblical poetry (briefly) and the importance of musical worship in our lives and in our meetings historically and currently.

## **Stake and Ward Music Chairmen Roundtable**

*Michele Steggell*  
*SC High Council Room*  
*10:40*

Come gather as current or former stake and ward music chairmen and share ideas that will renew your stake's enthusiasm for music. Discuss how to bring uplifting musical opportunities to wards and stakes with fresh ideas. Share how to organize your stakes and wards to have music enrich the lives of all members. We will also review handbook policies and procedures. Come with questions and answers.

## **Stake Music Library 101**

*Rene Fisher*  
*HG Multi-Purpose Room*  
*9:40*

This class teaches how to organize stake music and encourage having a stake music librarian. This is key to controlling loss of music and unnecessary purchases of music. It also aids in less chance of duplication of music.

## **Teen Choir Experience**

*Kerry Henson*  
*SC Cultural Hall*  
*1:40 & 2:40 (continued)*

This loose class is taught by a delightful musical tyrant who will teach you how to really sing out! This is a fast-paced, active participation class that wakes up your brain so you can do what your body is really capable of! We'll also perform today, so let's get ready! Come to one or both hours offered.

## **Teen Music for Life**

*Steven R. Hendricks*  
*SC Multi-Purpose Room*  
*11:40*

Music surrounds us in everything we do. Think about it—can anyone

# Class Descriptions

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make it through a day without hearing music? It is on the radio, playing over the P.A. system at the store, and serving as an important backdrop for television and movies. The psychologist Abraham Maslow considered music one of the most powerful ways to achieve “self actualization,” those brief moments in our lives when we increase our emotional intelligence. If music is such an integral part of our lives, why are so many people musically illiterate? This workshop, designed specifically for teenagers and their parents, will explore how music affects our lives—and why we should take an active role in determining the music we listen to.

## **The Ward Choir: “More than Music”**

*Kathy Skidmore*  
*HG Relief Society Room*  
1:40

This class focuses on organizing the ward choir as a missionary and friendship auxiliary with effective officers, teachers, and members who are called and set apart. This class is ideal for choir directors, Priesthood leaders, and choir presidents.

## **The Ward Choir Director: “If Ye Are Prepared, Ye Shall Not Fear”**

*Kathy Skidmore*  
*HG Relief Society Room*  
2:40

This class will cover 3 facets: organizer, teacher, and musical director. Learn how to plan effective rehearsals, choose appropriate music, prepare the choral score, refine conducting skills with an accompanist, and enhance choral sound, diction and expression.

## **Using the Church Music Web Site**

*Larry Yurth*  
*SC High Council Room*  
9:40 & 11:40

This class will examine the purpose and overall structure of the site, and

then will delve into the most significant features of each section of the site. A question and answer period will follow, during which time feedback will be accepted about the site as it is and as it could be.

## **Ward Music Chairmen Roundtable**

*Kaye Starr Heninger*  
*HG Cultural Hall*  
11:40

This class will provide active discussion, offer new ideas and answer questions concerning the position of Ward Music Chairman. The “roundtable” is a tool the presenter will use to provoke new ideas amongst earnest church musicians. Also, this is the place the attendee brings questions! The Church Handbook of Instructions Section 14 Music will be reviewed, and a synopsis of stimulating ideas for leaders will be provided. Please bring a notebook.

## **Working With Youth Choirs**

*Merrilee Webb*  
*SC Multi-Purpose Room*  
12:40

Primary... YEAH! Adults... WAHOO! Teens...ugh! What happened to those adorable little Sunbeam boys and girls? How do I work with these alien creatures we call teens? (I’m sure you were never like that.) Believe it or not, there is help!

# Presenter Profiles

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## **Bell, Judy W.**

Being raised in the mission field, Judy has held music positions in the church since age 12 when she was the music director for Primary. She has a BS degree in Music Education from BYU. Judy taught in public schools and in the BYU Music Department until her first child was born. Married to Dan L. Bell, they are parents of eight and grandparents of sixteen children. Judy is a former member of the Tabernacle Choir, and is currently a primary pianist (She's come full circle!!) She is also Stake History Specialist, and volunteer Institute Instructor.

## **Burton, Linda**

Sister Burton is a member of the Primary General Board. She has served several times as a Primary Music Director and loves children. She is the blessed mother of six children – 1 boy, 5 girls, and 9 grandchildren.

## **Dickman, Annette**

Annette is an award winner in many of the Church and Relief Society Music contests. She graduated from Utah State University with a degree in music and has been teaching piano for over 30 years. She has served in Relief Society and Primary presidencies, Ward Missionary, and Young Women music director. Annette spent five years as a Stake Cultural Arts Director when she originated and coordinated the Stake Humanitarian service projects. She is now serving as her ward Relief Society President. She composed the Easter Cantata "Alleluia!" which was performed in the Ogden Tabernacle by the combined Layton stake choirs. Annette and her husband Steven are the parents of five children and grandparents of eight. She enjoys reading, handwork and quilting, traveling, and playing with her grandchildren.

## **Fisher, Rene**

Rene was born in Mt. Carmel, Illinois in 1954 to Dan and Norma Yarbrough. She is the second born and has 4 brothers and 2 sisters. She moved to Kaysville in 1968. Rene graduated from Davis High in 1972. She has 1 son and 2 daughters, Bryan, Tammy, and Amanda, and 7 grandchildren (#8 to be born in December!) Rene has worked for Iomega in Roy for 25 years.

## **Fryer, Diann**

The two most influential piano teachers in Diann's life have been Vera Pettit and Gregory Saint Thomas. Sister Fryer also studied organ with Rulon Christiansen for one year. She has been ward organist off and on for 23 years. Currently, she is part of a piano/violin duo that plays at the Joseph Smith Memorial Building twice a month. Diann is married to Kent Fryer and they have two children.

## **Grant, Janet**

Janet has now been teaching piano for 26 years. She has composed several songs for ward and stake programs. She won honorable mention in the Ensign contest for her words to a hymn she composed. She lives in Layton with her husband. She is the mother of four and the grandmother of three. She loves being an accompanist and is currently an organist in her ward. She took organ lessons from Robert P. Manookin at BYU where she earned her BS degree and went on to do one year of graduate studies. Her latest love is the four and one half years that she has been teaching Beginning Piano at the Ogden LDS Institute. It is the course set up by the church for new branches and wards to teach basic music skills. It is also used by Music Missionaries. The class at the institute is for young men and women to take as a missionary preparedness class. Ogden is the only Institute in the church offering this class at the present time.

## **Gutierrez, Martha**

Soprano Martha Gutierrez has appeared with the Utah Symphony, Utah Opera Company, Utah Festival Opera Company, and currently teaches voice at Weber State University.

## **Harmon, Chris**

Chris Harmon has a Music Education degree from BYU with a vocal emphasis. She received her choral director training from Bro. Ripplinger. She has been a junior high school choir teacher and has taught Suzuki piano lessons and voice for 26 years. She currently has a very full vocal and piano lesson studio and is the co-director of the yearly Harmony Music Camp. Chris is the mother of 5 children who are very involved in music and is the Stake Music Director of the Layton East Stake. She has been ward choir director for all the wards she has lived in and has held every ward or stake music position at some time. In her "spare" time she enjoys reading, interior design, friends, and discovering new places to travel and creative places to stay.

## **Hendricks, Steven R.**

Steven R. Hendricks has been a music educator for nineteen years. For the past sixteen years he has been director of bands at Davis High School where he has developed the largest and one of the most successful band programs in the country. Although he teaches instrumental music, Brother Hendricks' love and knowledge of music also extend well into the choral music realm. He has participated as singer and director in choirs for virtually his entire life. For five years he was the director of the Davis Master Chorale, an adult choir that performs regularly throughout Utah. He served in the Mormon Tabernacle Choir for five years and continues to perform as a jazz and classical soloist. He has judged all types of music groups from marching bands to chamber choirs in music festivals from South Carolina to California. Brother Hendricks has given multiple work-

# Presenter Profiles

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shops on music, teenage leadership, and self motivation for several years. He lives in the Orchard Grove Ward with his wife Tammie, their four children, and their boxers.

## **Heninger, Kaye Starr**

Kaye Starr received her Bachelor of Music degree from BYU through a composite Music/Education major. Later, she earned a Resource Endorsement from Weber State University. She worked in the public schools as a resource teacher for six years and taught private piano for 35 years. Kaye Starr created and directed three community choirs since 1991: "Promise," "The Evergreen Singers," and "The Kaye Starr Singers," the last of which she is currently involved. They have given over 700 full-length programs in church meetings and community programs. She is a pianist, organist and vocalist. Her specialty is "collecting musicians," which enables her to perform her own compositions. Kaye Starr recorded six albums and has some of her sheet music selling at Deseret Book.

