This Manual is the Property of:

Name:________________________________________________________

Campus Address:______________________________________________

If found, please return to the above student
or the Music Department Office.
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Music Internship

Introduction

The Music Internship is the crucial final link in the training process for those entering the music ministry. The internship involves a team comprised of the student, supervisor, pastor and university supervisor. We are delighted to have you as part of the team.

The Music Internship is offered in the interest of integrating university instruction with the practical learning experience of on-the-job training in a church. The program is designed to:

1. Acquaint the student with the organization and administration of the music program in a model church. This includes staff and departmental structure, planning, record keeping promotion and execution of all phases of the music ministry of the church;
2. Expose the student to the values, attitudes, techniques, and duties of a dedicated, disciplined, successful pastor and music minister;
3. Give the student experience in the total aspects of the church;
4. Acquaint the student with staff relationships and responsibilities in the church.

This handbook is provided to help clarify the roles and expectations of all parties in involved in the internship.

Placement Process

1. Approval for the location of the internship and internship supervisor must be obtained from the instructor by way of the Internship Prospectus (Appendix A). All internships must be done in an approved location. Students who are credentialed with (or plan to be credentialed with) the Assemblies of God MUST select an Assemblies of God church. Non-Assemblies of God locations must be approved by the Dean of the College of Bible/Church Ministries.
2. A student will be placed only in a church where the pastor, music minister, and church leadership want to participate with the program, and are willing to dedicate enough time, learning and participation opportunities to make the experience of optimum benefit to the student. The church should be large enough to enable the student to have the opportunity to participate in at least eighty percent (80%) of the activities listed on the Requirements page of the Music Internship Manual.
3. The student should not complete an internship in a church that is too small to facilitate learning, or does not have a designated music minister. Although starting a music ministry format at a church would be a great experience; this, however, defeats the purpose of the internship - to learn from a mentor who already knows how to run an effective music ministry in a church. A song leader cannot usually supply the in-depth work needed to make an internship successful.
4. The student receives three credit hours on the SAGU transcript as academic course work; therefore, the supervisor must be someone who can provide proper “hands-on” experience as well as quality instruction for the student.

Role and Responsibility of the Internship Student

1. Meet for the first class period for opening orientation. Instruction is given in regards to the course work and internship plan.
2. Make yourself available to observe and participate as much as possible in all church and music ministry functions, and for counseling and instruction.
3. Be punctual at all appointments and services. Be cordial and cooperative with the music minister, pastor and church leaders. Take the initiative (tactfully) in seeking learning experiences.
4. Submit the Internship Plan to the instructor which has been constructed with the internship supervisor (Appendix B).

NOTE: Internship supervisors and students must follow the internship plan and the core requirements checklist once it has been approved. Changes in the plan must be approved by the instructor.

5. Keep a journal of internship activities. The journal will contain questions/comments that emerge from daily experiences, self-evaluations, reports on weekly planning sessions, observations concerning rehearsal techniques, audiovisual techniques, program notes, information about new music, etc.
6. Complete the internship assignment with a minimum of 120 clock hours of supervised activities during the semester.
8. Part I: Perform as many of the items and fill in as many of the questionnaires in Part I of the Manual as possible.
9. Part II: Participate in the activities as frequently as possible. Make notations of the activities through additional pages added to this section of the Manual.
10. Part III: Create a music filing system. (This requirement may have already been fulfilled if the student has taken the Principles and Practices of Music Ministry course. Attach that file to the Manual).
11. Conference with the instructor at any time during the semester by way of appointment.

