



Music and Liturgy in the Rural and Small Church

A Bibliography of Resources

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Introduction

My decision to pursue a Master of Sacred Theology degree (STM) at United Lutheran Seminary began in my experience as a semi-retired United Methodist pastor seeking rostered relationship in the Evangelical Lutheran Church in America. My process included interview for call in two rural churches north of Syracuse, New York. The committee had scheduled me to lead worship, when they sent me word the churches' organist was in the hospital and was not able to play for the service. I offered to lead the singing on my guitar.

Twenty-five years of service as a United Methodist pastor included leading services in various styles accompanied on a guitar. I learned quickly Lutheran liturgy differs from the Methodist generic “three hymns and a doxology” approach to worship. We sing a *Kyrie* and a *Gloria*. An *Alleluia* introduces the gospel lesson, and the services in the *Lutheran Book of Worship* (which both churches used at the time) have set responses for the offering and after communion. Unlike Episcopal or Methodist liturgy, Lutheran liturgy coheres best when the assembly knows and sings the liturgy well. I immediately observed the *LBW* services are not guitar-friendly. I supported worship singing on my guitar that first day, but the service was “rugged.” The churches called me anyway, and eventually one congregation adopted *Evangelical Lutheran Worship* as its hymnal—reluctantly because it changed what the church had used for twenty or more years. The ultimate reason for the change? *ELW* has a guitar edition for the hymns and some service music.

The problem of leading Lutheran liturgy from a guitar remains. I see three trends converging in society and church that affect worship and music in ways sure to generate conflict in churches for the foreseeable future:

1. Fewer children and adults know how to read music or play the piano, organ and other traditional church musical instruments.
2. Church economics (the amount received in offerings vs. operating expenses) limit the amount of salary and/or benefits churches can offer pastors and church musicians.
3. More people are willing to identify themselves as persons with no or little church affiliation (the rise of the “nones” and the “spiritual but not religious” population), reducing the number of people who regularly attend worship.

These trends already affect small and medium-sized churches. Fewer congregations are able to assemble a choir to lead the congregation in hymns and service music or add a “choir special” to the morning’s worship than in the past. Replacing the organist who served a rural church for forty or fifty years faithfully and wants to winter in the South (or has died and joined the heavenly choir) challenges pastors and personnel committees even in communities close to colleges with music schools. A competent pianist or organist can choose which church he or she wants to play for, and occasionally bargain for better salary because there are no ready replacements.

Protestant churches have historically used music for hymns. Some add responses to prayer, in Holy Communion liturgy or presenting the weekly offering. The changes I see in music and worship affect Lutheran churches more than other traditions. All ten settings for Holy Communion in *Evangelical Lutheran Worship* (2006) use music extensively, unlike the four communion liturgies (with five sets of musical responses linked to only one setting) in *The United Methodist Hymnal* (1989) or the section devoted to service music in *The Presbyterian Hymnal* (1990). A 2013 Evangelical Lutheran Church in America document declares Lutheran worship uses music to create identity, build community, proclaim God’s Word, surround the

sacraments and send believers into the world with a greater sense of mission.¹ Not said in the document is the five-hundred-year history of Lutheran sacred music. Martin Luther used music as a tool in promoting the evangelical movement in Germany. Furthermore:

He encouraged composers to use their skill not merely to create “sermons in sound,” but to enable others to obtain a glimpse of the beauty of God’s kingdom: “by embellishing and ornamenting their tunes in wonderful ways and sounds, and so to lead others (as it were) into a heavenly dance.”²

It does not overstate the case to say Lutheran worship is by nature and history worship of the triune God in, with and through music.

Another function music filled in Lutheranism is teaching the basics of evangelical faith and practice. A series of catechetical hymns marked the earliest Lutheran hymnals in the 16th and 17th century and carried over into later centuries. Robin Leaver noted:

the catechetical function of hymns has been fundamental to Lutheran theology and practice which, at least until the eighteenth century, ensured that every hymnal would have a substantial section of specific “Catechism Hymns.”³

Christopher Boyd Brown studied the relationship of hymns and the persistence of Lutheran practice in 16th century Joachimsthal, a mining city in Bohemia.⁴ The region surrounding reverted to the empire’s Roman Catholic faith while Joachimsthal remained evangelical in faith

¹ “What is the role of music in the Lutheran liturgy?,” Copyright © 2013 Evangelical Lutheran Church in America. www.elca.org/worshipfaq.

² J. Andreas Lowe “Why do Lutherans Sing? Lutherans, Music, and the Gospel in the First Century of the Reformation,” *Church History*, volume 82, no. 1, (March 2013), p 72.

³ Leaver, *Luther's Liturgical Music*, Kindle edition location 3889-91. Luther’s use of sacred music as a tool for catechesis and spiritual formation deserves more attention by students of liturgy and worship.

⁴ *Singing the Gospel: Lutheran Hymns and the Success of the Reformation*, (Cambridge, MA.: Harvard University Press, 2005).

and practice to the consternation of the Hapsburg emperor. Brown attributes the longevity of Lutheranism to the combined power of hymn-singing, the city's education system, and home use of *The Small Catechism*.