## **Henson, Carolyn (Kerry)**

Kerry joined the church as a teenager in California. She attended BYU where she met her husband, Larry. For twenty years she was a stay-at-home mom, raising their seven children, finishing her education a bit at a time, and following her Air Force pilot husband around the world. They lived nine years overseas in Germany, England, and Japan. After his retirement, they returned to their home in Layton. She taught choir at Morgan HS for nine years where her outgoing teaching style was well suited to her energetic students! Kerry has held many positions in the Church, including Young Women president, Primary president, Stake Relief Society president, bishop's wife, and early morning seminary teacher. Now she has formed her own tour company which takes small groups to Europe every summer. She has just returned from three weeks in England, France, and Italy.

## **Hickman, Lindsay (Skidmore)**

Lindsay has studied voice since age 13. A recent graduate from Weber State University in Music, she teaches private voice in her home and enjoys performing in community theatre.

## **Kartchner, Randy**

As a seasoned producer/composer/songwriter/arranger, Randy has numerous projects to his credit in many different genres. Randy has toured as musical director for the Osmond Brothers, keyboardist for Marie Osmond, and played on national television for various popular artists. Randy has also produced and written music for the stage. The inspirational musical that recently toured through Utah, "1856," showcases his consummate and sensitive orchestrational skills and features several selections which also credit him for his songwriting. Randy served a mission in Brisbane, Australia and has a BA in Music from Brigham Young University. He currently resides in Layton, Utah with his wife Susie and children Dani, Maci, and Jaxon.

## **Kartchner, Susie**

Susie Karchner is a native of Mesa, Arizona, and although she didn't begin taking piano lessons until the age of 12, by 14 she was accompanying the ward choir. Through the years she has accompanied orchestra, chamber music, traveling string groups, vocal and solo instrumentalists, high school and college choirs, operas, roadshows, and musicals. She majored in Piano Pedagogy at BYU and studied piano privately with Reid Nibley, Doug Humphreys and Irene Peery-Fox. She also plays the organ and has served as ward and stake organist, as well as just about every music calling there is. Susie has taught piano lessons for 13 years and is married to Randy Kartchner. Together, they conducted and accompanied one of the choirs for the Nashville Temple Dedication, as well as several Stake Christmas Musical presentations and

firesides. They have 3 children and moved to Layton a year ago from Nashville, Tennessee.

## **Klopfer, W. Herbert**

W. Herbert Klopfer is currently serving as administrative assistant of the General Music Committee. He has served as a member of the committee since 1983. Herbert is an organist, pianist, and composer. He has arranged many organ solo recital pieces, and has composed eight sacred choir selections with original texts taken from the Book of Mormon. He and his wife, Carolyn Hamilton Klopfer, wrote hymn #298, "Home Can Be a Heaven on Earth."

## **Nebeker, Janie Marie**

Janie is a mother of 6, grandmother of 10, and teacher of many for 23 years. She is also an amateur composer and lover of good music.

## **Olsen, Kurt**

Kurt started playing piano at the age of 6, and studied with Gary Amano at Utah State through his college years where he completed most of his piano performance degree. He has also studied organ with Dr. James Drake of USU and has been fortunate enough to play some magnificent organs including those in the Tabernacle, Sydney Opera House, Sydney Town Hall, and a cathedral in Madrid. He has held numerous church music positions and has performed in hundreds of settings.

## **Packer, Jaron**

Jaron Packer is an Instrumental Music Education Major at Weber State University. He returned home nearly three years ago from his mission in Seoul Korea. Music is a passion in his life that he longs to share with all those who will listen. His primary instrument is the cello but is experienced in many other instruments as well as vocal. He has a great desire to help others feel the spirit while performing.

# Presenter Profiles

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## **Painter, Dan and Debbie**

Dan and Debbie Painter have been singing together for over 30 years. They are both tenors and have enjoyed singing with each other, as well as with their two sons. They have a daughter-in-law who has now joined the group, and two grandsons who will have no choice but to be musical. They enjoy Barbershop and A Cappella music, and love sharing their talents with anyone who will listen.

## **Pope, Becky**

Becky began piano study at the age of 6 but changed to the organ when she turned 10. That became her primary study. Becky became an avid competitor in Utah State Fair and UMTA Organ competitions. With many wins during her teenage years, she was awarded scholarships to colleges all over the valley but chose to continue studying Organ Performance at Brigham Young University and the University of Las Vegas. She currently serves as Ward Music Chairman but has enjoyed many music and non-music callings in the ward. During the spring of 2005, Becky had the great opportunity to try out with the church's new Hand Bell Choir. Becky and her husband, Derrick live in Layton and enjoy raising their five beautiful children.

## **Ricks, Elizabeth**

Sister Ricks is a member of the Primary General Board. She has written several Primary songs including setting President Hinckley's words to music in "Don't Ever Forget to Pray" which was published in April 2006. She is the mother of 5 children.

## **Skidmore, Kathy**

Kathy has been a choral director for 40 years! She has a BA in Music Education from the U of U. She currently serves as a Music Missionary (9 years with the Tabernacle Choir) and Ward Missionary in the Summerhaze Ward. Kathy is a voice teacher and board member for Uniting Neighbors Coali-

tion for Davis County and serves as Davis Arts Council Program Director. She is also a composer and arranger.

## **Snarr, Lindsey**

Lindsey Snarr is a graduate of Weber State University in Choral Education. She currently teaches the choirs at Northridge High School. In addition to teaching choir, she stays involved by participating in musical theatre productions in various places in the community. She is also a member of the Mormon Tabernacle Choir.

## **Steggell, Michele**

Michele Steggell has a Bachelors degree in Music from Brigham Young University. She has been teaching violin, piano, and voice for 30 years. As the mother of 14 talented children, they enjoy music in the home. She is currently the stake music chairman and has directed several productions and firesides. She feels music is the song of the heart and is fun to share.

## **Webb, Merrilee**

Merrilee received her Bachelors and Masters degrees from Brigham Young University and was named BYU's "Most Outstanding Musician" in 1983. She has taught choral music in both junior and senior high schools. While teaching at Bountiful High School, Merrilee maintained an average of 700 students in her choral program. She has been the president of her own company since 1996 and owns a successful recording studio. Merrilee has been touring with The Young Americans as an Associate Director since 1994. She just returned from teaching at Brigham Young University Hawaii where she served as the director for the Men's and Women's choirs. Merrilee was the conductor for the choir of the Young Women's General Meeting this last March.

## **Whatcott, Liz**

Liz has been a ward organist for 20 years. She received organ training from BYU with Parley Belnap and later took lessons from Rulon Christiansen. She is a piano teacher and mother of 6 children who play various instruments. The Whatcotts enjoy playing music together as a family. Liz received a music degree from BYU in Piano Pedagogy.

## **Yurth, Larry**

Husband of Marsha, father of five, Larry has enjoyed a lifelong love of music, although lacking in the way of formal music training. Totally unsophisticated in his music tastes, to this day his favorite song is Children's Songbook #228, "My Heavenly Father Loves Me." Larry was a charter member of the Mormon Youth Chorus and sang for 57 performances in "Promised Valley" when the amphitheater was still across Main Street from the Salt Lake Temple. Larry feels one of the most significant things he and Marsha have ever done is to teach their children to love music. Oh, and he built the Church Music site as a developer for the LDS Church.







# *Accompanying/Piano*

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*The purpose of this course is to learn the hymns arranged in "Hymns Made Easy. . ." And to then teach the skills to others.*

The Keyboard Course kit includes:

*Keyboard Course Manual and Audiocassette  
Hymns Made Easy (this may be purchased separately)  
Cardboard Keyboard and Music Flashcards*

This is all available at the Distribution Center along with an electronic keyboard and a five-line chalk holder.

Advice to students:

1. Follow the course in order
2. Try to master each concept and skill before moving ahead
3. Follow the practice directions
4. Use your resources
5. Learn the Glossary
6. Use your skills....The Lord will bless you as you use your talents to worship him and serve others.

Some of the concepts you will learn are: playing by numbers, rhythm, kinds of notes and rests, where the notes are on the keyboard, skips and steps, accidentals, playing with both hands, time and key signatures.

It is up to you how fast you progress. Practice, practice, practice. Make it fun!

Use your skills to help others learn to play the keyboard.

Keep at it, don't let it slip away from you. Ask the leaders to give you opportunities to play a prelude or postlude, play in Young Women's and Primary or play a solo in church or at a fireside or ward party. Look for opportunities. You can even go on a music mission!

Music has always been an important part of worship for Latter-day Saints. It inspires and strengthens, brings beauty and unity, and is a unique way to express feelings about the gospel.

There are two programs: *Conducting Course* and *Keyboard Course*.

The Conducting Course kit:

- *Conducting Course* Manual and Audiocassette

The videocassette, *Music Training*, includes a segment “How to Conduct a Hymn” is very useful, but isn’t part of the kit.

The Keyboard Course kit:

- *Keyboard Course* Manual and Audiocassette
- *Hymns Made Easy* (this may be purchased separately)
- Cardboard Keyboard and Music Flashcards

This is all available at the Distribution Center along with an electronic keyboard and a five-line chalk holder.

