

1: Are Ministers And Musicians Allies Or Rivals? | HuffPost

Church musician Eileen Guenther considers how to improve the vital, yet sometimes conflictual, relationship between clergy and musicians through communication, effective team work, and mutual respect.

Resource Library African American Worship Treasures Six church musicians and scholars explain why treasures and challenges in African American worship traditions apply to churches in any cultural context. Witvliet is director of the Calvin Institute of Christian Worship. How might Christians in other ethnic, cultural and global settings learn from and help address these challenges? Click on photos to read responses. Treasures Both volumes of Readings in African American Church Music and Worship are written from the context of African American churches, but they focus on blessing the whole church. The first volume covers scholarship through However, a lot has happened since then. I used the second volume at Candler in a class that had many races and ethnicities, and each class member found themselves in this book. In the second volume, the biggest giant is something that gets little attention in African American research. And that is the Church of God in Christ and Arizona Dranes , where a blind pianist was very influential in gospel singing and playing. There are rich treasures of hymns, songs and choral anthems from African American church worship traditions. Challenges Volume 2 offers insights on what many graduates of the James Abbington Church Music Academy are confronting in the black church. They face unequal pay, phobias about women and gender, and lack of fruitful clergy-musician partnerships to plan worship together. The preaching section deals with what it means to proclaim the Word. All these topics are culturally relevant forâ€”but not unique toâ€”the black church. The prosperity gospel is everywhere. Every church needs to deal with lament, sadness and things that are not always good. The very valuable contributions in this volume will have resonance to churches all over the world. Return to top Michael R. Gittens has been a church musician for over four decades. He has accompanied, arranged and musically directed several gospel recordings. He played organ and piano on Songs from the Sanctuary: It carries you through from one day to the next, and from one week to the next. And we bring that through not just in black music but also into classical music. I was born into a black Baptist church, started playing in church at age ten, went to a predominately-white Episcopal school and studied organ performance at Oberlin and Julliard. I am not a scholar, but simply a person who has a gift from God and experience with people from denominations all over. Challenges We in the black church have not discovered how to pass on our musical treasures from one generation to the next. When I was a little kid, most churches had competent musicians and, at least, decent choirs that could sing anthems, hymns and spirituals. Even then, the anthem choirs and spirituals choirs looked down on each other. An even larger problem is the tension between clergy and musicians. But instead of letting the Holy Spirit have its way after the ministry of music, preachers immediately mounted the pulpit and redirected attention back to themselves. God has given us so much to offer and share. Return to top Eileen Guenther teaches church music and worship, directs the chapel choir and co-directs chapel services at Wesley Theological Seminary in Washington, DC. She served three terms as president of the American Guild of Organists. In Their Own Words. Treasures One treasure I experience when worshiping in African American churches is a spirituality that is palpable, deeper and different, like when I worship in Africa. Another treasure is the body of 6,plus spirituals created in community and improvised according to time and place. Partnership is a problem between music and worship, but also among all ministry teams, for example, when there are many music groups and dance groups in a single church. Partnership is also a problem between generations and because of financial challenges. Our country is still ghettoized socially and economically. A global music expert, he wrote One Bread, One Body: Treasures One charism of many black churches is the holistic value on using the entire body, as well as the head, in worship. So this African American worship value can instruct us in understanding that, around the globe, physical response engages the gathered body of Christ in relational experience. I see this same gift for improvisation in the ability to translate music from other eras and traditions and make it live now. Challenges Some people stereotype African American worship as all the same. Dominant cultures need to view the various African American liturgical contexts as normative in education, not exotic or for a select group.

Dominant cultures need to listen, learn and be vulnerable so they can build bridges. It can be challenging to develop a theology of worship that reaches out to other cultures while still providing experiences that articulate and develop African American identity. The book raises issues that every church should consider. Professional musicians and worship leaders must resist usurping the voice of the people. What did they say? Why do we still sing it? Within some African American churches, people either romanticize African roots or are unwilling to explore them. They sometimes struggle to recognize diversity within and among people of color, whether from Latino, Caribbean or African contexts.