The Evangelical Lutheran Church in America's full-communion partners that are less liturgically-oriented (eg., the United Methodist Church and the Presbyterian Church in the USA) often use a pattern for worship that lays aside music except for congregational hymns and responses like the *Doxology* ("Praise God from whom all blessings flow . . ."). The range of worship styles present in the ELCA argues sung *Kyries* and *Glorias* are not necessary for proclaiming God's Word and administering the sacraments rightly, though I believe the other patterns miss an historic Lutheran way of forming faith and understanding through sung hymns and sung liturgy.

Churches have tried a variety of solutions to the lack of trained keyboard musicians: electronic hymnals (prerecorded music), reciting traditional musical responses like the *Kyrie* and *Glory to God*, hiring an organist only on Sundays the pastor presides at the table, and using a guitar or other instrument to lead music. Another alternative, changing the style of worship to "contemporary" and using a praise band of electric guitars and drums, carries its own challenges and conflicts. For the purpose of this paper, I believe a pastor or other musician can use a guitar to support traditional hymns and service music *without changing the essential shape of worship*. In other words, the assembly can use a guitar as the musical instrument as an alternative to an organ or piano.

It helps to review the other options before asking why and how a guitar can adequately support congregational music. Some churches use electronic and CD hymnals or prerecorded music when they lack a musician to support their assembly's worship. The range of quality of

prerecorded music ranges from very good to barely adequate. The reason is simple: music connects with the congregation like any other element of worship. The ideal for digital or prerecorded music comes through electronic organs or keyboards with a module for a live musician to digitally record the congregation's music. The result is similar to player pianos, in which a non-musician can press the correct button to start the hymn or musical response on Sunday morning. Music comes out of the organ's speaker system. The musician performing the music file knows the congregation and its taste in order to set phrasing, tempo (speed) and volume. It is as close to having a live musician as one can have without having a person sitting on the bench. Obviously, a church using such a device still needs an organist who can program Sunday's music, though the files can be recorded any time other than Sunday morning.

Less successful are electronic or CD hymnals like the ones produced for the 1989 *United Methodist Hymnal* and *Evangelical Lutheran Worship*. The United Methodist version is a collection of audio compact discs for the entire content of the hymnal: communion and psalm responses, hymns and other liturgical music. One audio channel contains an electronic piano sound; the other channel plays an electronic organ sound. A skilled disc jockey with multiple CD players (or a computer with a quality music application) and a good sound system can create an almost seamless flow of music. Unfortunately, this type of technical support is not the norm for many small and rural churches. The usual scenario presents a person locating the correct track on the right disc loaded into a portable or small home stereo unit. More disappointing is the lack of musical expression these recordings offer. A live musician senses when to hold a note a fraction of a second longer or make it a little shorter to match the words people sing.

I believe the least helpful approach is to use commercial recordings. Commercial recordings do offer musical expression, though one must consider copyright restrictions and the

need to pay royalties to performers and composers through a music license. Recordings of professional performers limit participation of the assembly. People ask themselves, “Why should I sing when Johnny Cash or Elvis sings ‘Amazing Grace’ so well?” Worship calls for participation from everyone present. Sitting and listening to a performance, even a great performance, does not always draw a believer closer to God.

We arrive at the situation my churches face. The pastor plays guitar. The congregation observes the sacrament every other week and offers a liturgy of the word the intervening week. It is hard for a pastor to play the guitar and preside at the altar. (The guitar may hang from a strap, but assuming the *orans* position is complicated while holding a guitar, and there is little room or time to place the instrument in a nearby stand.) My assembly needs a common liturgy for both keyboard-led and guitar-led services. Each instrument supports the congregation’s song differently. One is melodic/harmonic; the other is harmonic/rhythmic.⁵ One can engage a wide range of harmonies; the other works best with predictable harmonies following an ordered sequence. The differences continue. The best way to deal with these differences is to set desirable qualities in a liturgy:

1. Music in the liturgy uses familiar melodies and harmonies
2. The liturgy stays within a certain key or keys to make moving from one song to another easy
3. Harmonies should be as interesting and convenient to play on guitar as on a keyboard
4. The words used in the liturgy should be familiar to the congregation

⁵ A recent experience illustrates the difference using the hymn, “Built on a Rock.” Many, if not most Lutherans, recognize the sound and feel of the hymn when played from organ or piano. The same hymn, played on guitar, takes on the quality of a ballad or narrative song, almost a coffee house piece of music.

The words in the liturgy are generally accepted within the ELCA and with other denominations. The other qualities (relating to melody and harmony) offer more variation. Settings One through Nine in *Evangelical Lutheran Worship* draw from a consistent harmony and key, but fit piano and organ better than guitar. Setting Three is one example. Richard Hillert's composition appeared as Setting 1 in the 1978 *Lutheran Book of Worship*. It became familiar to a generation of Lutherans raised on the *LBW* and carries that familiarity into *ELW*. The responses, including music for the preface for Holy Communion, relate to one another harmonically. It falls short on being as easy to play on guitar as on a keyboard. Changing chords for every note in the melody is more challenging on a guitar than on a piano or organ. Reducing the harmonies to familiar guitar I-IV-V pattern (C-F-G or D-G-A chords) takes away the familiar tonality.