The two purposes of the keyboard course are to learn to play the easy hymns and then to teach others to play the hymns.

1. Follow the course in order. It has a logical progression.
2. Try to have all students master the *concept* and skill before moving on
3. Have the students follow all the practice instructions.
4. Use the resources you are given.
5. Teach concepts from the glossary.
6. Make arrangements for the students to play. . . .recital, in Primary or Young Women’s, etc.
7. Teach in small groups so you can give individual attention.
8. Allow each student as much practice time as possible on a real keyboard. They can use the cardboard keyboard only so long.
9. Students should use good posture and fingering.
10. Students should practice each hymn or assignment until they can do it without mistakes.
11. Teach them how to play with expression.
12. After a student has mastered a hymn have them play while another student conducts. It’s a whole new world!



# *Administrative*

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**Loving Those Whom We Serve**

This first of four basic principles in accomplishing the Lord's work simply means to forget ourselves and focus instead on meeting the spiritual needs of others. Instead of selfishly thinking of our own musical success and satisfaction, we should think of the spiritual needs of those who have come to the worship service hoping for some spiritual uplift.

**Providing Music That Invites Spirituality**

This principle means to provide musical experiences for lay members of the Church that inspire spiritual feelings and reverence. It means teaching gospel principles through music which, in turn, motivates improved behavior. Gospel principles can be effectively taught through singing hymns and children's songs.

For example: the five-minute music enrichment period in Relief Society is a time for singing and instruction. "Suggested ideas for the music period include learning hymns, discussing the use of music in the home, learning musical skills, listening to good music and discussing its qualities, and singing in parts" (Church Handbook of Instructions, page 198).

**Rendering Appropriate Worship Music**

Sacrament meeting is a worship service. Therefore, music in sacrament meetings must always be in support of the worship service – not a solo or recital performance for personal satisfaction. Appropriate music in sacrament meetings begins with the organ prelude which must be carefully chosen and prepared in order to fill its intended purpose.

**Serving Obediently in the Lord's Way**

We should allow ourselves to be shaped and molded in our music assignments and all other Church callings. We should serve the Lord in the way He has revealed. We should humbly and obediently do what the Lord asks us to do through His priesthood leaders. We should forget our favorites or druthers (such as singing or playing music we would rather perform), and instead do what our priesthood leaders ask us to do.

“Current Church policy provides that materials produced by the Church are thoroughly reviewed and approved for clearance of copyright and data privacy rights” (see *Church Handbook of Instructions*, 149–50).

“Individual Church members and Church units may produce newsletters and other materials using excerpts from written Church publications for personal or local use. However, all other copyrighted works, **particularly including music**, video, or images should not be included in locally produced materials unless specifically authorized by the Church Intellectual Property Office. When Church units produce and distribute unauthorized materials in DVD, CD, or other media formats in violation of Church policy, they expose the Church to liability and those who produced the unauthorized work to personal liability” (letter to General Authorities; Stake, Mission, and District Presidents; Bishops and Branch Presidents; dated 22 February 2006).

The Church has made every effort to obtain the maximum possible use of the musical works contained in the *Hymns* and *Children’s Songbook*. However, the rights of the composers, authors, and copyright owners must be represented.

As of 1 January 2006, twelve hymns and eleven children’s songs are under copyright restrictions. They must not be copied for church, commercial, or home use without written permission from the copyright owners. Permission for the Church to include these musical works in *Hymns* and *Children’s Songbook* does not include the right to copy them.

12	‘Twas Witnessed in the Morning Sky	37	Stars Were Gleaming
15	I Saw a Mighty Angel Fly	97	God’s Love
54	Behold, the Mountain of the Lord	97	How Will They Know?
62	All Creatures of Our God and King	201	When Grandpa Comes
82	For All the Saints	217	Westward Ho!
86	How Great Thou Art	229	God Is Watching Over All
124	Be Still, My Soul	238	Springtime Is Coming
219	Because I Have Been Given Much	247	Autumn Day
284	If You Could Hie to Kolob	265	Be Happy!
296	Our Father, by Whose Name	271	I Wiggle
323	Rise Up, O Men of God	273	My Hands
324	Rise Up, O Men of God		

“If Church leaders and members desire to use materials owned by others, such as printed text, visuals or music, audio or video recordings, photographs or artwork, computer software, and electronic products, they must make certain that the copyright owner has given permission for the use of their material. “*It is both illegal and dishonest to use the copyrighted works of others without their permission*” (letter from the Council of the Twelve, dated 25 February 1995).

There is only one standard for the performing and fine arts in the Church. It applies to music and all other arts. It is best stated in the words of the thirteenth article of faith: “If there is anything virtuous, lovely, or of good report or praiseworthy, we seek after these things.” We have always been encouraged to cultivate wholesome, uplifting, and edifying music because it blesses all people and brings joy and happiness into their lives.

Music presented in sacrament meetings (or stake conferences, regional conferences, and general conferences) should be different from music in other Church meetings because it is intended to support the worship experience of each member of the Church. We are commanded to worship the true and living God by the power of the spirit and in the way the Lord has ordained. We worship Him in sacrament meeting by partaking of the sacrament, renewing covenants, building spirituality, and receiving gospel instructions.

Appropriate music in sacrament meetings will enhance the spirit of reverent worship. **“The bishopric selects topics for talks and music in sacrament meetings. Talks and music should focus on gospel subjects that ward members most need to build faith and testimony.... All talks and music should be in harmony with the sacred nature of the sacrament.... Music and musical texts are to be sacred, dignified, and otherwise suitable for sacrament meeting”** (Church Handbook of Instructions, 1998, pages 55-56). “Music in Church meetings should help members worship, feel the sacred spirit of the Sabbath, and feel the spirit of revelation. This music should not draw attention to itself or be for demonstration. Some religiously oriented music in a popular style is not appropriate for sacrament meetings. Also, much sacred music that is suitable for concerts and recitals is not appropriate for a Latter-day Saint worship service” (Church Handbook of Instructions, page 289). Sacred music should include the basic elements of a prayer (see D&C 25:12), containing a devotional quality and a reverential mood. Sacred music which does not meet guidelines will generally not support a meaningful worship experience.

Music in sacrament meetings is inspirational and appropriate when it conforms to a delicate balance of basic ingredients of worshipful music. Simple melodies, agreeable harmonies, and subdued rhythmic patterns will generally result in the most desirable kind of music for worship. Music in a popular style, generally characterized by catchy melodies, modern harmonies, and prominent rhythms, will oftentimes not enhance the spirit of reverent worship.

“The hymns of the Church are the basic music for Latter-day Saint meetings and are standard for all congregational singing. Hymns are also encouraged for prelude and postlude music, choir music, and special selections. If other musical selections are used, they should be in keeping with the spirit of the hymns of the Church. Texts should be doctrinally correct.” (Church Handbook of Instructions, page 289).

Although most musical selections for sacrament services should come from the Church-published Hymns, The Children’s Songbook, or The Choirbook, other appropriate music that is in keeping with the spirit of the hymns may occasionally be used (see Church Handbook of Instructions, pages 289 and 291). This may include anthems and hymn arrangements that are tastefully performed in support of the worship experience.

President Spencer W. Kimball has written: “When people are invited to perform special (musical) numbers in sacred meetings, whether ward members or others, it is important to know in advance what numbers will be given and that they are devotional in character and in keeping with the spirit of worship. To be avoided are love songs, popular ballads, theatrical numbers, and songs with words not in harmony with the doctrines of the Church” (Teachings of Spencer W. Kimball, p. 519).



“Opening and closing hymns in sacrament meetings are usually sung by the congregation. The sacrament hymn is always sung by the congregation. Special musical selections or a congregational hymn may be scheduled following the sacrament or between speakers” (Church Handbook of Instructions, page 290). The First Presidency encourages “all members, whether musically inclined or not, to join with us in singing the hymns (Preface, *Hymns*, 1985).

“Choirs are encouraged to use the hymnbook as their basic resource because the hymns teach the truths of the restored gospel. Hymn arrangements and other appropriate choral works may also be used” (Church Handbook of Instructions, page 291).

“Organs and pianos are the standard instruments used in Church meetings. If other instruments are used, their use should be in keeping with the spirit of the meeting. Instruments with a prominent or less worshipful sound, such as most brass and percussion, are not appropriate for sacrament meeting” (Church Handbook of Instructions, page 289).

“The organist or pianist usually plays hymns or other appropriate music for five to ten minutes before and after a meeting. Playing hymns helps members review gospel teachings in their minds” (Church Handbook of Instructions, page 289).

“If we will listen, [hymns] are teaching the gospel, for the hymns of the Restoration are, in fact, a course in doctrine! . . . Music can set an atmosphere of worship which invites [the] spirit of revelation, of testimony . . . The Spirit does not ratify speech nor confirm music which lacks spiritual substance” (President Boyd K. Packer, October 1991 General Conference).