Role and Responsibility of the Internship Supervisor

1. Set up an initial meeting with the SAGU student to discuss the Internship Manual, procedures and responsibilities involved in the Internship.
2. Orient the student to procedures unique to your program.
3. Accept the student as another professional while still recognizing that the responsibility for the student’s training and experiences remains yours.
4. Confer with your pastor and the SAGU Music Department immediately about any problems or if you ever feel that the student is acting in any way that is detrimental to your church.
5. Counsel weekly with the student in order to prepare the student for the week’s experience, to teach and help the student overcome any deficiencies in attitude, knowledge, experience, etc.
6. Delegate any tutorship opportunities that you can in order to increase learning opportunities for the student.
7. Take the student with you as much as possible in the performance of your duties such as visitation, professional and denominational meetings, seminars, clinics, planning sessions, etc.
8. Complete all of the evaluation forms and return them to the Internship instructor at SAGU (Appendix C).

Role and Responsibility of the Internship Pastor

Here are several principles to follow that will help you understand the intent of the internship experience for the student.

Principle 1:
Internships are a broad and overall exposure to practical ministry in the form of core experiences as prescribed in the Music Internship Manual for those doing their internships in a church setting.

Principle 2:
Internships are in-depth and specialized laboratory experience focused in the area of a student’s specific major specialization under the consultation of one’s supervisor.

Principle 3:
Internships emphasize practical hands-on experiences under the guidance of some proficient person as opposed to observation and collection of information. This experience should optimize a situation which best fits the student’s future projections in ministry.

Principle 4:
Internships are constructed according to the individual needs of students. Consequently, students are required to set personal goals expected in the laboratory experience at the beginning of the internship in consultation with the internship supervisor.

Pastoral Responsibilities:
1. Oversee the orientation of the internship student to the church program, facilities and activities.
2. Introduce the student to the staff and church.
3. Keep in contact with the internship supervisor. Be a support person and counselor as needed. Regular meetings with the student are recommended to ensure adequate communication, as well as periodic e-mails or phone calls to the SAGU internship supervisor.
4. Work with the internship supervisor to solve, in a professional manner, any problems that may arise.
5. Check with the internship supervisor on the student’s progress and observe the student if and when appropriate.
6. Keep the SAGU Music Department informed of any circumstances that you feel may be detrimental to the professional growth of the internship student.
7. With the internship supervisor, assist the SAGU Music Department in maintaining a superior program by offering solicited and unsolicited feedback on strengths and weaknesses of the student’s professional, academic and spiritual preparation as well as the logistics of the program itself.
8. When appropriate, participate in a final evaluation, discussion, and sharing session with the internship student.
Purpose of an Agreement of Participation

It is vital that all team members reach an agreement and define expectations during the early stages of the internship. To reach an agreement, the pastor, supervisor and student should meet to discuss expectations about the music internship. Discussion about the Agreement of Participation is of upmost importance for a clear understanding of the expectations.

Suggested items of discussion should include:

- Music Manual
- Music requirements as prescribed by SAGU in the Music Manual
- Feedback procedures (oral and/or written)
- Internship Plan
- Church policies, rules and expectations (written and unwritten)
- Methods of keeping communication lines open
- Evaluation forms

The student must work with the pastor and internship supervisor to complete the Agreement of Participation prior to the beginning of the internship.

AGREEMENT OF PARTICIPATION

I have read and understand the requirements set forth for the participating church, pastor, supervisor and student to fulfill the Music Internship for the semester. I will, to the best of my ability, adhere to these requirements for the successful completion of the internship.

This agreement was completed on __________________________ between

(Date)

______________________________, ________________________________, and

(Pastor) (Internship Supervisor)

______________________________.

(Student)
Guidelines for Use of the Manual

1. Make careful notations on everything you participate in or observe.
2. Answer all of the questions from a practical viewpoint. Be as analytical as possible, note alternative ways to do things, note strengths or weaknesses of present methods used.
3. Answer all of the questions fully. Do not just scratch in a word or two to get by. You will be graded on the quality of your manual. Also elaborate notations will be of tremendous help when you have to be the leader in all of these ministerial functions.
4. Place your typewritten pages of notes behind each item in the manual.
5. You can add bibliographical notes to the manual and also make references to material which you might add to your personal (or future church) music library or files.
PART I

