

Overview for Instructors

Leadership Program for Musicians, Inc.

Liturgy and Music

This sheet is intended to be copied by a local LPM coordinator and given to the instructor with the course material.

Helpful things to understand Music is integral to Christian worship, never an ornament. The liturgy reflects the reason Christians worship and understands worship as a public, communal encounter with the Triune God. This ecumenical course, completely revised in 2007, begins with analysis of the pattern of worship itself, an order received from Scriptures and centered in Jesus Christ. The course delves deeply into the essentials of that pattern and is based on the understanding that liturgical renewal has focused on the recovery of this pattern across a wide ecumenical spectrum.

Consideration of an ecumenical pattern of worship and the denominationally specific nuances inform the ten sessions. Each session balances theological and/or historical presentations with practical reflections and activities. These reflection questions and assignments/activities engage the individual, small groups, and the entire class in a holistic understanding of worship and how these understandings can be applied to local congregations. Based on the denominations represented in a particular class, teachers may need to adapt the course content and/or required reading.

Participants will gain knowledge about the history of practices and explore the ways in which that history is reflected in their congregational practices.

Materials Participants should have all the principal worship/prayer books and musical resources of their own denomination. Those of others should be available also as reference. The follow are Sources for Required Reading assigned for all participants:

Baptism, Eucharist, and Ministry, Faith and Order Paper 111. Geneva: World Council of Churches, 1982.

Available at www.oikoumene.org/?id=2638 (hereafter cited as *BEM*).

Lathrop, Gordon W. *Central Things: Worship in Word and Sacrament*. Minneapolis: Augsburg Fortress, 2005.

Ramshaw, Gail. *The Three-Day Feast: Maundy Thursday, Good Friday, Easter*. Minneapolis: Augsburg Fortress, 2004.

Torvend, Samuel. "The Musician as Artist, Pastor, and Prophet: Rethinking Vocation in Troubled Times." *Cross Accent* 2 (Spring 2003): 10-22. (Available for reprint at the end of this course.)

Willimon, William H. *Word, Water, Wine, and Bread: How Worship Has Changed over the Years*. Valley Forge: Judson Press, 1980.

Westermeyer, Paul. *The Heart of the Matter: Church Music as Praise, Prayer, Proclamation, Story, and Gift*. Chicago: GIA Publications, 2001.

———. "Music in the Liturgy and the Cantor." (Available for reprint at the end of this course.)

Sources for denomination-specific reading assignments are also listed.

Assignments A variety of activities are involved in the process, including some short written papers, oral presentations, and many opportunities for one-on-one discussions and sharing. Practical applications and immediately useful planning will be the goal of each session.

Hints for teaching Standards and benchmarks to assist the instructor in tracking student's progress are given for each lesson. Handouts listing denomination-specific readings, assignments and several articles out-of-print are also provided.