**Hymns of the Restoration** should make up the basic repertoire of music presented in our sacrament meetings because they teach the doctrines of the Restoration. They are characteristic of the restored teachings of the Church. Because hymns of similar subject and mood are generally found in the same section, most historical hymns of the Restoration are found in the section “Restoration” in the Table of Contents. Since being listed in a certain section should not limit the use of any hymn (see *Hymns*, 1985, p. 279), doctrinal hymns of the Restoration are found throughout the hymnbook.

For example, most sacrament hymns are listed between numbers 169 and 197; and many hymns teaching temple and family history work are printed between number 283 and 291. The strength of our faith in the Lord and our testimony of His living reality are reflected in “I Know That My Redeemer Lives” (no. 136) and even more simply in the children’s hymn “I Know My Father Lives (no. 302). The doctrine of the Atonement of Jesus Christ is proclaimed powerfully in sacramental hymns such as “How Great the Wisdom and the Love” (no. 195). And there is not better way to teach the plan of salvation than to study the text of “O My Father” (no.292) and the three simple verses of “I Am a Child of God” (no. 301).

“Music is of enormous importance in our worship services. Those who choose, conduct, present, and accompany the music may influence the spirit of reverence in our meetings more than a speaker does. . . Music can set an atmosphere of worship which invites that spirit of revelation, of testimony” (President Boyd K. Packer, October 1991 General Conference).

**“The Spirit does not ratify speech nor confirm music which lacks spiritual substance”** (President Boyd K. Packer, October 1991 General Conference).

## **Appropriate Music in Sacrament Meetings –**

Music presented in sacrament meetings (or stake conferences, regional conferences, and general conferences) should be different from music in other Church meetings because it is intended to support the worship experience of each Church member. Follow the pattern offered in general conference music – mostly hymns, some children’s songs, maybe one special sacred selection.

“We remind stake presidencies and bishoprics that they may consider both the hymns and other appropriate music when planning meetings. The hymns of the Church are the basic music for worship services and are standard for congregational singing. However, in addition to the hymns, other appropriate selections may be used for prelude and postlude music, choir music, and special musical selections” (First Presidency letter, dated 7 Nov 2002).

**Sacrament hymns** are *always* sung by the congregation. Opening and closing hymns are *usually* sung by the congregation.

**Organ preludes in Sacrament Meetings** – should last at least 5-10 minutes. “Prelude music is subdued. This is not a time for conversation or transmission of messages. Teach your people to respect their and your own period of prayerful meditation as you prepare spiritually for the sacrament” (Elder Russell M. Nelson, Worldwide Leadership Meeting, 21 June 2003).

## **Instruments –**

“Pianos, organs, or their electronic equivalents are the standard for use in Church meetings. If other instruments are used, their use should be in keeping with the spirit of the meeting. Instruments with a loud or less worshipful sound, such as most brass and percussion, are not appropriate for sacrament meetings. If a piano, organ, or accompanist is not available, appropriate recordings may be used for accompaniment” (Elder Russell M. Nelson, June 2003).

Using the piano and organ at the same time is not standard for Church meetings, but these instruments may be used together occasionally, especially for selections written with both piano and organ parts (Church Handbook of Instructions, page 294).

**Choirs** – the ward choir should sing in sacrament meetings at least once or twice a month. “Ideally, you would have a choir in your unit, with an invitation to sing periodically” (Elder Russell M. Nelson, Worldwide Leadership Meeting, 21 June 2003).

**LDS-Pop Music** – music in a popular style, generally characterized by catchy melodies, modern harmonies, and prominent rhythms, will oftentimes not enhance the spirit of reverent worship. Three major elements of music need to be kept in proper balance: **melody – harmony – rhythm!**

“Some religiously oriented music in a popular styles is not appropriate for sacrament meetings” (Church Handbook of Instructions, page 289). “Some religiously oriented music in a popular style can be uplifting and motivating for some of our members, but may lack the dignity and propriety suitable for a worship service” (Bulletin, No. 31, September 1986, page ).

**Copying Music** – As of 1 January, 2006, 12 hymns and 11 children’s songs are under copyright restrictions. “If Church leaders and members desire to use materials owned by others, such as printed text, visuals or music, audio or video recordings, photographs or artwork, computer software, and electronic products, they must make certain that the copyright owner has given permission for the use of their material. *It is both illegal and dishonest to use the copyrighted works of others without their permission*” (Council of the Twelve letter, dated 25 Feb 1995).

### **Proper Music Terminology –**

Music director – not chorister! In Primary, the person is referred to as a music leader.  
In the hymnbook: hymn – not song; hymn number – not page.

### **Relief Society Music Enrichment –**

“Suggested ideas for the music period include learning hymns, discussing the use of music in the home, learning musical skills, listening to good music and discussing its qualities, and singing in parts” (Church Handbook of Instructions, page 198).

**Baptisms** – “Music for baptismal services may include prelude music, an opening hymn, a special musical selection, interlude music or hymn singing while participants dress, a closing hymn, and postlude music. Well-known hymns and Primary songs are most appropriate.”

**Weddings** – “Music for a wedding ceremony that is held in a home or Church building might include prelude music, hymns, special musical selections, and postlude music. When a wedding ceremony is held in a Church building, a wedding march is not appropriate.”

**Funerals** – “Music for funerals might include prelude music, an opening hymn, special musical selections, a closing hymn, and postlude music. Simple hymns or other songs with gospel messages are most appropriate for these occasions. Opening and closing hymns are usually sung by the congregation” (Church Handbook of Instructions, page 290).

**Language** – Music in Church meetings is usually sung in the language of the congregation.

**Live accompaniment** is normally used in sacrament and other ward meetings.

**Maintaining Musical Instruments** – The agent bishop for the building and the stake physical facilities representative (a high councilor) are to see that pianos and organs are tuned, maintained, and repaired, as needed. **Digital instruments need no tuning!**

Teaching the gospel with hymns is an important **skill** which we must learn to acquire!

“If we will listen, [hymns] are teaching the gospel, for the hymns of the Restoration are, in fact, a course in doctrine!”  
(President Boyd K. Packer, October 1991 General Conference).

The easiest and simplest approach to teaching the gospel doctrines with hymn texts is to quote a phrase or a short sentence that can stand by itself as a powerful gospel declaration. It will support the spoken word most effectively. Some examples include:

- Do what is right; let the consequence follow (#237)
- There is peace in righteous doing (#239)
- Teach with inspiration (#281)

Some General Authorities have occasionally modified one-line gospel quotes from the hymns by adding or changing words to give greater emphasis to their messages:

- Sacrifice **still** brings for the blessings of heaven (#237)
- There is beauty all around **only** when there’s love at home (#294) (President said the latter in the April 1989 General Conference).

Other powerful and effective one-liners from the hymnbook include the following:

- Blessings await you in doing what’s right (#237)
- If we do what’s right we have no need to fear (#234)
- Prayer is the soul’s sincere desire, uttered or unexpressed (#145)
- Prayer is the simplest form of speech (#145)
- Obey His words, “Come, follow me” (#116)
- Money cannot buy your reward in heaven (#241)
- Repent and live (#146)
- God loved us, so He sent His Son (#187)
- Jesus died that justice might be satisfied (#173)
- Every soul is free to choose his life and what he’ll be (#240)
- Let us govern by kindness and never by force (#244)
- Most men can be led, but few can be driven (#244)
- A kindly word can never leave a sting behind (#233)
- Prepare for tomorrow by working today (#229)
- Let’s speak of all the best we can (#233)
- Earth has not sorrow that heaven cannot heal (#115)
- Fear departs when faith endures (#225)
- Death unlocks the passageway into eternity (#184)
- We work for life eternal (#225)
- Let prudence guide your actions; be honest in your heart (#226)

The hymn, “O My Father” (#292), is one of the few hymns that teaches doctrine not taught anywhere else in the standard works: “In the heavens are parents single? No, the thought makes reason stare! Truth is reason; truth eternal tells me I’ve a mother there.”

1. Determine or choose the specific gospel doctrine to be taught.
2. Check Topics index in the hymnbook (starting on page 415) for hymns listed under the chosen gospel topic.
3. Choose at least one of the hymns listed in the index under the gospel topic.
4. Determine if the author of the hymn text is a baptized member of the Church (check Authors and Composers index in hymnbook, starting on page 387. Asterisks [\*] designate Latter-day Saints). You may find that the most powerful testimonies supporting doctrinal topics are written by baptized members of the Church.
5. Determine if the music of the hymn supports the texts in an appropriate manner. Not all hymn music matches a powerful text with equal or better quality.
6. Analyze the text of the hymn—preferably by verses—for one or more principles of the gospel that support the main doctrinal topic.
7. Consider using the scriptural references printed at the end of the hymn to support the chosen gospel topic.
8. Add other scriptural references and statements by living prophets and other General Authorities (check Topical Guide in the Standard Works; check General Conference issues of the *Ensign* magazine).
9. Add personal commentary and testimony regarding the gospel doctrine being taught with the hymn.
10. Preferably begin teaching the gospel topic with the music—quoted or sung, verse by verse or complete hymn text. The congregation is the ideal singing group in sacrament meeting; other musical media may help in class or other settings.

