

# Overview for Instructors

## Leadership Program for Musicians, Inc.

### Philosophy of Church Music

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

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**Helpful things to understand** This course is designed as an “umbrella” providing interactive focus and reflections which pull all the other courses together and was completely revised during 2006-2007. It is crafted to be facilitated by the LPM coordinator in 20-30 minute segments at each meeting over the two-year program. It is hoped that conversations and thought processes will continue beyond the specific class time, and that the exercise of thinking about church music in a systematic and intentional manner will benefit the students as they work with this material in their own particular parishes.

The student will become acquainted with various historic and contemporary views of church music. They will form and/or refine a philosophy of church music that is responsible, consistent and subtle. From these experiences students will improve in the ability to articulate in both speech and writing practical applications of this philosophy. Classes will be a combination of lecture and activities during which the students will learn from one another and share in collaborative reflections. Student presentations will also offer opportunity to practice communication of ideas.

**Materials** The course contains the necessary information to discuss the topics for each session.

**Assignments** Written assignments are made for each session. The final project will be a substantial piece of work which expresses the student’s continuing understanding of church music. This project can be shaped in several clearly defined forms and will include a final presentation to the class.

**Hints for teaching** The teacher should take special care in the way he or she presents information (as well as facilitates discussion), as he or she is likely to be a role model for many in the class as students continue to think about church music. The teacher should be careful not to make disciples, but also not to model carelessness.

Throughout the sessions, both liturgical and contextual issues will be raised. Responses to these issues will be both written and oral with intentional opportunity for debate and discussion. Participants will be encouraged to process each issue as it references to the development of the final project and a personal understanding of the “calling” of church music.