RESEARCH FUNCTIONS
Selection of Music Minister

1. Secure a copy of the criteria used to select the music minister. If a written document is unavailable, interview the pastor or member of the selection committee.
2. By what method does the selection committee advertise vacancies in the music staff of the church?
3. Is the music minister requested (required) to have a special license from the District Council or General Council of the Assemblies of God? Obtain a copy of the requirements for receiving the license. What are the responsibilities for renewal and maintaining the license?
4. What is the pastor’s philosophy of music as it relates to worship?
5. Study the leadership structure of the church. Show the following relationships: the minister to the music minister; the music minister to the other ministerial staff.

Music Minister’s Duties

1. Secure a copy of the music minister’s duties and responsibilities. Does it include the following? Congregational music, choir music, instrumental music, media, special performances.
2. Obtain a sample form (blank) of the music ministers’ contract and include it with this manual. If written copy is not available, report on the following contract provisions:
   a. Duration
   b. Probation Period
   c. Salary (part-time/full-time) - do not list a dollar figure.
   d. Benefits
   e. Insurance/medical
   f. Retirement
   g. Housing allowance
   h. Automobile or mileage allowance
3. Examine the promotional and public relation functions of the music program as it relates to recruiting members (particularly to music organization and activities).
   a. Does the music minister maintain a file of singers, instrumentalists and perspective musicians?
   b. Does the music minister publish a news letter or bulletin? (Provide a sample copy).

Music Staff

1. Examine the role of each staff member who assist the music minister, and describe their role(s).
2. Determine how each of the above personnel were selected or appointed. What specific
qualifications are needed to fill the position?

Scheduling

1. Study the weekly schedule of church services or activities. Show how music is utilized in these services or activities. Provide a rehearsal and performance schedule for each of the music groups in the church.

2. Examine the yearly schedule of both regular and special musical presentations. When do the rehearsals begin for major musical presentations? Does the church utilize musicians from outside the membership to present major musical performances? Does the choir utilize soundtracks? Describe how soundtracks are introduced in the rehearsal schedule.

Choir-Orchestra Administration

1. Describe the adult choir program:
   Goals and objectives; attendance requirements; audition requirements; role of the executive officers; provide samples of application forms, constitution, handbooks, etc.

2. Describe the youth choir program:
   Goals and objectives; membership requirements; audition requirements; provide samples of application forms; describe the social, promotional, and outreach activities of the choir (i.e. tours, exchange concerts, etc.)

3. Describe the children’s choir program:
   Goals and objectives; membership requirements (age limits and attendance requirements); describe a typical rehearsal; show how activities are integrated into rehearsals; describe the utilization of the Children’s Choir in public worship services.

4. Describe the instrumental program:
   Goals and objectives; membership requirements (attendance and experience requirements); audition requirements; provide samples of application forms; describe the involvement of the instrumentalists with regard to public worship.

5. Describe the church music council:
   Basis for membership; frequency of meetings; goals and objectives; describe the ways in which this group supports, promotes, or contributes to the music ministry of the church.

6. Examine the church hymnal and provide publication data:
   Who selects the hymnal? What was the basis of the selection?

7. Does the church sponsor a banquet or other means of recognizing the musicians?
   Describe the format of such an event; describe the criteria for making awards or special recognition (i.e. perfect attendance, etc.)

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Christian Copyright License Inc.

1. Does the church subscribe to CCLI?
2. Does the church use audiovisuals? If so, what type?
3. What type of audiovisual equipment does the church use?
Budget

1. Study the budget for the music ministry of the church.
   a. Does the church have an annual budget specifically for music ministries?
   b. Give the percentage allocated for the following expenses or maintenance:
      1. Music
      2. Music folders
      3. Choral club memberships
      4. CCLI membership
      5. Piano tuning/instrument repair
      6. Robe cleaning
      7. Library and office expendables (tape, postage, etc.)
      8. Recordings
      9. CD/DVDs
     10. Other (specify)