Setting Ten meets criteria 1-3. It uses familiar tunes for liturgical responses. The harmonies work as well on guitar as on the organ. The pitch and key for the responses relate with one another relatively well. It does vary from the criteria by substituting hymns or different words for the liturgical responses taken as standard in the other settings. The opening *Kyrie* and litany become: "Have mercy on us Lord, and hear our solemn prayer. / We come to hear your living word; it saves us from despair," set to the hymn tune Southwell. The *Gloria* is a paraphrase or metrical version of the ancient canticle, set to the melody Ode to Joy. Interesting to note, this liturgy reflects the intent of the *Lutheran Book of Worship*'s "Chorale Service of Holy

Communion,”⁶ except it uses hymns familiar in the 20th and 21st centuries rather than 16th and 17th century Lutheran hymns and metrical psalms. Overall, Setting Ten works with multiple forms of accompaniment. It is a good start for creating a traditional musical liturgy that works as well with keyboard as with guitar.

The Project Agenda

This paper is a combined bibliography and discography of materials the rural or small church musician or pastor can consult for leading worship in the small or rural church, without or with a keyboard musician. The bibliography fits into two categories: general theory, history and music practice for the small church, and hymnals, song books and liturgies written with guitar or non-keyboard instruments in mind. The subsection on Lutheran music history and practice is a select bibliography. The richness of five hundred years of Lutheran music and liturgy has given birth to an equally rich body of scholarly study. The discography reviews some (certainly not ALL) recorded music a church guitarist may use for inspiration or direction.

I include a list of some websites and organizations the church guitarist may find helpful. The internet is a fast-changing environment and websites go dark without public notice or a successor designated to continue that merchant’s (or performer’s) work.

My research used EBSCO, JSTOR and Google Scholar search engines, and the online catalog for the Eastern Cluster of ELCA seminary libraries (Philadelphia, Gettysburg, and

⁶ LBW, page 120. This setting is a modern rendition of Luther’s *Deutsche Messe*.

Southern at Lenoir-Rhynes University). Tips from faculty members provided another source for books, articles and recordings.

There are many articles that denounce the use of guitar or any other instrument than the organ for liturgical music. I include a minimum of such articles because they often come from journals and writers who share the assumption that proper liturgical music is either classical/Gregorian chant or composed settings of the proper and ordinary elements of the mass. My call is to ministry in the Evangelical Lutheran Church in America in the 21st century. The ELCA affirms the principal that the assembly's context informs the approach to worship, both in content and style. The organ, pipe or electronic, is usually a congregation's preferred instrument but it is not mandated by church law or tradition as in pre-Vatican II Catholic documents.

Finally, I acknowledge that this work is not and cannot be complete. A bibliography provides a snapshot of the literature available at the time of writing. New books and articles are written every day. Composers and hymnal compilers are working at this moment—and one piece of music may lead a person to find five or more pieces of music (or new liturgies).

General Theory, History and Music Practice

Bell, John L. *The Singing Thing*. Glasgow: Wild Goose Publications, 2000.
The Singing Thing Too. Glasgow: Wild Goose Publications, 2007.

Importance for the Church Musician * * * * *

Bell is one of the team who develop the liturgical and music resources for the Iona Community. His view is global and personal, witty and serious. The first book is the book to share with the congregation to study and encourage anyone associated with the congregation's worship life.

The second presents strategies and models for growing the church's worship through music. Bell identifies with the Kirk of Scotland, but his comments on music and worship resonate for all who praise God through song, especially Lutherans.

Bush, Peter, and Christine O'Reilly. *Where 20 or 30 Are Gathered: Leading Worship in the Small Church*. Herndon, VA: Alban Institute, 2006.

Importance for the Church Musician * *

Bush and O'Reilly do not address music or liturgy directly in this small volume. It sets out the church dynamics a pastor can use in building a theology or philosophy for her/his worship leadership in small and rural congregations.

Deiss, Lucien. *Visions of Liturgy and Music for a New Century*. Collegeville, MN: The Liturgical Press, 1996.

Importance for the Church Musician * * * *

Deiss writes from a Catholic perspective and in response to Vatican II documents, but his analysis and sense of context helps the ELCA musician see the importance of music and liturgy in the community's worship.

Doran, Carol and Thomas Troeger. "Recognizing an Ancient Unity: Music and Liturgy as Complementary Disciplines," *Worship*, volume 60, no 5 (September 1986), p 386-398.

Importance for the Church Musician * * *

This essay presages the developments the church experiences today: shortage of musicians, poor communication between musicians and pastors/liturgists, and the need to see music and liturgy as two pieces of the same (and larger) puzzle. Worthwhile reading especially for pastors in liturgically-oriented churches.

Epperly, Bruce and Daryl Hollinger. *From a Mustard Seed: Enlivening Worship and Music in the Small Church*. Herndon, VA: Alban Institute, 2010.

Importance for the Church Musician * * * * *

This book is valuable for both the first-call and the experienced pastor. It provides what Bush and O'Reilly fail to do: a thoughtful approach to leading and improving a congregation's music in worship. Many ideas draw from John Bell's writing (Iona Community). They also acknowledge Michael Hawn's influence. The authors hail from the United Church of Christ, making some of their suggestions less helpful to liturgical churches like the ELCA. The chapters

on the relationship between pastor and musician and developing an eclectic repertoire are especially helpful for guitar-led worship.

Gutfreund, Ed. *With Lyre, Harp . . .and a Flatpick: The Folk Musician at Worship*. Cincinnati: North American Liturgy Resources, 1973.