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William N. He is well known as a singer, songwriter, producer and he serves as psalmist and musician for the Hour of Power worship service at Princeton University. He produced the CD set *Songs from the Sanctuary: Treasures* A particularly effective aspect of the African American worship tradition has historically been the inclusion of diverse genres of sacred music, where that diversity was allowed and encouraged. Incorporating sundry musical styles—anthems, hymns and hymn arrangements, concertized and folk spirituals, traditional to contemporary gospel music, praise and worship and devotional songs—in worship created an expansive reservoir of sacred music which congregations and music ministries could draw upon. Their personal and communal fervor, energy, emotion, exuberance, even lament and inspiration, moved them towards inclusivity, sociocultural identity, and a sense of a divine vertical and horizontal spiritual experience and expression.

Challenges

Some challenges emerging in the African American church are actually a resurgence of historic issues: Ways to address these challenges include:

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Emmett G. *Toward Bridging Generational Divide* *Scarecrow, Treasures* This volume lifts up the variety and diversity of African American worship traditions. It views the content creators as intellectuals. We often look at music making as a perfunctory practice, as if slaves made spirituals mainly to help them keep the pulse of their work. But making something out of nothing requires intellect. It tells the stories of the historical, political and economic processes that affected musicians and churches. This book is an integrative model of a lot of things that intertwine in African American worship traditions. It shows the power of understanding everything together—homiletics, praise and worship, composers, worship styles and practices—and how it all connects from yesterday to today to tomorrow. The black churches began as immigrant churches, diasporic churches. They found powerful ways to express their struggles and challenges. These vibrant forms of worship are tried, tested and true. People who suffer and struggle look to these shared experiences for how to express that God is working it out in real time, real lives. First, when your tradition is born out of systematic struggle and oppression, what happens when the perception is that the struggle is no longer in play? Each African American generation seems to toss a previous musical genre over their shoulders. Hip hop has gone around the world. When we lament that many black churches only sing spirituals on the second Sunday of February [Black History Month], we can also understand that the value of each genre is much broader than its moment in African American time. We think that the only valuable music is whatever we like or liked from ages 18 to

2: African American Worship Treasures

April JOIN US FOR THE APRIL MEETING AND PROGRAM Rivals or a Team? Clergy-Musician Relationships in the Twenty-First Century With AGO National president Dr. Eileen Guenther.

This includes decisions about whom to hire and fire. A strong relationship with your pastor is arguably your best source of security. It would be far too painful for a pastor to fire someone who makes their life easier. A strong clergy-musician relationship is more than the sum of its parts. The two of you together will accomplish much more than the total of what either of you could do alone. Talk or meet regularly to discuss long-range goals and short-range tasks. A true partnership begins with communication. Without it, you risk at best creating silos or at worst making enemies. What long-term goals can you and your pastor agree on? How are these informed by your shared ideals? What are the next steps that can be completed in the next few weeks? Open and honest dialogue creates a sense of safety and helps everyone relax into productive conversations. Demonstrate your willingness to explore the unfamiliar. Too many of us are quick to dismiss the unfamiliar in favor of what we already know. Make it clear that you are open to experimenting with unfamiliar styles. Offer up new hymns, songs, choir anthems, and instrumental music. You can find tasteful, well-crafted examples in nearly any style; you just need to know how to weed through the crap. For a few ideas, try out my Lean Thirteen Choral Anthems. A small amount of fresh material can make a large difference in the worship life of the congregation. Contribute new ideas as often as you can. Few actions destroy a relationship more quickly than publicly undermining it. You will not always agree with your pastor. Nevertheless, it is neither dishonest nor insincere to support him or her anyway. Allow others to make up their own minds; honest, observant people will see the truth for themselves. Ask lots of questions. You learn by listening, not by speaking. The more questions you ask your pastor, the better you become at asking them. Here are a few questions and prompts to try out. How do you view the role of music in worship? How do you decide which hymns to program for a particular Sunday? Tell me about a time when you felt that music and scripture supported each other perfectly. What about a time when music and scripture were at odds? How can I make your job easier? Of course you should find your own words, but these are good conversation starters. You might be pleasantly surprised by what you discover. Affirm his or her strengths. Each leader has strengths, even when at times they are less apparent than weaknesses. Simple statements of encouragement help create a relaxed environment, which improves communication. Many pastors pursue their chosen profession out of a need to right the wrongs of their past. These are the wounded healers of the world, and they need encouragement at least as much as everyone else. What I do hope you will do is be mindful of the moments when your pastor does something you truly admire, respect, or appreciate. Make a point of it to say so. In addition to his or her regimen of study and meditation, your pastor must respond to any number of issues that arise in the daily life of the church. Personnel concerns, pastoral care, and committee meetings sometimes require intense and sustained energy. How are you doing? What if any of these ideas seems impossible? All of these ideas assume that you and your pastor are reasonably well-aligned. Poor ideological or philosophical alignment is a major problem because it will always limit what you can do as a team. Your church will suffer as a result. Sometimes the only honorable choice is to search for a new job. Find a place where your pastor will view your principles as strengths instead of liabilities. Do you crave a particular topic you want me to write about? If so, drop me a line!