2. Give the percentage allocated for non-recurring expenses or capital expenditures.
   1. Chairs
   2. Risers
   3. Stands
   4. Piano
   5. Other instruments
   6. Audio visual equipment (specify)
   7. Sound equipment
   8. Robes
   9. Filing cabinets
   10. Bulletin board
   11. Chalk/white board
   12. Other (specify)

3. Describe the process by which the music minister requisitions or obtains items.
4. Does the church subscribe to membership in choral or music clubs? Please list.
5. Describe the methods of fund raising sponsored by or for the music organizations. What is their frequency? Which methods are most successful? Which methods are least successful? Methods of receipting of funds. Method of control and disbursement. Objectives of fund raising (i.e. tours, retreats, new robes, etc.)

Performance Facilities

1. Examine the facilities for adequacy to meet the need of the congregation, and describe strengths and weaknesses.
2. Describe the performance area for the choir.
3. Describe the performance area for the instrumentalists.
4. Describe the acoustical properties of the performance area.
5. Describe the sound system. Where are the controls? How are microphones placed and utilized? Where are speaker cabinets located? Are monitor speakers provided for the choir?
6. What is the maximum seating capacity for the choir?
7. Describe the condition and tuning of the piano. How often is the piano tuned?
8. What other instruments does the church own?
   a. Drum set; Drum shield; Bass/bass amp; Keyboards; Other
   b. Who maintains the instruments listed above?

Rehearsal Facilities

1. Describe the rehearsal facilities.
   a. Is the room easily accessible to the main sanctuary?
   b. Can music activities be conducted without interference with or from other groups?
   c. Is heating and ventilation separate from other similar systems in the church?
   d. Is lighting adequate?
   e. Does the room permit easy access to the restrooms? To robe storage? To music storage? To instrumental storage?
2. Does rehearsal area contain the following items?
   a. Adult chairs
   b. Junior chairs
   c. Piano (include condition and tuning)
   d. Bulletin board
   e. Chalk/white board
   f. Music stands
   g. Risers (describe)
   h. Podium
   i. Table
   j. Mirror
   k. Audio visual equipment (specify)
   l. Other instruments (specify)

Music Library

Physical Facilities:
1. Describe the music library.
2. Does the library contain the following items?
   Desk, table, filing cabinets, adequate shelving

Identification Procedures:
1. Describe how the music is processed as it is received.
2. Does the library have a rubber stamp with the name/address of the church? Are copies numbered to provide an accurate check of music signed out by members? Are folders numbered or identified as to the user?

Purchasing and Disposal:
1. Describe the purchasing procedure for obtaining new materials.
2. Does the church maintain copies of purchase orders? What is the major source or companies from which new music is purchased? What method other than music club memberships does the music minister utilize to obtain new music?
3. How often is the music library “weeded” of unusable materials?
4. What is the disposition of unusable materials?

Filing and Indexing:
1. Describe the filing system. What method of system is used to file music?
2. Describe the basic contents of the music library:
   Choral; praise/worship; instrumental; professionally arranged or arranged by music director, etc.

**Apparel**

1. Examine the apparel for each of the performing groups in the church.
   Does the color coordinate with the decor of the sanctuary? Do robes fit properly? Does the budget provide for care and maintenance? Whom is responsible for robe clearing and maintenance? Does adequate storage space exist for proper storage? Are robes and other apparel properly stored? Do enough robes exist to accommodate size differentials or increase in membership?
2. If robes are not worn, what plans, if any, are made to purchase them?
3. Describe the selection process

**Church Calendar**

1. Examine the church calendar of activities for the coming year.
   a. Describe plans for programs which require the church musicians to perform together in massed concert (i.e. Christmas, Easter, etc.)
   b. Describe potential problems of such performances and tell how they are resolved (space, seating, etc.)
2. Describe the church’s use of a bulletin, programs, posters, handbills, etc., for musical performances. Obtain samples, cost figures, distribution, etc.
3. Obtain information relating to sectional, district or regional musical performances or competitions. What is the extent of the church’s involvement?
4. Does the church provide or sponsor a music clinic or retreat?
Training Classes