Emma (Smith) was instructed to make a collection of hymns for the Church, and it is interesting that this counsel came only three months after the Church was organized. In connection with that call the Lord made a remarkable declaration which is often quoted among us: “For my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads” (D&C 25:12). As this gifted chorus has sung to us tonight, those words have gone through my mind. The song of the righteous is a prayer unto God, and it shall be answered with a blessing upon their heads (October 1984 General Conference).

I hope you enjoyed that magnificent anthem presented by the Choir – “He, Watching Over Israel, Slumbers Not, Nor Sleeps.” It is from Mendelssohn’s *Elijah*, and the words are adapted from the psalms (see Psalms 121:4)... I should like to use those wonderful, reassuring words as something of a theme... The Almighty is blessing His Church and His people. He is watching over them. He neither slumbers nor sleeps as He guides, directs, and moves in His own “mysterious way His wonders to perform.” (April 1983 General Conference.)

The Tabernacle Choir has sung “The Morning Breaks.” I think I should like to use those marvelous words written by Parley P. Pratt as something of a theme: (quoted verses). (October 1983 General Conference).

We recognize the universal power of music to touch the hearts of men and women everywhere and in all generations– to inspire and encourage, to sustain and lift, to comfort and bring peace. (“60 Years of Radio Broadcasting,” Tabernacle Choir Broadcast and Program, July 16, 1989.)

As I listened to (“Praise to the Man”), I had an impression that has never left that Joseph Smith was indeed a prophet of God. (St. George Utah Pineview Stake Conference, January 14, 1996.)

May the music bring beauty and spiritual nourishment to each of us (October 1996 General Conference).

Can anyone doubt that good music is godly or that there can be something of the essence of heaven in great art? (October 1985 General Conference.)

I believe in the beauty of good music and art, of pleasing architecture and of good literature untainted by profanity or verbal filth. (“This I Believe,” BYU Devotional Speech, March 1, 1992.)

I have in my home a reasonably good sound system. I do not use it frequently, but now and again, I sit quietly in the semi-darkness and listen for an hour or so to music that has endured through the centuries because of its remarkable qualities. I listened the other evening to Beethoven’s Concerto for the Violin and marveled that such a thing could come out of the mind of a man. The composer, I suppose, was very much like the rest of us... I assume that he got hungry, felt pain, and had most of the problems that we all have, and maybe some that we do not have. But out of the genius of that mind came a tremendous blending to create rare and magnificent masterpieces of music. (General Authority Training Meeting, September 29, 1992.)

Enjoy music. Not the kind that rocks and rolls, but the music of the masters, the music that has lived throughout the centuries, the music that has lifted people. If you do not have a taste for it, listen to it thoughtfully. If you do not like it the first time, listen to it again and keep listening. It will be something like going to the temple. The more often you go, the more beautiful will be the experience. (Ellen Pucell Unthank Monument Dedication, Cedar City, Utah, August 3, 1991.)

Let there be music in the home. If you have teenagers who have their own recordings, you will be prone to describe the sound as something other than music. Let them occasionally hear something better. Expose them to it. It will speak for itself. More of appreciation will come than you may think. It may not be spoken, but it will be felt, and its influence will become increasingly manifest as the years pass. (Be Thou an Example [Salt lake City: Deseret Book, 1981], p. 56.)

“There is beauty all around,” *only* “when there’s love at home.” (April 1989 General Conference.)

Music, of course, is an important factor. Our buildings for the most part are equipped with organs, which when properly played can add much to the worship atmosphere of the service. The singing of hymns and the renditions of selections from the great sacred oratorios by ward choirs all enhance the spirit of worship. (April 1987 General Conference.)

Music... is an important factor... (for) reverence in our meetings. (April 1987 general Conference.)

As a people we sing some hymns that have come from other churches, and others sing some of ours. But only we can properly sing, “We thank Thee, O God, for a Prophet to guide us in these latter days”... as a reverent prayer of thanksgiving for divine revelation. (October 1973 General Conference.)

We sing many of the hymns written by men of other churches— “Onward Christian Soldiers” and many hymns such as that. And other churches sing some of our hymns, but (“We thank Thee, O God, for a Prophet”)is one hymn, perhaps “Joseph Smith’s First Prayer” being another, peculiar to us alone. No other people on earth can with propriety sing this marvelous hymn of gratitude which was written by an English convert, a man who had never seen the prophet of whom he wrote, but who out of the spirit of testimony which he felt in his heart, penned these marvelous words. How grateful I am for that expression of gratitude. (Idaho Falls 26<sup>th</sup> and 29<sup>th</sup> Ward Building dedication, February 14, 1965.)

“I’ll Go Where You Want Me to Go”... has become one of our great missionary hymns, a song of personal dedication... I guess we sing it more frequently than any other group of people in the entire world... Learn to sing this hymn. You do not have to sing it aloud. But when you are discouraged, when the going seems rough, when you think of home and wish you might be there, sing to yourself these great and simple words. (“Carry the Message,” Missionary Satellite Broadcast, Nov 26, 1991.)

We can sing anthems of praise to the Almighty even when we are alone (October 1998 General Conference).

[“The World Has Need of Willing Men”] is a great song, and I’m sorry we did not sing the last verse— “then work and watch and fight and pray...” ... Put your shoulder to the wheel in moving along the kingdom of God. (April 1982 General Conference.)

## 1. Purpose of the Library

- Cost savings
- Minimize lost music
- Directors have an up to date list of music available
- Control of double and triple copies of music

## 2. Starting a library

- Stake music director meets with the Stake President
- Through prayer a person is called and set apart as the stake music librarian

## 3. Responsibilities of the librarian

- Organize all the existing music in the stakes and wards and keep all music at the stake center
- Maintain a spreadsheet of all the music, add new music.
- Make copies of the music file and give to the Stake director who will give to all ward directors.
- Check music out to the directors; keep a log of:
  1. Persons name
  2. Ward
  3. Phone number
  4. Music title and number of sheets of music taken
- Make calls when necessary to collect music that has not yet been returned
- Punch holes in music, when needed and stamp all new music with stake stamp.
- Repair music if damaged
- Put music in the binders for Stake performances such as Christmas and conferences
- Remove music from binders when returned, for Stake performance
- Keep all binders and folders for music, replace any damaged binders or folders
- Holds the keys to the files of music kept at the stake center, (will need a building key also)
- Can set a time each month to meet at stake center with the directors to check out and return music.



Providing appropriate music for sacrament meeting can be challenging. The following paragraphs could be copied and used as a handout to give to people that are asked to provide a special musical number for a sacrament meeting.

It is our desire that when choosing music for our Sacrament meetings that we remember the sacredness of this worship time. Here are a few guidelines from the Church Music Handbook that may assist you in your selection.

“The hymns of the Church are the basic music for latter-day Saint meetings,...If other musical selections are used, they should be in keeping with the spirit of the hymns of the Church. When questions arise, stake presidencies and bishoprics should determine whether music is suitable for a particular meeting.” (CMH, pg. 289)

“Organs and pianos are the standard instruments used in Church meetings. If other instruments are used,... their use should be in keeping with the spirit of the meeting.” (CMH, pg. 289)

Be prayerful and remember we are not seeking for the praise of man, but to glorify God. If there are any other guidelines set forth by the Bishop, please respect those. If in question, please contact the Ward Music Chairman.

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# *Choir/Conducting*

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# Called to Serve

Instrumental Parts

Arranged by Chris Harmon

## Flute 1st Chorus

Flute

The first chorus for the flute is written in treble clef with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The third measure contains a quarter note (F5), a quarter note (G5), and a quarter note (A5). The fourth measure contains a quarter note (B4), a quarter note (A4), and a quarter rest.

## Flute 2nd Chorus (Up 1/2 Step)

Flute

The second chorus for the flute is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of four measures. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The second measure contains a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). The third measure contains a quarter note (F5), a quarter note (G5), and a quarter note (A5). The fourth measure contains a quarter note (B4), a quarter note (A4), and a quarter rest.

Flint Publications

Violin 2nd Verse (Up 1/2 Step)

Violin

Chorus

What is the difference between an average choir and a great choir? What makes one group sound different from another? How can you maximize the potential in your choir? Too many choir directors leave everything beyond note learning to chance--simply because they don't know what to do once the choir can sing through the music. Note learning is only the first step in developing a great choir. So, what do you need to do once the note learning is over?

Choral methodology is divided into five basic groups: Note Learning, Intonation, Choral Tone, Diction, and Phrasing. When all these areas are addressed, the end product is a choir that not only sings the notes, but is capable of sending beautiful messages through song to the audience.

### **1. Note Learning**

This is the most tedious and often time consuming aspect of choral methods. Easier pieces should be handled by the entire choir. Allow good readers to "carry" the others until they are comfortable with the notes. Always try to sing through music without "banging" out parts on the piano. If this becomes necessary, move quickly and add parts to each other as you go. Sectional rehearsal to learn notes is a great time saver--assuming you have space and enough capable pianists.