Importance for the Church Musician * * * * *

Gutfreund writes as part of the first generation of “folk mass” Catholics, but his observations and advice are timeless for the guitarist who plays for the liturgy—or the liturgist who needs to play a guitar. His roots in folk music are clear and well-articulated, yet the book speaks to the person who seeks to play “classical music” and hymns. This is a “golden oldie.”

Joncas, Jan Michael. “English-Language Roman Rite Liturgical Music,” *Worship*, volume 88, no. 1 (January 2014), pp. 59-71.

Importance for the Church Musician * *

Much, if not most, 20th century change in Protestant liturgy grew out of the reforms set in motion by Vatican II in the 1960’s. Fr. Joncas’ comments on history and changes in the Roman Rite offer explanation and background for the parallel history and change in Protestant worship, especially in liturgical churches like the ELCA.

Keiser, Marilyn. *Hymnal Studies 3: Teaching Music in Small Churches*. New York: Church Pension Fund, 1983.

Importance for the Church Musician * * * * *

Keiser developed this brief text as a tool for introducing new music and encouraging musicians in small churches using the Episcopal Church’s 1982 hymnal. Its focus is primarily on traditional church music (organ or piano), however, her approach works as well when applied to music played on a guitar or other instrument.

Kimbrough, S.T. Jr. “What is the Future of Music in United Methodism,” in Richey, Russell et al. *Questions for the Twenty-First Century Church*. Nashville: Abingdon, 1999, pages 24-37.

Importance for the Church Musician * * * * *

Kimbrough uses the *United Methodist Hymnal* (1989) as a foil for discussing the use of music in the Methodist movement and its influence in mission and evangelism. Most of his history and comment about hymnody applies equally well to the ELCA and the lessons learned from *UMH*

that influenced *Evangelical Lutheran Worship*. This article should be required reading for any pastor or minister of music seeking to lead an assembly in the 21st century.

Leaver, Robin and Joyce Ann Zimmerman, editors. *Liturgy and Music: Lifetime Learning*. Collegeville, MN: The Liturgical Press, 1998.

Importance for the Church Musician * * * *

This collection of essays runs the gamut of reviewing liturgical time and seasons to the function of music as prayer, spiritual formation and voice of the assembly. One notable chapter is a bibliography on music, liturgy and different styles of music.

McKenna, Edward J. "Liturgical Music Today," *Worship*, volume 57 no. 3 May 1983, pp 264-267.

Importance for the Church Musician *

This review of the Catholic Church's Bishops' Committee on the Liturgy report, *Liturgical Music Today*, would be a waste of time for a church musician to read except the author's prejudices and preferences reflect the feelings many parishioners and church musicians express about any change to the traditions they remember and love.

Searle, Mark and David C. Leege. *Notre Dame Study of Catholic Parish Life: The Celebration of Liturgy in the Parishes*. 1983.

Importance for the Church Musician * * * * *

This study of Catholic parish life and performance of the liturgy extends to Episcopal and Lutheran churches as a tool for comparison. Several comments on the difference between suburban, urban and rural worship life are as valid for ELCA Lutherans as for Catholics. Comments on the form of music (hymnals vs. missalettes) do not pertain as directly. The report dates before the rise of computer projection or screens for music and liturgy. A more current study on the use of hymnals vs. projected texts might help worship leaders update and assimilate the observations presented in this document.

Wallace, Robin Knowles. *Worshiping in the Small Membership Church*. Nashville: Abingdon, 2008.

Importance for the Church Musician * *

This text speaks to and from a United Methodist context, for seminary students or first call/appointment pastors. It deals more with the theology of worship and the logistics of worship

as a communal experience than with the details of how to adapt music or liturgy when the church lacks trained musicians.

Lutheran Musical History and Practice

Brown, Christopher Boyd. *Singing the Gospel: Lutheran Hymns and the Success of the Reformation*. Boston: Harvard University Press, 2005.

Importance for the Church Musician * *

Brown reviews the influence of Lutheran hymnody and music in creating an evangelical (Lutheran) presence in 16th to 17th century Joachimsthal, a mining city located in a Roman Catholic area of Germany. One important take home message: music forms faith which resists the world's influence.

Brugh, Lorraine and Gordon Lathrop. *The Sunday Assembly: Using Evangelical Lutheran Worship*, Volume 1. Minneapolis: Augsburg Fortress, 2008.

Importance for the Church Musician * * * *

Evangelical Lutheran Worship is the current standard for worship planning and singing in the ELCA. This general guide brings out the theology and philosophy behind the hymnal.

Evangelical Lutheran Worship: Musicians Guide. Minneapolis: Augsburg Fortress, 2007.

Importance for the Church Musician * * * * *

This volume explains the history, performance philosophy, and multiple musical styles incorporated in *Evangelical Lutheran Worship*. The text declares some music is better performed on guitar or piano than on organ, though the notes on each hymn help the organist more than the guitarist. That said, this book helps the musician/liturgist understand the importance of chant, hymns, and the variety of musical styles in Lutheran worship. It also offers guidance on tempo, rhythm and other performance information.

Leaver, Robin. *Luther's Liturgical Music: Principles and Implications*. Minneapolis: Fortress Press, 2017.