3: Six Ways to Make Yourself Indispensable to Your Pastor - Bryan Holten

"Pastor as Artist, Musician as Minister: Rethinking the Clergy-Musician Relationship in the Context of Worship Planning"
Andrew Foster Connors.

November 8, By Adelle M. Banks of Religion News Service about her findings and advice. Some answers have been edited for length and clarity. You titled your book Rivals or a Team? From your research, which is a better description of most clergy-musician relationships? I would say that rivals may well be the most prevalent, but team is our aspiration. Eileen Guenther Why is it so difficult for musicians and ministers to sometimes get along and not have an intense rivalry? Part of it is lack of understanding of roles. Part of it is control. Who should choose the hymns? It should be done collaboratively. We have two services at Wesley and both of them are team planned, with teams from like five to 10 each. Is it really that dire? I think it is. In general, the mainline church is having a very difficult time these days. I think everything has to be done intentionally, with collegiality and spirituality and a view of what we are all about for people to continue to attend church. People may well attend for a fine sermon and not very good music or vice versa. But what really builds in success is when people are working together and the sung word and the spoken word are in partnership. What story did you find the most gripping? Two of them actually put their names on them: Ted Gustin now in Alexandria, Va. And Robert Young now in Salisbury, Md. You also had many who said they had great relationships—sometimes decades long—at one or many churches. You spend time together. Respect kind of is a snapshot that has lots of other little pixels in it. Should ministers of music be members of the churches that pay them? I have not ever joined the church. What happens when a clergy person moves on and the musician stays? In some denominations, they change fairly often. A musician may have been in place for multiple clergy. And gosh, how will they ever love me as much as they love you?

4: Publications â€“ Association of Anglican Musicians

February Panel and AGO Members Discuss Clergy/Musician Relationships Posted on April 1, by Dean Music has always been at the center of Christian worship, and before that, in the Judeo temple liturgical tradition.

Some answers have been edited for length and clarity. You titled your book "Rivals or a Team? I would say that rivals may well be the most prevalent, but team is our aspiration. Why is it so difficult for musicians and ministers to sometimes get along and not have an intense rivalry? Part of it is lack of understanding of roles. Part of it is control. Who should choose the hymns? It should be done collaboratively. We have two services at Wesley and both of them are team planned, with teams from like five to 10 each. Is it really that dire? I think it is. In general, the mainline church is having a very difficult time these days. I think everything has to be done intentionally, with collegiality and spirituality and a view of what we are all about for people to continue to attend church. People may well attend for a fine sermon and not very good music or vice versa. But what really builds in success is when people are working together and the sung word and the spoken word are in partnership. Your book is sprinkled with testimonies from musicians labeled "name withheld" who tell of unexpected firings or verbal abuse. What story did you find the most gripping? Two of them actually put their names on them: Ted Gustin now in Alexandria, Va. And Robert Young now in Salisbury, Md. You also had many who said they had great relationships -- sometimes decades long -- at one or many churches. You spend time together. Respect kind of is a snapshot that has lots of other little pixels in it. Should ministers of music be members of the churches that pay them? I have not ever joined the church. What happens when a clergyperson moves on and the musician stays? In some denominations, they change fairly often. A musician may have been in place for multiple clergy. And gosh, how will they ever love me as much as they love you?