1. Study the music training classes in the church.
   a. Describe how church musicians are selected and trained.
   b. Does the church have a training class or program for congregational worship leaders?
   c. Music theory/sight-reading classes?
   d. Other

Media Ministry

1. Examine the church utilization of electronic media communications outreach ministries.
   a. Describe the format (i.e. live or tape)
   b. Describe the rehearsal preparation for media ministries.
   c. Describe the taping or presentation of media ministries.
   d. Determine how the media outreach is budgeted.
2. Examine the media presentations of the church as they relate to the involvement of the church musicians.
   a. Describe the membership of the televised choir, (i.e. full choir, select voices, ensembles, etc.)
   b. Describe the apparel of those involved in the televised ministries (i.e. robes, street clothing, etc.)
   c. Describe the involvement of the instrumentalists.
3. Determine the problems created by specific time limitations, also methods of solving those situation.
4. Determine the location of the production of media ministries (i.e. studio, on-site, etc.)
5. Study the editing procedures and determine who is responsible for these tasks.

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PART II

PERFORMANCE OBSERVATION FUNCTIONS
Requirements

Provide written commentary on each function as it has been performed or completed. Where it is appropriate, provide copies of your rehearsal plan, schedules, etc. You must complete a total of 100 points for this section of the manual. All those items marked with a * are required. Please select additional items to complete the required points.

Required points:
1. (25 points*) Lead worship in five services *(Written evaluation by Music Minister)*
2. (30 points*) Direct three choir rehearsals and performances. *(Written evaluation by Music Minister)*

Additional points:
3. (15 points) Arrange music for church orchestra - rehearse and direct performance for one service. *(Written evaluation by Music Minister)*
4. (15 points) Plan and direct three youth choir rehearsals and performances. *(Written evaluation by Music Minister)*
5. (15 points) Plan and direct three children’s choir rehearsals and performances. *(Written evaluation by Music Minister)*
6. (5 points) Assist with the Fine Arts program by working with or coaching the participants. *(Written report by Music Minister)*
7. (5 points) Participate in the media ministries productions. *(Written report by Music Minister)*
8. (5 points) Organize a musical service. *(Written evaluation by Music Minister)*
9. (5 points) Provide music for a funeral. *(Written evaluation by Music Minister)*
10. (5 points) Provide music for a wedding. *(Written evaluation by Music Minister)*
11. (10 points) Participate in a music/drama production by planning, directing, costuming, etc. *(Written evaluation by Student)*
12. (5 pts. ea.) Participate in the following activities: *(Written evaluation by Music Minister)*
   - administrative/office work - learning to function in the church office
   - setting up a music library system
   - working with the sound technician/learning the sound board
   - attending a workshop or music reading session of seasonal or non-seasonal music
   - setting up a praise team ministry or conducting praise team rehearsals
   - setting up an instrumental ensemble.

All items listed in BOLD require a video (VHS or DVD) for evaluation purposes.
Optional: Students may design their own requirements based upon their past experiences or their weaknesses. This must be under the supervision of the Internship Supervisor and the University Supervisor.
# Worship Leading Evaluation
(To be filled out by the Music Minister)
- One for each service conducted -

Date: ___________________________  Service: ___________________________

List the songs used for praise/worship:

<table>
<thead>
<tr>
<th></th>
<th>Highly Agree</th>
<th>Agree</th>
<th>N/A</th>
<th>Disagree</th>
<th>Highly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand signals were clear and concise.</td>
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<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Verbal directions were clear and concise.</td>
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<tr>
<td>Worship leader was easy to follow.</td>
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<tr>
<td>Audience was encouraged to enter into worship.</td>
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<tr>
<td>Smooth transitions between songs.</td>
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<tr>
<td>Praise/worship songs blended with the message.</td>
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<tr>
<td>Overhead projection was used well.</td>
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<tr>
<td>Worship team was rehearsed and prepared for the service.</td>
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<tr>
<td>Scripture was used.</td>
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</table>