### **2. Intonation**

How do you get your choir to sing in tune? Good pitch begins with good basics--breath support, balance across sections, and (most important) listening.

**A. Get off on the right foot.** Begin with a warm-up singing chords either humming or using an open vowel. Put basses on low C, tenors on G, altos on C, and sopranos on E to begin. Have the choir move up in half steps (C#, D, D#, etc.), listening and matching pitch as they go. If possible, don't use the piano for this warm-up. Choir members will match the piano instead of each other. Experiment with all the open vowels, listening and shaping them until they sound the way you want them to. Cut off all the parts except one to hear if that section is singing in tune.

**B. Put them in a blender.** Once the choir is familiar with a piece of music, try mixing up their seating. Often the strength of a section will cause pitch problems. Mixing up the sections helps choir members hear the other parts and allows them to find their place in the chord.

**C. Keep a supported tone.** Focus on good posture and breathing throughout rehearsal. Slouching choir members have a strong tendency to sing flat.

### **3. Choral Tone**

Good tone quality is paramount to the success of choirs, but all too often it is completely neglected. How do you achieve a good sound?

**A. Balance and blend your choir.** Again, use the warm-up to get the group listening and matching sounds. Use tact, but get singers who want to be soloists to back off and blend with the rest of the ensemble. Throughout rehearsal listen and make sure you can hear good representation from all sections. Ask for more or less from a section as needed.

**B. Shape your vowels.** Just like a camera out of focus creates a blurry picture, a choir with unfocused vowels will create a blurry and often harsh tone quality. Start with the most basic concept of creating space in the mouth--thereby sending the sound into the sinus passages and maximizing the physiology of singing. Try singing the music on one vowel--the "Ah" vowel usually works best at first because it helps choir members feel a vertical focus. The "E" vowel is one of the worst with choirs. Have the choir sing an "Ah," then morph to the "E" without a consonant. This will help them focus the "E" vowel in the correct place. When singing with vowels, use the pure Latin forms of A, E, I, O, and U without our English diphthongs.

#### 4. Diction

Quality diction does a lot more than help the audience understand the words! It also sets up choral tone, matches sounds, and helps with proper phrasing. Volumes of journal articles and textbooks have been written on this topic. Following some basic rules will help you improve your choir's diction.

**A. "Explode" hard consonants.** B, D, K, P, and T are often imploded in everyday use, but they must be exploded when singing. This problem is most apparent when the consonant ends the word.

**B. Beware of the nasty consonants!** R and S are the most difficult consonants to sing correctly. If you want a "twangy" country western sound, let your choir sing their R's in the mouth and nose; but if you want a truly nice sound, focus the R in the sinus passages behind the bridge of the nose. On words ending with S, try using "suh" instead of "sss." This cleans up and shortens the duration of the S.

**C. Make the closing consonant of one word the beginning consonant of the next**--especially when the second word begins with a vowel. For example, "Glory to God in the Highest" should be sung "Glo-ree to Gah-din the Hah-yest."

**D. Shape your vowels.** This is just as important to diction as it is to tone quality! Keep sounds tall, using the "ah" vowel as much as possible (highest = hah-yest).

**E. Breathe on a vowel.** On long phrases, it may be necessary to stagger breathing. Have choir member breathe and begin again on a vowel so they don't sing a consonant out of place.

**F. Detail cut offs.** There are multiple schools of thought on how to cut off different note values, but what is really important is that your choir knows how you plan to handle each release. Have the choir members mark the count of the release in their music--especially if for any reason you won't be able to conduct the release.

#### 5. Phrasing

So you just heard a choir perform with great tone and diction, but it didn't do anything for you? Emotional impact occurs when the choir understands and performs the phrase.

**A. Proper breathing is critical!** One of the most common errors in phrasing is breathing in the middle of the phrase. In most cases, breathe on commas or periods--but don't rely 100% on this rule of thumb.

**B. NEVER sit on held notes.** Any note longer than a quarter should have dynamic contrast. You may want to crescendo, decrescendo, or do both.

**C. Sing toward the climax of the phrase.** It may come in the middle or near the end, but it is the most important note. Like a hammer in the upstroke, all notes in the phrase are building energy as they move toward the climax note. The impact of the phrase depends on how you build the energy.

**D. Don't be afraid to fluctuate the tempo.** A well handled ritard can make a great piece of music even better--or try a slight accelerando when you want to create tension.

**E. Sing repeated text or repeated motives at different dynamic levels.** Text repeats are used for emphasis, so they must be performed with emphasis. Usually the repeat is louder, but on some occasions the repeat may be more effective if it is performed softer. A repeated musical motive is the same. Sequencing motives generally crescendo if they are moving up and decrescendo if they are moving down.

Hopefully these ideas will help you in your quest to develop a great choir. Remember, however, that there are no quick fixes or cure-alls that suddenly get a choir singing correctly. You will never stop fixing diction, shaping vowels, or correcting balance problems--but consistent emphasis on these areas will, over time, reduce the amount of time it takes to get a piece prepared. Good luck!

## Tools

- Hymnbook – “Using the Hymnbook,” specifically pp. 383-386
- Imitate others
- Conduct what you hear

## Time Signatures

- Top Number – tells you how many counts per measure
- Bottom Number – tells you what kind of note gets 1 count
- Knowing the time signature is the first thing you need to determine how you will conduct.

## Patterns

- Your style of conducting should reflect the style of the song (249 Called to Serve vs. 194 There Is a Green Hill Far Away)
- Count 1 is ALWAYS down, the last count is ALWAYS up from the outside.
- Basic Patterns – 2, 3, 4, 6

### **Basic 2-pattern hymns**

109 God Speed the Right  
9 Come Rejoice  
201 Joy to the World

### **Basic 4-pattern hymns**

166 Abide with Me!  
58 Come Ye Children of the Lord  
140 Did You Think to Pray?

### **Basic 3-pattern hymns**

116 Come Follow Me  
67 Glory to God on High  
304 Teach Me to Walk

### **Basic 6-pattern hymns (slow 6)**

204 Silent Night  
141 Sweet Hour of Prayer  
177 'Tis Sweet to Sing the Matchless Love

## Pickups & Cutoffs

- The beats still fall on the same counts, even if the measure doesn't begin with a full measure. Start the pattern in the middle.
- Treat a cutoff as if you're closing with a final beat. It falls in the same place as the rest of the beats.

### **Pickup hymns**

6 Redeemer of Israel  
193 I Stand All Amazed  
124 Be Still, My Soul

## Notes

## Fermatas

- On a fermata, float your hand until you move on.
- There are 3 types of fermatas in conducting:
  - Float and continue
  - Cutoff is the prep to go on (many will fit in this category)
  - Complete cutoff with a separate prep



## **Fermata hymns**

- 136 I Know That My Redeemer Lives
- 190 In Memory of the Crucified
- 19 We Thank Thee, O God, for a Prophet
- 27 Praise to the Man

## **Simple and Compound Meter**

- When the top number of the time signature is divisible by 3, with the exception of 3, you are in compound meter (otherwise you're in simple meter). Divide the top number by 3 and use the respective pattern.

## **Compound hymns**

- 117 Come Unto Jesus
- 105 Master, the Tempest Is Raging
- 260 Who's on the Lord's Side?
- 270 I'll Go Where You Want Me to Go

## **Other Potentially Tricky Things**

### **Hymns with triplets**

- 292 O My Father
- 131 More Holiness Give Me
- 183 In Remembrance of Thy Suffering

### **Changing meter hymns**

- 30 Come, Come Ye Saints
- 274 The Iron Rod
- 52 The Day Dawn is Breaking

### **More advanced conducting hymns**

- 34 O Ye Mountains High (1<sup>st</sup> fermata, changing meter)
- 97 Lead, Kindly Light (different pickups)
- 86 How Great Thou Art (different pickups, 1<sup>st</sup> fermata)
- 13 An Angel from on High (changing meter from compound to simple)
- 250 We Are All Enlisted (double fermata: 1<sup>st</sup> then 3<sup>rd</sup>)
- 68 A Mighty Fortress Is Our God (many fermatas on different beats)

## **Following the Conductor: Being a Good Leader**

- Clear pattern
- Consistent tempo
- Good, clean prep and cutoff
- Consistent ictus

*Don't let your congregation drag you! Make them come along! They will if you, along with your accompanist, keep pushing.*

***“My soul delighteth in the song of the heart...and it shall be answered with a blessing upon their heads.” D&C 25: 12***

- The Ward Choir can help fulfill the mission of the church by teaching the gospel, perfecting the saints, and serving as a missionary/friendshipping tool.
- The “in tune” singing of inspired words and music in Sacrament meeting can help choir and ward members feel the spirit and become strengthened and uplifted.