Importance for the Church Musician * * * *

All Lutheran liturgical music takes root from Luther's revision to the Mass and Luther's use of and love for music. Leaver's study is a comprehensive review of the first generation of Lutheran music, hymns and liturgy. This is a technical study that offers many epiphany moments for contemporary worship leaders, like the importance of catechism hymns to the Lutheran tradition.

Lowe, J. Andreas. "Why do Lutherans Sing? Lutherans, Music, and the Gospel in the First Century of the Reformation," *Church History*, volume 82, no. 1, (March 2013), pp 69-89.

Importance for the Church Musician * * * *

Lowe's article provides an important philosophical and theological background for the importance of singing as a mean of proclaiming the gospel within the Lutheran tradition.

Lutheran World Federation. *Christian Worship: Unity in Cultural Diversity*. Geneva: Lutheran World Federation, 1996.

Importance for the Church Musician * *

This study brings together several papers on worship and its cultural context, as well as the Nairobi Statement. The focus is on the international face of Lutheran worship, though the principles needed for adapting the liturgy for African voices apply as well to rural North America.

Senn, Frank C. *Christian Liturgy: Catholic and Evangelical*. Minneapolis: Fortress Press, 1997.

Importance for the Church Musician * * * * *

Senn's text is essentially a theological history/companion to the *Lutheran Book of Worship*. Musicians who innovate forms or styles of worship without knowing the evolution of a denomination's worship risk not learning from the major lessons of the past.

"What is the Role of music in the Lutheran liturgy?" Evangelical Lutheran Church in America. www.elca.org/worshipfaq, 2013.

Importance for the Church Musician * * *

This web response to a frequently asked question is a good starting point for discussion within congregational councils, worship committees and study groups. Often churches (and pastors) persist in a pattern of worship without asking the questions asked in this document. Asking and answering the questions allow the possibility of seeing directions God may be opening to the assembly.

Ylvisaker, John. "Two Streams of Congregational Music," www.ylvisaker.com/?p=24#more-24

Importance for the Church Musician * * * * *

Ylvisaker description of the different streams of church music sets out his philosophy as a composer and performer through a review of Scandinavian church tradition. The difference between "official" liturgical music and liturgy based in folk music helps the church guitarist appreciate the complexity of (and ways to re-vision) church music for its proper setting.

Hymnals, Liturgies and Worship Books

Bell, John L. and Graham Maule. *The Courage to Say No: Twenty-Three Songs for Lent and Easter*. Glasgow: Wild Goose Publications, 1996.

Importance for the Church Musician * * * * *

This small volume brings together original compositions by John Bell, African and African-American songs, and hymns oriented toward the season of Christ's passion and resurrection. The designers of the book did not make it for pianists or other accompanists. Words and music are on separate pages, and occasionally present awkward page turns. Few songs include guitar chords, requiring the guitarist to know basic music theory to analyze Bell's harmonies.

Berthier, Jacques. *Music from Taize* (two volumes). Chicago: GIA Publications, 1981 and 1984.

Importance for the Church Musician * * * * *

Many choruses and responses from Taize have been incorporated into hymnals like *Evangelical Lutheran Worship*. Taize music works from a different philosophy from standard hymnody: music as a form of prayer and meditation (rather than proclamation or praise to God). This music helps spiritual reflection, if the assembly is able to embrace repetition (as practiced in the Jesus Prayer) as a form of worship. Some responses can serve as acclamations and other liturgical responses.

The original texts use Latin and other languages in its setting of the ecumenical community in Taize. Most denominational resources lessen that element in the music. The singers' editions have both piano and guitar accompaniment. The two volumes have supplemental books for additional instruments (flute, oboe, violin, cello).

Eslinger, Elise, editor. *The Upper Room Worshipbook*. Nashville: The Upper Room, 1985. Revised edition, 2006.

Importance for the Church Musician * * *

Eslinger's work is useful for the retreat or small group leader. It includes morning and night prayer services, sung psalms, some communion and other liturgy. The paperbound books are not particularly friendly for a guitarist. There is a loose-leaf leader's book for guitarists or other musicians, which comes with additional information and tools for group leaders and spiritual directors.

Evangelical Lutheran Worship. Minneapolis: Augsburg-Fortress, 2006.

Importance for the Church Musician * * * * *

This is the tool box for ELCA church musicians. It remedies the *Lutheran Book of Worship's* and *With One Voice's* lack of a guitar edition. Unfortunately, no single print edition of the hymnal meets every need of the guitarist. Holy Communion Settings 1-10 are not included in the guitar edition (printed in 2 volumes). The simplified accompanist liturgy edition has chord names written in the music, though page turns in the communion settings are awkward. One possible answer to this problem can come through subscription to *Sundays and Seasons* and printing out the melody line of the liturgy and hand-writing chord progressions to a printout.

The Faith We Sing. Nashville: United Methodist Publishing House, 1998.

Importance for the Church Musician * * * * *

The first major hymn supplement to *The United Methodist Hymnal* arrived in the store with a guitar edition, choir/harmony edition, accompanist editions (simplified and complete) and pew edition (congregational parts, without cantor or solo verses). Additional music for Holy Communion, Holy Baptism and liturgical elements (*Kyrie, Sanctus*, etc.) make this a useful tool for the ELCA church musician as a supplement.

Glory and Praise (Third Edition). Portland, OR: Oregon Catholic Press, 2015.