___________________________________  Xusic Oxinister’s OSignature

Music Minister’s Signature
Offertory/Special Music Questionnaire
(To be filled out by the student)

Date: ____________________________  Service: ____________________________

1. List the songs used.

2. What type of group/solo was used?

3. How did the music blend with the service (other music, sermon, etc.)?

4. Were special rehearsals necessary to prepare for the service? Explain
# Rehearsal Evaluation
(To be filled out by the Music Minister)
- One for each rehearsal conducted -

Date: ___________________________ Service: ___________________________

Please evaluate the worship leader in the areas listed below.

<table>
<thead>
<tr>
<th></th>
<th>Highly Agree</th>
<th>Agree</th>
<th>N/A</th>
<th>Disagree</th>
<th>Highly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>A devotion was given at the rehearsal</td>
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<tr>
<td>The devotion related to the music being rehearsed.</td>
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<tr>
<td>The rehearsal emphasized:</td>
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<tr>
<td>- pronunciation/enunciation of words</td>
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<tr>
<td>- section rehearsals</td>
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<tr>
<td>- blend</td>
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<tr>
<td>- interpretation</td>
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<tr>
<td>- dynamics</td>
<td></td>
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<tr>
<td>- message of lyrics</td>
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<tr>
<td>Gestures were clear and concise</td>
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<tr>
<td>Director was easy to follow</td>
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<tr>
<td>Rehearsal was well attended</td>
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<tr>
<td>Choir gave their attention during the rehearsal</td>
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<tr>
<td>Rehearsal was timed well.</td>
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</tbody>
</table>

________________________________________
Music Minister’s Signature
Wedding/Funeral Questionnaire  
(To be filled out by the student)

Date: _________________________  Type of observation: _________________________

1. What music was used in the prelude and postlude?

2. What type of vocal/instrumental music was used for the ceremony?

3. Discuss any particular aspect of the ceremony which was outstanding to you.

4. How did the music contribute to the atmosphere of the service?
Musical Production Questionnaire
(To be filled out by the student)

Title of Production: _____________________________________________________________

Date: ________________  Place: __________________________________________________

1. Submit a copy of the program.

2. Discuss the type of production:
   • Cantata
   • Musical (with drama, without drama)
   • Drama (pantomime, spoken live/recorded)
   • Accompaniment (sound track, live accompaniment)

3. Discuss the spiritual message of the production.

4. Admission (tickets, free, etc.)

5. Number of performances

6. Comments on any outstanding aspects of the performance.

7. Discuss your role and responsibilities with the production.
PART III

MUSIC FILING SYSTEM
Music Files

Compile a note book as follows:

• Divide the notebook into the following categories (children, youth, adult, senior adult, instrumental, wedding funeral, seasonal, general information).

• Within each music category provide the title of selection, the composer/arranger, publishing company, voicing, level of difficulty as follows:
  10 - Children
  10 - Youth
  10 - Adult
  5 - Senior Adult
  15 - Instrumental
    (include orchestrations, small ensembles, handbells, piano/organ, solos, etc.)
  10 - Wedding
  10 - Funeral
  40 - Seasonal
    10 Easter
    10 Christmas
    10 Missions
    10 Special holidays
      (Mothers'/Fathers' Day, Patriotic, Baby Dedication, Graduation, Thanksgiving, etc.)
  5 Pentecost

• Within the general information section, provide the following:
  Information may be obtained from the Assemblies of God Headquarters (417-862-2781 or www.ag.org)
  1. National Music Department
  2. Fine Arts Festivals

• Information may be obtained from CCLI (800-234-244) or www.ccli.com
  3. Christian Copyright License Incorporated