***“Organize yourselves...” D&C 109: 8***

- The Ward Choir should be organized like any other ward organization to be effective, with officers and teachers called and set apart.
- A specific, consistent time and place for choir should be set aside, just as for Primary or Relief Society, not conflicting with other auxiliary meetings, such as BYC, or Ward Correlation, etc.
- The ***Choir President*** should be an enthusiastic administrator who presides at all rehearsals, gives encouragement, spiritual guidance, and arranges for prayers.
- The ***Director*** should have good musical skills, a strong testimony and a great love for ward members.
- The ***Secretary*** makes up rolls and choir calendars monthly.
- The ***Choir Librarian*** organizes music for rehearsals.
- The ***Section Leaders*** need musical skills, may assist in part rehearsals and act as music missionaries, insuring the attendance of 3 or 4 others beside themselves at rehearsal.
- ***Choir missionaries*** could include 2 to 4 persons per part who assist the Section Leaders by inviting, friendshipping, and encouraging other ward members to attend choir rehearsals.

***“I will sing with the spirit...” I Cor. 14:15***

- The Choir director should prayerfully choose music with texts that teach the gospel.
- Music for choirs should be simple and sacred, allowing the text to come to life.
- Hymns and *simple* hymn arrangements are generally best.
- Sacred anthems such as “O Divine Redeemer” may be used but require more rehearsal.
- The Choir Director should prayerfully prepare the rehearsal as if teaching a class.
- To sing with the spirit, choirs must be well prepared and prayerful. (2 Nephi 32: 9)

***“Remember the worth of souls...” D&C 18:10***

- The Ward Choir is more than music--it helps bring souls to God.
- The Choir can provide love and support to single, widowed, or “needy” members.
- The Choir can encourage youth and help them feel loved.
- The Choir can help friendship new or less active members.
- The Choir can teach gospel truths and strengthen testimonies.

# *Family*

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- Use music as an invitation and a prelude to Family Home Evening. Have someone play soft hymns or primary songs or use recordings to set the mood.
- Always invite the Spirit by beginning your Family Home Evening with a hymn or Primary song. Encourage children to lead and accompany this opening song – even small children who can just play melodies with one finger. Help them choose a song when possible that goes along with the subject of the lesson.
- Use a hymn or Primary song as a lesson – teach a gospel principle through the teaching of the song.
- Have a singing Family Home Evening. Enjoy a special time together just singing the favorite hymns and primary songs of each member of the family. Share the Christmas Story and other scripture stories by singing them – use hymns and Primary songs to help move the stories along.
- Have special lessons on music:
  - Learn about music in the Church. Teach your family to understand the purposes of music in Sacrament Meeting and other meetings. Teach them what is appropriate and why. Help them learn to be reverent during prelude music. Help them have a desire to participate in congregational singing. Help them recognize how the hymns help them feel closer to Heavenly Father.
  - Have a lesson about the hymnbook itself. Share the preface from the First Presidency. Learn how to use the indexes. Show how the words to many of the hymns were inspired and written from specific scriptures. Show how the music reflects the message of the words. Learn about hymn tunes and try putting different hymn melodies with words. (For example, try singing the words to “More Holiness Give Me” to the tune of “Away In A Manger.”) Learn about how and why the first hymnbook was compiled. Share stories behind the writing of the music and the words.
  - Study all the scriptures referring to music and learn what modern-day prophets have said as well.
  - Have conducting lessons so that your entire family can feel confident leading the music whenever they may be called upon to do so.
  - Discuss the different styles of music you listen to as a family and how they make you feel or how they affect the atmosphere in your home. Truly become aware of what each family member is hearing. Help your family to understand the power of music and the powers behind it. Learn about the different styles and periods of music in history and the great composers and how they were influenced.
  - Invite a musician or composer into your home to share their talent.
- Use musical games to reinforce concepts.
- Write a family song. Use a familiar melody and create your own words, or be really brave and figure out your own melody. If you don’t know how to write it down, just write down the words and record your family singing it together. Some families have fun songs that resemble a school fight song, and others choose a more serious tone. Either way, express your family values, desires, and goals.
- Extend the musical experience beyond Family Home Evening. Don’t worry about letting your family hear you sing! Invest in one item at a time in a good family music library. (Many great classical CD’s can be checked out from the public library.) Play soft music as children are settling down for the night – or wake them up in the morning with inspiring, invigorating selections. Listen to music together in the car. Sing and listen together while working in the house or in the yard or on special projects. Quiet classical music during homework may even improve your child’s performance at school! Use music in difficult situations – replace a lecture or shouting with singing “Love at Home” or “Quickly I’ll Obey.” Attend concerts and plays together. Encourage the study of musical instruments and vocal performance. Perhaps even start something new together with your children. Music can enhance almost every experience you enjoy as a family.

**Basic Resources** (available from the Church Distribution Center)

Scriptures	Family Home Evening Resource Manual
Hymnbook – Regular or Simplified Accompaniment	A Parent’s Guide
Children’s Songbook	Teaching, No Greater Call
CD or cassettes – Children’s Songbook, Hymns, Tabernacle Choir	Teaching Guidebook
Basic Keyboard	Gospel Principles Manual
Hymns Made Easy	

**Some Lessons and Articles from Approved Resources**

A Closer Look at Popular Music	de Azevedo, Lex	Ensign	March 1985	p. 35
Blessed by a Hymn		Ensign	July 2001	p. 21
Blessing Our Lives and Homes With Sacred Music	Visiting Teaching Message	Ensign	July 2001	p. 69
Blessing Your Home With Music	Brinton, Sally P.	Ensign	March 1983	p. 37
Concerts, Canvas, and Costumes: Widening a Child’s World Through Cultural Arts	Handbook for Families	Ensign	March 1988	p. 59
Developing Our Talents	Gospel Principles, Ch. 3	Manual		p. 218
Do You Hear What I Hear?	Booth, Randy and Susan	Ensign	August 1992	p. 22
Follow the Prophet	FHE	Friend	June 2001	p. 46
For What It’s Worth	Chase, Randal S.	New Era	February 1973	p. 17
Friend to Friend: Elder LeGrand R. Curtis	Peterson, Janet	Friend	February 1992	p. 6
George Careless, Music Missionary	Choate, Jane M.	Friend	September 1996	p. 46
George Frederic Handel	Derr, Mary L.	Friend	December 1985	p. 16
Having Ears to Hear	Jackson, Lisa Ann	Ensign	February 1999	p. 62
Heroes and Heroines: Johann Sebastian Bach	Flugaur, Elizabeth	Friend	March 1985	p. 42
Helping Children Hear the Still, Small Voice	Warner, C. Terry & Susan	Ensign	March 1994	p. 19
I Have a Question	Welker, Janice R.	Ensign	July 1981	p. 32
I Have a Question: Sacrament Meeting Music	Carter, Daniel L.	Ensign	September 1999	p. 59
In the Language of Eternity	Ballard, M. Russell	New Era	August 1996	p. 4
Lift Up Your Voice and Sing		Ensign	August 2001	p. 43
Listen to the Music	Bailey, Tamara Leatham	New Ear	May 2001	p. 47
Methods of Teaching: Music	Teaching No Greater Call	Manual		p. 172
Mormon Journal: How Does She Know Our Songs?	Cannon, Mark	Ensign	March 1993	p. 66
Music: Apples or Onions?	Christianson, Jack R.	New Era	April 1984	p. 14
Music Makes Me Happy	Primary 1, lesson 39	Manual		p. 129
Orchestrating Family Memories	Moody, Michael F.	Ensign	December 1992	p. 22
Personal Revelation: The Gift, The Test, and the Promise	Packer, Boyd K.	Ensign	November 1994	p. 59
Playing a Different Tune	Baker, Matthew	New Era	August 2001	p. 28
Popular Music Guidelines	Bastian, Larry	Ensign	April 1974	p. 37
Press Forward Saints	Hettuinger, T. S.	Friend	January 2000	p. 29
Putting Our Hearts In Tune	Larson, Molly Z.	Ensign	March 2000	p. 17
Questions and Answers		New Era	June 1997	p. 17
Questions and Answers		New Era	February 1984	p. 18
Random Sampler: A Song In Your Home	Sowby, Laurie W.	Ensign	March 1985	p. 71
Random Sampler: At Home With Music	Pollei, Paul	Ensign	April 1999	p. 55
Resources for Teaching Families	Ballard, M. Russell	Ensign	February 1983	p. 10
Rubber Band Music Box	Harvey, Kay L.	Friend	July 1983	p. 12
Setting Family Standards for Entertainment	Dalton, Carla	Ensign	June 2001	p. 26
Sharing Time: Fun With Favorites	Graham, Patricia K.	Friend	October 1985	p. 14
Sharing Time: Gratitude for Music	Graham, Patricia K.	Friend	November 1985	p. 22
Sharing Time: Making Music For the Church	Graham, Patricia K.	Friend	February 1990	p. 6
Sharing Time: Sing Another Time	Graham, Patricia K.	Friend	October 1983	p. 47
Sing!	Haight, David B.	Friend	July 1994	ifc
Singing With Grandpa	Paulsen, Linda G.	Friend	March 2001	p. 14
Tara’s Music	Choate, Jane M.	Friend	July 1994	p. 27
Teaching Primary Songs	de Victoria, Delores	Ensign	April 1998	p. 73
The Power of Hymns	Bateman, Merrill J.	Ensign	July 2001	p. 14
The Power of Music	Bailey, Tamara L.	Liahona	March 1996	p. 40
Thomas and the Tabernacle Organ	Hunt, Paula	Friend	July 2001	p. 10
Tuned In	Farnes, Sherilyn	New Era	August 2001	p. 15
Universal Language	Cavanaugh, Christina	New Era	August 1997	p. 12
Worship Through Music	Oaks, Dallin H.	Ensign	November 1994	p. 12
Worthy Music, Worthy Thoughts	Church Library	filmstrip		