Importance for the Church Musician * * * * *

This Catholic hymnal contains eight mass settings approved by the Church, hymns and other music, and comes in guitar, keyboard and pew editions. Protestant congregations use many titles listed in this book in worship and small groups. The publisher sells a separate collection of audio CDs designed to: "allow you to maximize rehearsal time by helping your choir and instrumentalists learn the music more quickly and thoroughly so they can lead your assembly in song."

Glory to God. Louisville: Westminster John Knox, 2013.

Importance for the Church Musician * * * * *

Glory to God is the newest hymnal for the Presbyterian Church in the USA (a full-communion partner to the ELCA). A preliminary view of the hymns shows some have guitar chord progressions included. The notes also indicate when guitar harmonies do not match the keyboard harmonies. There is no separate guitar edition.

Gustavson, Kent. *Light into the New World: Hope for a New Day*. Ft. Collins, CO: Owl Mountain Music, 2004. (<https://owlmountainmusic.com/product/light-into-the-world-hope-for-a-new-day-2>)

Importance for the Church Musician * * * * *

This Bluegrass setting of a traditional Lutheran liturgy is available in both audio CD format and CD-ROM (text and music files for performance). The composer deserves praise for reimagining the liturgy into a genre Martin Luther never anticipated in 1526, but this is not a generic Sunday liturgy. It works best as a special event liturgy because it calls for multiple musicians (mandolin, banjo, guitar, fiddle, bass). Gustavson wrote other liturgies (morning prayer and evening prayer settings) not reviewed here.

Iona Abbey Music Book: Songs from the Iona Abbey Worship Book. Glasgow: Wild Goose Publications, 2006.

Importance for the Church Musician * * * * *

Initial reaction to this book varies from good to disappointing. John Bell's books on singing and worship lead the reader to expect a rich and flexible repertoire. This book does not meet every expectation. Few songs and hymns include guitar chords. Persons familiar with English, Scots and Irish folk tunes will recognize several melodies and can find workable harmonies. There are some pieces that fit a liturgical service, but the majority of songs and hymns reflect Iona's emphasis on social justice and holistic spirituality.

Of the Land Seasons. Minneapolis: Augsburg Fortress, 2013.

Importance for the Church Musician * * * * *

This liturgy is modeled after Martin Luther's *Deutsche Messe*, using familiar tunes, hymns and metrical paraphrases of the ordinary elements of the eucharistic service. Designed to be an ELCA approach to the Ember Days (commemoration of the agricultural seasons), it uses Scottish, Irish and Appalachian melodies for liturgical elements. The guidelines encourage

churches use guitar, banjo, flute and other instruments rather than organ. It is a complete musical setting with adaptations for each season, but would require rehearsal (and/or musical training) for most congregations to use.

The nature of the music lends itself as a possible setting for St. Patrick's Day in a medium size or larger church (or Irish/Scottish celebrations) using harp (or guitar), flute, small pipes in D or uilleann pipes, fiddle, flute, tin whistle, and bodhran.

The United Methodist Hymnal (guitar edition). Nashville: United Methodist Publishing House, 1998.

Importance for the Church Musician * *

The United Methodist Church promised to deliver its "new" hymnal in 1989 with a variety of supplements to help church musicians. The first supplements were vocal descants, organ/piano harmonizations and instrument supplements. It took ten years to produce a guitar supplement which did not mirror the pew edition either in numbering of hymns or content. Very little liturgical music entered the guitar edition, and a significant number of praise songs and choruses not present in the pew edition were included.

Weise, Fritz. *Jesus Rocks!* (A Lutheran liturgy set to Beatles melodies). (Publication date and publisher not known.)

Importance for the Church Musician * * *

A friend (Pr. James Slater) gave me copies of this "Beatles Mass." Weise deserves credit for the attempt to revision the liturgy in a 60's musical style. Some of the words fit the music awkwardly. The liturgy's design (as received from Pr. Slater) leaves room for three (or more) regular hymns, which are hard to select given the mood set by the liturgical elements. The lack of copyright attributions makes performance legally questionable.

Ylvisaker, John Carl. *Borning Cry*. Waverly, IA: New Generation Publishers, 1991.

Importance for the Church Musician * * *

Ylvisaker was an artist, performer and composer who produced a weekly radio program sponsored by the ELCA. He drew the music for this book broadly from spirituals, gospel and folk music. It includes ten liturgies in a variety of styles. A second volume of this book includes 150 tunes from the first volume and added 350 new hymns and songs.

Organizations

Association of Lutheran Church Musicians (www.alcm.org)

Importance for the Church Musician * * * * *

The association is a broad-based community for Lutheran musicians (ELCA, Lutheran Church Missouri Synod, Wisconsin Evangelical Lutheran Synod) with print publications (*Cross Accent*, *In Tempo*), some CD recordings and webinar training in Lutheran music, hymnody and musical history. It trends to traditional congregation music (organ, piano, hand bells), but its reviews and articles on music can help the serious liturgical musician.

Center for Congregational Song (congregationsong.org)

Importance for the Church Musician * * * * *

The Center for Congregational Song is the program outreach of the Hymn Society of the United States and Canada, with links to Calvin University (see hymnary.org), Music That Makes Community (musicthatmakescommunity.org) and other music-related organizations. The Center is ecumenical. Podcasts, training events for clergy and song leaders, and hymn writing retreats are some program offerings in the organization.

