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LTRGY 667 Music Ministry in the Local Church
January 11-22, 2021
Hybrid asynchronous/synchronous

Ron Anderson

Ron.Anderson@garrett.edu

847-866-3875

Recurring Zoom link for all Zoom sessions:

<https://garrett.zoom.us/j/92488289972?pwd=SVJURXNNa0NSaVhWTmMrWFZtZnFmUT09>

Meeting ID: 924 8828 9972; Passcode: 313440

Course Description: The purpose of this course is to explore the character of music ministry and its place in the life of the church, with particular attention to the theory and theology of music in the church, the identity of the church musician, the ministry of the musician, and the practice of church music.

Learning Outcomes:

Through this course you will

1. explore and describe, through readings and personal interviews, the identity and roles of the musician in ministry with the church;
2. develop and articulate in writing a personal understanding of your ministry as a musician in the church;
3. identify and examine the theological and liturgical functions of music in Christian worship, attending especially to the use of choral and instrumental music in worship; and
4. practice making liturgical and theological judgments about the use and choice of music in Christian worship through the selection of congregation, choral, and instrumental music for particular Sundays of the church year.

Notes:

1. Because this is an intensive course, students should have begun the readings from Clark, Hawn, and Westermeyer prior to the first class session. The *first writing assignment*, due the second day of class, draws on the readings from Clark and Hawn.
2. Synchronous Zoom sessions will be scheduled during the originally posted class times. These sessions are identified in the schedule below.

Required Texts

While the prices listed here are list prices, most are available at a discount on Amazon, especially in Kindle editions.

Jeremy Begbie, *Resounding Truth* (Grand Rapids: Baker, 2007) ISBN 978-0801026959. \$35 (list).

Linda Clark, *Music in Church: Nourishing Your Congregation's Life* (Bethesda, MD: Alban Institute, 1994) ISBN 1-56699-134-X. \$19.00

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- Marilyn Haskel, ed. *What Would Jesus Sing: Experimentation and Tradition in Church Music* (New York: Church Publishing, 2007) ISBN 978-0-89869-563-2. \$20.
[Each student will select two chapters for presentation and response.]
- C. Michael Hawn, *One Bread, One Body: Exploring Cultural Diversity in Worship* (Bethesda, MD: Alban Institute, 2003) ISBN 1-56699-277-X. \$24.00.
- Robin A. Leaver and Joyce Ann Zimmerman, *Liturgy and Music: Lifetime Learning* (Collegeville: Liturgical Press, 1998) ISBN 0-8146-2501-0 [using pages 211-280, 340-359, 384-410]. \$49.95.
- Terri Bocklund McLean, *New Harmonies: Choosing Contemporary Music for Worship* (Bethesda, MD: Alban Institute, 1998) ISBN 1-56699-206-0. \$25.00 (list price, discounted on Amazon).
- Paul Westermeyer, *The Church Musician*, rev. ed. (Minneapolis: Augsburg Fortress, 1997) ISBN 0806633999. \$16.99.

Other Required Readings (available on Moodle)

- Edward Foley, "The Cantor in Historical Perspective," in *Ritual Music: Studies in Liturgical Musicology* (Beltsville, MD: Pastoral Press, 1995): 65-87.
- John Ferguson, "Is there a future for the church musician" in Darlington and Kreider, *Composing Music for Worship* (Norwich: Canterbury, 2003).
- Kenneth R. Hull, "The Challenge of the Praise Chorus," *The Hymn* 55.3 (July 2004): 15-23.
- Paul Inwood, "The Pastoral Musician as Leader of Prayer," *Pastoral Music* 31.1 (Oct-Nov 2006): 21-28.
- Margaret Leask, "Contemporary Christian Music: Religious Song in an Electronic Era," *The Hymn* 55.3 (July 2004): 7-14.
- Suzanne Toolan, "Spirituality and the Vocation of the Pastoral Musician," *Pastoral Music* 31.1 (Oct-Nov 2006): 33-40.
- Robin Knowles Wallace, "Praise and Worship Music: Looking at Language," *The Hymn* 55.3 (July 2004): 24-28.
- John Witvliet, "Soul Food for the People of God," "Making Good Choices in an Era of Liturgical Change," and "Planning and Leading Worship as a Pastoral Task" in *Worship Seeking Understanding: Windows into Christian Practice* (Grand Rapids, MI: Baker, 2003), 231-250, 269-278, 279-284.

Assignments

All papers should have 1" margins top and bottom, and 1-1.25" margins on the sides. Papers must use 12 point, Times New Roman font, and be double-spaced. Separate title pages are not required, but do include your name on the first page and your last name in the file name. All quoted material should be properly cited, following Turabian, *A Manual for Writers*, [Note/Bibliography format](#). Papers must be submitted/uploaded as Word documents in Moodle.

1. Complete readings by the assigned class day.
2. Attend the synchronous Zoom sessions.
3. Complete the five discussion posts described below. Discussion posts are due by 11pm on the day on which they are assigned. Unless otherwise indicated, they should be 250-300 words. (20%)

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4. Due January 12: Using the material in Clark and Hawn, especially the interview protocols in Appendix B in Clark and Appendix B in Hawn, write a 2000 word description of the congregation in which you serve or participate and of your role as a musician in that congregation. (You are not being asked to complete the interviews Clark and Hawn describe, only to use the interview protocols as a starting point for your writing.) In your writing, give particular attention to the understandings of church and worship present in your congregation. Hawn's case studies serve as more extended examples of this assignment. (20%)
5. Due January 15: Before this class session, interview two people who are serving in music ministry. One of them can be from your own tradition, the second must be from another Christian tradition. (5%)

The questions for this interview should include:

- How do you think about your work of music leadership in this congregation?
- What title would you use to describe this work?
- What are your primary responsibilities?
- What skills do you most need for this position?
- What skills do you wish you could develop further?
- How do you work with other worship leaders to plan music for worship?
- What surprises about the work of music ministry have you encountered in this work?