**Other Helpful Books**

<u><a href="#">A Children’s Songbook Companion</a></u>	Graham, Patricia K.	Aspen Books	
<u><a href="#">Making Your Home a Missionary Training Center. “The Power of Music”</a></u>	Christensen, Joe J. & Barbara	Deseret Book	p 77
<u><a href="#">Our Latter-day Hymns: The Stories and the Messages</a></u>	Davidson, Karen L.	Deseret Book	
<u><a href="#">Primary Primer: Simplified Piano Duets for Young Latter-day Saints</a></u>	Anderson, Gaylene	Orion Books	





If you know someone who is just learning how to play the hymns, those listed here are generally easier to play because they use mostly the I, IV, and V chords.

**Hymns in C major using mainly I, IV, and V chords**

102	Jesus, Lover of My Soul
106	God Speed the Right
109	The Lord My Pasture Will Prepare
139	In Fasting We Approach Thee
142	Sweet Hour of Prayer
152	God Be With You Till We Meet Again
199	He is Risen!
239	Choose the Right
243	Let Us All Press On

**Hymns in G major using mainly I, IV, and V chords**

28	Saints, Behold How Great Jehovah
30	Come, Come Ye Saints
83	Guide Us, Oh Thou Great Jehovah
92	For the Beauty of the Earth
136	I Know that My Redeemer Lives
226	Improve the Shining Moments
228	You Can Make the Pathway Bright
233	Nay, Speak No Ill
242	Praise God From Whom All Blessings Flow
286	Oh, What Songs of the Heart
292	Oh My Father
308	Love at Home

**Hymns in D major using mainly I, IV, and V chords**

19	We Thank Thee Oh God For a Prophet
144	Secret Prayer
196	Jesus Once of Humble Birth
201	Joy to the World
213	The First Noel
224	I Have Work Enough to Do
241	Count Your Blessings
274	The Iron Rod
281	Help Me Teach With Inspiration
306	God's Daily Care

**Hymns in F major using mainly I, IV, and V chords**

7	Israel, Israel
15	I Saw a Mighty Angel Fly
44	Beautiful Zion, Built Above
67	Glory to God on High
100	Nearer My God to Thee
153	Lord, We Ask Thee Ere We Part
203	Angels We Have Heard On High
212	Far, Far Away on Judea's Plains
270	I'll Go Where You Want Me to Go
272	O Say, What is Truth?
296	Our Father, By Whose Name
320	The Priesthood of Our Lord





## Agenda

- I. Making the transition from piano to organ
  - a. What's the same?
    - i. Basic layout of black & white keys
  - b. What's different?
    - i. Everything else
  - c. Can I really play this thing? Looks kinda scary...
    - i. Absolutely!
- II. Introduction to the parts of the organ
  - a. Multiple keyboards (Swell & Great manuals)
  - b. Pedal keyboard
  - c. Expression pedals
  - d. Stops
  - e. Pistons
  - f. Couplers
- I. How do I get started actually playing the organ?
  - a. Pick some stops to create the appropriate voice
    - i. Individual stops
    - ii. Presets (pistons)
  - b. What is the appropriate voice?
    - i. Prelude: Softer tones
    - ii. Reverent hymns: Medium tones
    - iii. Robust hymns: Add brighter voices
  - c. Set the volume
    - i. This isn't a piano – can't hit the keys harder for more volume!
    - ii. Expression pedals
      1. Great expression pedal (increases or decreases volume of great keyboard)
      2. Swell expression pedal (increases or decreases volume of swell keyboard)
      3. Crescendo pedal (adds more stops)
  - d. Play the hymn on one of the keyboards (default is Great keyboard; use Swell for contrasting tones if necessary, but for hymn playing, generally not necessary)
    - i. How do I remember which keyboard is which?
      1. I am a **great** organist, and the **Great** keyboard is closest to me!
  - e. What about that pedal keyboard?
    - i. Option #1:
      1. Use the Great Bass Coupler – a handy "shortcut" that adds pedal stops to the lowest note you are playing (bass part) – assumes you're playing the Great keyboard

**At this point, you know enough to sound pretty good on the organ!  
It's really not that tough!**

- Okay, cool, but still, what about that pedal keyboard?
- i. Keyboard layout is the same as a piano keyboard (white & black keys)
  - ii. Covers from middle C (high end) down two octaves to low C
  - iii. You have four “fingers” to play this keyboard with:
    1. Heel – left foot
    2. Toe – left foot
    3. Heel – right foot
    4. Toe – right foot
  - vi. What notes do I play with the pedals?
    1. Bass part – lowest notes
  - v. Do I also play the bass part with my left hand?
    1. Technically, no.
    2. But it’s okay if you do.
  - vi. How do I know what foot to use and whether to use heel or toe to play the notes?
    1. Position of notes (in general, but not necessarily always true)
      - a. Upper octave = right foot
      - b. Lower octave = left foot
    2. Black vs. white keys
      - a. Black keys = toe (pretty much always)
      - b. White keys = toe and heel
    3. **Most important consideration:**
      - a. Playing bass line **legato**
      - b. Try to avoid skipping around—smooth transition from one note to the next
  - g. Back to the stops
    - i. There sure are a lot of them and I can’t really remember what they do.
      1. Experiment! (But not during Sacramento meeting!) Practice beforehand!
      2. Presets are a good way to go in a pinch, then you can add in some voices that you like.
  - h. How do I know what the right volume is for playing congregational hymns?
    - i. Test it beforehand – have someone stand at the back
    - ii. **However**, be aware that a chapel full of people absorbs sound much differently – you would need additional volume to be at the same level
    - iii. Listen to the congregation singing – if you are too soft, they will also sing softly
    - iv. Try for the Goldilocks rule: not too soft, not too loud, but just right
  - i. What do I play for prelude & postlude?
    - i. Stick with the hymns
    - ii. Don’t always play the same thing – variety is important
    - iii. Lots of hymn arrangements available that make it more interesting
  - j. Seek for the Spirit
    - i. What you do on the organ can have a big impact on the spiritual tone of the meeting, and can enhance the members’ worship experience



# Youth

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**Prologue**

Should music be a part of your life? IS music already a part of your life? Can you get through a day without hearing music? Where do you hear music? What kind of music do you hear? Are you an active participant in selecting the music you listen to? Are you an active participant in music performance? Does your music lift the soul to a higher plane? Does music play an integral part in your life, your emotions, and your communication?

**1. Music and the Mind: How does music affect our intelligence?**

Does involvement in music make you smarter? Here is a look at SAT scores: In 2000, students involved in music classes scored an average of 538 on the Verbal Mean and 537 on the Math Mean. Students with no arts coursework averaged 477 on the Verbal Mean and 496 on the Math Mean. In other words, students in music scored 60 points higher on the verbal portion of the exam and 38 points higher on the math portion than their peers!

Howard Gardner, noted psychologist from Harvard University, stated that “music helps some people organize the way they think and work by helping them develop in other areas, such as math, language, and spatial reasoning.”

**2. Music and our emotions: How does music help us grow emotionally?**

Does music help us get in touch with our emotions? Consider a movie without a soundtrack. Does the music help set a mood? Does it prepare the audience for what is going to happen?

Can music help us discover ourselves? Abraham Maslow, who became famous with his “Hierarchy of Needs,” once stated that music is one of the only ways to self-actualize—or, in other words, to reach those beautiful moments when we find our lives in perfect balance and can move to a higher emotional plane.

**3. Music and our health: How does music heal?**

In ancient Greece, a person could not become a physician until they became a musician. In fact, prescriptions often included rhythmic singing and chanting from sacred melodic sequences.

From the book of Sound Therapy we read: “As sound waves enter the body, sympathetic vibrations occur in the living cells which help restore and reinforce healthy organization. The high water content of the body’s tissues helps to conduct sound, and the overall effect is likened to a deep massage at the atomic and molecular level.”

**4. Music and the Spirit: How does music bring us closer to God?**

Joseph Smith said, “Man of himself is an instrument of music; and when the chords of which he is composed are touched, and salute the ear, the sounds appeal to his spirit and the sentiment to his understanding. If the strains are harmonious, he endorses and enjoys them with supreme delight, whether the tones are from a human voice or from an instrument, they arrest his attention and absorb his whole being.”