• Information may be obtained from Kempke's Music Service (800-753-6753 or www.kempke.com
  4. Information from at least five major music companies: (Name, address, phone, type of music handled, etc.
  5. Music Conferences - Kempke Music Service; Assemblies of God Headquarters, etc.
  6. Choral Clubs
  7. Hymnals
  8. Soundtrack companies
  9. Choir robe companies
  10. Audio-visual companies: (Projection slides, computer projection systems, overhead projectors, sound equipment, etc.)
PART IV

APPENDICES
APPENDIX A

INTERNSHIP PROSPECTUS

Below you will find instructions for writing the Internship Prospectus. Please follow these directions very closely. **Must be typewritten and include a cover sheet.**

1. State your name, address, and phone number for this semester.

2. State your major.

3. State the location of the proposed internship (include full name and address).

4. State the name of the proposed internship supervisor, his/her position, address, and daytime phone number.

5. State the name of the senior pastor.

6. Write a detailed summary of the proposed internship site:
   - Size of church
   - Size of music department
   - List all areas within the music department: vocal, instrumental, children, youth, adult, senior adult, etc.

7. Write a brief summary of why you desire to complete your internship at this location, and how you think this experience will better prepare you for full-time music ministry.

List areas of weaknesses you have related to your major. After each area describe why you feel you have these weaknesses.

List the goals you have set to accomplish during your internship. These goals should be directly related to your areas of weaknesses.

____________________________________  ______________________
Student’s Signature                  Date
APPENDIX B

WRITING THE INTERNSHIP PLAN

Below you will find instructions for writing the Internship Plan. Please follow these directions very closely. **Must be typewritten and include a cover sheet.**

1. State your name, address, and phone number for this semester.

2. State your major.

3. State the location of the internship (include full name and address).

4. State the name of the internship supervisor, his/her position, address, and daytime phone number.

5. Write a detailed summary of your entire internship plan. Outline your projected week by week activities, including a time schedule. State the projected number of hours you plan to be involved in for each of your activities with a tally of the total hours. Your supervisor should be involved with this part of the Plan.

Before submitting the final plan, you will need to check with your supervisor for his/her approval of your plan.

_____________________________ __________________ ________________ Date
Student’s Signature Date

I, the internship supervisor, understand the requirements set forth for the participating church to successfully fulfill the Music Internship for assigned student.

_____________________________ Date
Internship Supervisor Signature

_____________________________ Date
Senior Pastor’s Signature
APPENDIX C

INTERNSHIP EVALUATION

Please evaluate the performance of ____________________________ in the areas listed below.

<table>
<thead>
<tr>
<th>Item</th>
<th>Highly Agree</th>
<th>Agree</th>
<th>N/A</th>
<th>Disagree</th>
<th>Highly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expresses a sincere desire to serve</td>
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<tr>
<td>Demonstrates an ability to follow directions</td>
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<tr>
<td>Is able to work well with other staff members</td>
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<tr>
<td>Is willing to complete all assigned tasks</td>
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<td>Completes tasks within a designated time-frame</td>
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<td>Evidences adequate and thorough preparation</td>
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<td>Displays initiative in performing duties</td>
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<tr>
<td>Shows a genuine desire to learn from others</td>
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<tr>
<td>Evidences ability to learn from mistakes</td>
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<td>Is consistently on time for appointments</td>
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<td>Works energetically and with alertness</td>
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<td>Maintains appropriate dress</td>
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<td>Presents a professional image</td>
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<tr>
<td>Is considerate of others’ needs and desires</td>
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</tbody>
</table>

Please make further comments regarding the student on the back of this page. All information will be used in determining the final grade for the participating student. Thank you for your participation in this program, and for taking time from your schedule to supervise the student’s internship. If at all possible, please discuss your evaluation with the student.

Supervisor’s name: ____________________________________________________
Mailing Address: _____________________________________________________
Telephone: (____) ____________________________________________________

_________________________                                  __________________
Supervisor’s Signature                                      Date

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