Post your responses on the "Interview" Forum. Be prepared to talk about these in the Zoom session that afternoon.

6. Due January 20: Each student will select and read *two* chapters from Haskel's *What would Jesus sing*, then present and lead a discussion on those chapters in class. A summary and brief response to each of the two chapters should be posted on the "What would Jesus sing" forum. The presentation should include a brief overview of the chapter, your response to the chapter, and a question for class discussion. (5%)
7. Due January 25: Develop a music "plan" for worship on the following two Sundays in the church year using lectionary cycle year A, the second Sunday of Easter and the 16th Sunday after Pentecost. The plan should identify the congregational songs and service music, anthems, and instrumental music for each service, where and how the music will be used, and a liturgical and theological rationale for their selection and use. The assumption behind this assignment is that if you know the principles by which you plan for one Sunday of the church year, you have the basic tools to plan for any Sunday. (20%)
8. Due January 29: Drawing on the readings and other course materials, write a 3500-4000 word paper that addresses the following questions. (30%)
 - What is the role of a church musician in the church today?
 - What theological principles support this understanding and how do they do so? That is, how does your particular understanding of God, Christ, Spirit, Church, scripture and tradition support and/or question this understanding?

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- How do I understand myself as a minister of music and what would/do I call myself in this role?
- In what ways will I enact this ministry?
- How do I understand the relationship of this ministry to the worship and ministry of the church?

Topics and Readings

1. Jan. 11 **Where is our work? (1)**

Required readings: Clark, *Music in Churches*
Hawn, *One Bread, One Body*, 1-110 and appendix D,
190-194

Discussion post 1:

1. Briefly introduce yourself, including a photo and a statement about why you are taking this course.
2. Then, provide the following: Clark, p. 113, asks for the following as part of her interviews with musicians and music committee chairs:
 - a. three adjectives or phrases that describe what a church *ought* to be;
 - b. three phrases that described the role of worship in a community of faith; and
 - c. three phrases that describe how music *should* function in worship.

List these in your post, then choose one from each that you think is most important and tell us why.

2. Jan. 12 **Where is our work (2)**

Paper 1 due based on Clark and Hawn.

Zoom session 1-2:30pm:

Present a summary of and discuss the questions and problems you identified in this first paper.

3. Jan. 13 **Who are we?**

Required readings: Westermeyer, *The Church Musician*, chaps. 1-4
Foley, "Cantor in Historical Perspective"

Discussion post 2: Foley, tracing the early history of the cantor, describes one who above all is a leader of prayer, an emissary from within rather than a performer over and above (81). What does it mean to think about our ministry in/through music as primarily a ministry of corporate prayer?

4. Jan. 14 **What is our work? (1)**

Required readings: Westermeyer, *The Church Musician*, chaps. 5-6
Witvliet, "Soul Food"

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5. Jan. 15 What is our work? (2)

Required readings: Leaver and Zimmerman, *Liturgy and Music*, 211-280, 340-359, 384-410

Interviews with other Music Ministers due. Post a summary of your interview responses on the “Interview” Forum before the Zoom session.

Zoom session 1-2:30pm: Discussion of interviews and what you learned from them and discussion of readings.

6. Jan. 19 Doing our work (1)

Required readings: Hawn, 113-139,
Westermeyer, chap. 7
Witvliet, “Planning and Leading”

Zoom session 1-2:30pm:
Developing a music plan for worship

Discussion post 3: Drawing on Foley, Westermeyer, and the readings from Leaver and Zimmerman, answer these two questions:

- 1: What is “liturgical music”?
2. How does liturgical context or tradition also shape what we call this music?

7. Jan. 20 Doing our work (2)

Required readings: McLean, *New Harmonies*
Witvliet, “Making Good Choices”
Hull, “The Challenge of the Praise Chorus”
Leask, “Contemporary Christian Music”
Knowles Wallace, “Praise and Worship Music”
Haskel, *What would Jesus sing* (select 2 chapters)

Zoom session 1-2:30pm:
Present and discuss chapters from Haskel’s *What would Jesus sing*

Discussion post 4: McLean sets out four criteria/filters: theology, music/mission, quality of songwriting, and use in worship. What are some implications of the use of these criteria in your context? What might need to change?

8. Jan. 21 Musical and Pastoral Leadership

Required readings: Westermeyer, chaps. 8-11
Ferguson, “Is there a future...”
Hawn, 141-176
Inwood, “The Pastoral Musician”
Toolan, “Spirituality and the Vocation”

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Discussion post 5: Toolan and Inwood take up some questions about the spiritual formation and identity of pastoral musicians. What are some implications of their discussions for your own practice and life?

9. Jan. 22 Musical and Theological Leadership

Required readings: Begbie, 185-304

Zoom session 1-2:30pm:

Our discussion will focus on two questions:

1. Begbie describes what he calls a “Pentecostal polyphony” (269-271). Such a polyphony requires 1) that belonging to the church is not an option for the musician, 2) that Christian musicians’ primary community is the church, 3) that we need to think of music in social rather than individualistic terms (not as solitary artists), and 4) that we need to explore and inhabit tradition. What do these claims mean for you in your context?
2. What conclusions do you now draw about the work of music ministry?

Tuesday, January 26, 11pm: “Music plan for worship” due

Friday, January 29, 11pm: Final Paper due