5: Q&A: Are church musicians and ministers allies or rivals?

Clergy-Musician Relationships in the Twenty-first Century, Eileen Guenther addresses an often-discussed but rarely-studied subject affecting most congregations today. She takes a fresh and comprehensive look at the way clergypersons and church musicians work with each other, as well as musicians' relationships with others in the church.

Nov 14, issue Q: Who should choose the hymns? It should be done collaboratively. We have two services at Wesley and both of them are team planned, with teams from five to ten each. Is it really that dire? I think it is. In general, mainline churches are having a very difficult time these days. I think everything has to be done intentionally, with collegiality and spirituality and a view of what we are all about for people to continue to attend church. People may well attend to hear a fine sermon and not very good music or vice versa. But what really builds in success is when people are working together and the sung word and the spoken word are in partnership. What story did you find the most gripping? Two of the musicians actually put their names on their stories: You also had many who said they had great relationships "sometimes decades long" at one or several churches. You spend time together. Respect is kind of a snapshot that has lots of other little pixels in it. Should ministers of music be members of the churches that pay them? What happens when a clergyperson moves on and the musician stays? In some denominations, the clergy change fairly often. A musician may have been in place during the tenure of several different clergy. But that can be a threat to an insecure clergyperson because you, the musician, were there first and know the members. And gosh, thinks the new pastor, how will they ever love me as much as they love you?

6: Are ministers and musicians allies or rivals? | The Christian Century

Collaboration between clergy and musicians is vital to the ministry of the Christian church. This book explores the importance of teamwork, identifying ways in which musicians and clergy can exercise their separate roles effectively, and suggesting strategies for building supportive relationships.

Some answers have been edited for length and clarity. You titled your book *Rivals or a Team?* From your research, which is a better description of most clergy-musician relationships? I would say that rivals may well be the most prevalent, but team is our aspiration. Why is it so difficult for musicians and ministers to sometimes get along and not have an intense rivalry? Part of it is lack of understanding of roles. Part of it is control. Who should choose the hymns? It should be done collaboratively. We have two services at Wesley and both of them are team planned, with teams from like five to 10 each. Is it really that dire? I think it is. In general, the mainline church is having a very difficult time these days. I think everything has to be done intentionally, with collegiality and spirituality and a view of what we are all about for people to continue to attend church. People may well attend for a fine sermon and not very good music or vice versa. But what really builds in success is when people are working together and the sung word and the spoken word are in partnership. What story did you find the most gripping? Two of them actually put their names on them: Ted Gustin now in Alexandria, Va. And Robert Young now in Salisbury, Md. You also had many who said they had great relationships “sometimes decades long” at one or many churches. You spend time together. Respect kind of is a snapshot that has lots of other little pixels in it. Should ministers of music be members of the churches that pay them? I have not ever joined the church. What happens when a clergy person moves on and the musician stays? In some denominations, they change fairly often. A musician may have been in place for multiple clergy. And gosh, how will they ever love me as much as they love you?

7: Pastors and musicians: allies or rivals? “ Baptist News Global

Clergy-Musician Relationships in the Twenty-First Century. Guenther, an associate professor of church music at Washington's Wesley Theological Seminary and the former organist at Foundry United Methodist Church, talked with Religion News Service about her findings and advice.

8: Are Pastors And Musicians Allies Or Rivals? | Praise Cleveland

(RNS) Eileen Guenther, the national president of the American Guild of Organists, reveals behind-the-scenes church struggles in her new book, "Rivals or a Team?: Clergy-Musician Relationships in.

9: Are ministers and musicians allies or rivals?

Clergy-Musician Relationships in the Twenty-First Century Gunter, Eileen, MorningStar Music Publishers, Explores the importance of teamwork in the Christian church, identifying ways in which musicians and clergy can exercise their separate roles effectively, and suggesting strategies for building supportive relationships.

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