Fellowship of United Methodists in Worship and Music Arts (umfellowship.org)

Importance for the Church Musician * * *

FUMWA is the United Methodist equivalent of the Association of Lutheran Church Musicians. The organization publishes magazines and other materials. Its website does host links to other hymn and music sites. In keeping with UM orientation, there is less emphasis placed on traditional eucharistic liturgy.

Music That Makes Community (musicthatmakescommunity.org)

Importance for the Church Musician * * * * *

This organization is the 21st century response to traditional organizations like Association for Lutheran Church Musicians. Its roots go to St. Gregory of Nyssa Episcopal Church in San Francisco. It is dedicated to the contemporary renewal of liturgical music. Much music associated with the movement comes from Taizé, Iona and the global church.

Presbyterian Association of Musicians (presbymusic.org)

Importance for the Church Musician * * * *

Presbyterian Association of Musicians is the PCUSA equivalent of FUMWA and ALCM. The website does not list links for use of instruments in worship other than piano and organ.

Websites

Christian Copyright License International (ccli.org)

Importance for the Church Musician * * * *

CCLI is a subscription site for copyright permission. CCLI tends to sponsor more contemporary Christian music than traditional hymnody.

Dakota Road (dakotaroadmusic.com/songbooks-liturgies)

Importance for the Church Musician * * * *

Dakota Road is a contemporary Christian band (electric guitars, bass, drums) that has produced several liturgies and songbooks available for sale.

Free Anthems/Songs for Worship by Ken Morrison (sing4free.com)

Importance for the Church Musician * * * *

Ken Morrison, retired from United Methodist service, offers free scores of anthems, service music and hymns through this website. Most of the free scores are arranged for piano/organ, wind instruments, and occasionally guitar.

Guitar Hymnbook (guitarhymnbook.com)

Importance for the Church Musician * * *

The site offers 156 guitar tablatures/arrangements for sale. Thumbnail images of the scores appear to assume the arrangements require sophisticated skill on the guitar. The selections

offered reflect an evangelical theology and approach to worship. (Lutherans will not find arrangements of “Earth and All Stars” and “Built on a Rock” at this website.)

Hymnary.org

Importance for the Church Musician * * * * *

Calvin University hosts this search engine for hymn texts and tunes. It serves as a “metahymnal” by bringing together the contents of many old and new hymnals. Scanned pages of hymns may include guitar chord notation. The site also includes links to physical and virtual hymnal collections, and some lectionary hymn suggestions.

Hymnsite.com

Importance for the Church Musician * * * * *

This is a free site for searching hymns. It does offer a rudimentary lectionary listing and downloads of music (in PDF), though it does not offer guitar chording or tablature.

John Ylvisaker (ylvisaker.com)

Importance for the Church Musician * * * * *

This site serves as a marketing point Ylvisaker’s music and liturgy. It does include some articles, including his forward to the second edition of *Borning Cry*, which explains the difference between composed liturgical music and the folk tradition.

Iona Community (<https://iona.org.uk>)

Importance for the Church Musician * * * * *

This is the “official” website for the ecumenical community on Iona. Internal links connect to Wild Goose Resource materials (John Bell and others) and Iona Books (including e-books). Note: all prices, including e-books, are priced in U.K. currency.

The Liturgical Guitarist (www.liturgicalguitarist.com)

Importance for the Church Musician * * * * *

Jim Nailon offers a variety of hymns and songs for sale through this website. Tunes are arranged in tablature for finger-picking/solo style guitar. His background is Catholic. There are no

arrangements of service music (*Kyrie, Gloria, etc.*), in keeping with Catholic guidelines for primary and secondary elements of music in the mass.

Lutheran Church: Missouri Synod (www.lcms.org/worship/church-music)

Importance for the Church Musician * * * *

The website offers hymn studies, audio samples of liturgical music, guides for playing the organ and other music-related topics. All resources relate to that denomination's main hymnal, *The Lutheran Service Book*.

Lutheran-Hymnal.com

Importance for the Church Musician * * *

This website provides midi files for the music in *The Lutheran Book of Worship, With One Voice, Lutheran Worship* and other hymnals. Some hymns are provided in alternate styles ("folk," "country and western," etc.). The downside of the midi files, as noted in the introduction, is they lack expression. This is a "better than nothing" approach to congregational music, though most assemblies can find a better way to sing expressively to God. (See John Bell's *The Singing Thing*.)

Music-Folk-Play-Hymns (music-folk-play-hymns.com)

Importance for the Church Musician * * *

This site offers free melody tablatures and chord progressions for guitar, ukulele, banjo, autoharp and mandolin for many hymns from evangelical sources. The host does accept donations (credit card, Paypal), but the tabs are not "pay for download" as with Guitar Hymnbook.

One License (onelicense.com)

Importance for the Church Musician * * * * *

One License is a subscription site for obtaining copyright permission from many hymnal publishers (GIA, Iona Community, Augsburg Fortress, etc.). Copyright permission is for printing (or projecting) words and music for congregational use in worship—not choir use. Subscription rates are based on congregation size.

The site is searchable for hymns and liturgies. Downloads are available in PDF and TIF formats.

Oregon Catholic Press (ocp.org)

Importance for the Church Musician * * * * *

Oregon Catholic Press serves the Roman Catholic community, however, it offers a wide variety of mass settings in English, Spanish and other languages, set to organ, keyboard, guitar and other instruments. Notable is its listing of the music of Dan Schutte, Bob Dufford, and other contemporary Catholic hymn writers and composers familiar to Protestant congregations. (N.B. Oregon Catholic Press acquired the rights and publications of North American Liturgy Resources in 1994.)

Owl Mountain Music (owlmountainmusic.com)

Importance for the Church Musician * * * * *

Steve Eulberg was ordained in the American Lutheran Church but focused his ministry in teaching music and composing. He performs on the guitar, mountain dulcimer and hammered dulcimer. His website notes he transcribes worship music for use on guitar and dulcimer. The site also sells music books (mostly for dulcimer).

Simply Liturgical Music (slmusic.org)

Importance for the Church Musician * * *

This website collects a variety of liturgies, predominantly Catholic, for sale. Among the composers listed is Jim Nailon (see above).

Small Church Music (smallchurchmusic.com)

Importance for the Church Musician * * *

This site originates in Australia and represents a limited view of American Lutheran music and liturgy (mostly LCMS and 1940's vintage hymnals). It claims to offer access to scores and mp3 recordings of piano, organ and band or small group settings of music.

Taize Community (http://taize.fr/en_rubrique2603.html)

Importance for the Church Musician * * * * *

The Taize Community publishes its website in multiple languages, which does not make it overly user-friendly. The site does include individual pages on meditative singing and the community's music in the format presented below. Guitar chords are not included online, though a more experienced musician can analyze the music to discern the progression.

Laudamus te

♩ = 120

Lau - da - mus te, be - ne - di - ci - mus te.

Lau - da - mus te, be - ne - di - ci - mus te. O —

(Nous te louons, nous te bénissons. / We praise you, we bless you. / Wir loben dich, wir preisen dich. / Te alabamos, te bendecimos. / Chwalimy Cię, błogosławimy Cię. / Ti lodiamo, ti benediciamo.)

Music: Taizé
 © Ateliers et Presses de Taizé, Communauté de Taizé, 71250 TAIZE, FRANCE

Sundays and Seasons (sundaysandseasons.com)

Importance for the Church Musician * * * * *

This site is the online partner to *Evangelical Lutheran Worship* and other ELCA worship resources. It is a subscription site, fee based on size of congregation served. It offers lectionary assistance, sermon aids (for an additional fee), liturgy, and music search for all current ELCA hymnals.

Links to *Sundays and Seasons* printed resources include essays and rites for liturgical seasons and major holidays.

United Methodist Discipleship Ministries (umcdiscipleship.org/worship/music-downloads-service)

Importance for the Church Musician * * * * *

The United Methodist Board of Discipleship maintains this website, which includes some liturgical music. Some settings have guitar chords included with the piano score, though that is not universal.

Discography

Anonymous 4

American Angels

Gloryland

Importance for the Church Musician * * * * *

Anonymous 4 is the superlative women's quartet who recorded a variety of *a cappella* Renaissance liturgies and Christmas/Yuletide music. The two recordings listed here break from their norm with American gospel and folk hymns. *Gloryland* has limited musical accompaniment. Few small churches can match their harmonies, but listening to their sound should remind everyone shape-note hymnals and songs were part of American rural Christian life.

Iona Community (John Bell and others)

There is One Among Us.

I Will Not Sing Alone.

Take This Moment.

Light for Our Darkness.

One is the Body.

We Will Walk His Way.

Importance for the Church Musician * * * * *

Bell and his colleagues of the Iona Community have been renewing worship and music using many sources: traditional music, Celtic spirituality, songs from Africa, Asia and South America. His recordings show some possibilities for the local church musician, but like all professional recordings, the level of performance and instrumentation exceed the resources of the average small or rural congregation.

Gustavson, Kent. *Light into the New World: Hope for a New Day*. Ft. Collins, CO: Owl Mountain Music, 2004. (<https://owlmountainmusic.com/product/light-into-the-world-hope-for-a-new-day-2>)

Importance for the Church Musician * * * * *

See comments in the Hymnals, Liturgies and Worship Books section

Taize Community (Jacques Berthier and others)

Importance for the Church Musician * * * * *

Bless the Lord (Taize Chants with English Verses)

Jesus Remember Me

Laudate

Stay with Me

Taize: Music of Unity and Peace

Veni Sancte Spiritus

Professional recordings of Taize music recreate the sound textures built into Berthier's compositions by adding and subtracting instruments (oboe, violin, flute, cello, brass, etc.). This feature does not help the small membership church as much as the larger congregation, seminary or retreat center. That admitted, any recording of Taize music still creates aural environment for prayer and meditation.

Weston Priory (Gregory Norbet and others)

Importance for the Church Musician * * * *

All I Ask of You

Gracious Light: Instrumental Music for Meditation and Relaxation

Hosea

Morning Prayer, Evening Prayer,

Mountains of My Soul

Parting the Waters

Song in Our Silence

Spirit Alive

Waiting Moments

Wherever You Go

Weston Priory is a Benedictine community in Vermont. Their website (westonpriory.org) says: "The music in these recordings grows out of the prayer and life experiences of the brothers at Weston Priory." The music has a folk/contemporary flavor, but the music appears in print as a series of organ books. Few scores relate directly to the eucharistic liturgy.