

## Webinar: Worship in the next phase (Tuesday 7 July 2.30pm)

- [Thinking about Liturgy – Max Kramer](#)
- [Thinking about music in a time of emerging from lockdown – Peter Gunstone](#)
- [Thinking about Technology – Gerardo Calia](#)

### *Thinking about Liturgy* (Fr Max Kramer - [max.kramer@canterbury-cathedral.org](mailto:max.kramer@canterbury-cathedral.org))

#### *General Principles*

- Art is where inspiration interacts with constraint. It is still possible to craft something beautiful and powerful with very slender resources.
- In other words: work with what you have, rather than trying to make a “second best” version of what you would like to have/have had before.

#### *The Current Situation*

- Rejoicing that communal worship is possible once again, rich experiences and reflections to share, new patterns of prayer, deep thinking - hungry for big spiritual questions.
- That return is not to the “old normal”, as...
  - Limited “engagement” - no congregational singing, no “peace” or close contact, less moving around, more static services
  - Limited attendance - easy for people to feel left out of rejoicing
  - Limited leadership - some key people may not be able to be there

#### *Engagement (Service Style), things already there you can emphasise more than usual:*

- Meditative or reflective aspects of services (cf. the sort of recorded music that works well), deep/serious but doesn't have to be downbeat
- Story-sharing (lessons from lockdown - there is a lot to process)
- Emphasise Teaching/“intellectual” participation, this is a form of engagement too!
- Reflection on Social Action work, and on big spiritual issues that have been raised
- Think about appropriate commemorations/prayer activities related to COVID-19
- Use of the arts - music (an instrumentalist? Different uses of the organ?)
  - Art (explore a picture together)
  - Poetry (congregation to choose favourite poem - often a way in to experience)

*All this enables us to have a shared focus even when we are physically distanced* But don't forget positive aspects of familiarity (structure of services, architecture, furniture, your Church's musical “style”)

#### *Attendance*

- How can we make those at home feel part of it - there is a danger they will feel very left out.
- Watching/listening at home - Gerardo will talk about how to make this possible
- But also think about **active participation** in liturgy for those at home - audio-only easiest
- But don't overlook other non-technical options - “the prayers are written today by Jim”, “Sally has written a short reflection”, consider putting up pictures of those not present, taking a photo of congregation to share with folk at home
- Consider coffee on Zoom, at a time when everyone can participate on an equal basis
- Consider additional events where all participate equally - e.g. Zoom mid-week Bible Study

#### *Leadership*

- Is this an opportunity for drawing other people into leadership?
- Also a good “excuse” to do something different - e.g. the use of a non-organ instrument, some different readers, somebody who writes poems/paints to talk
- Extra local community participation? - Opportunity for evangelism, to hear stories, and to thank individuals/groups who have served the community in time of emergency.

#### *Conclusion*

Try and think creatively as much of possible to “work with what you have” in this new situation, rather than simply seeing it as a second-rate imitation of what happened before.

**1. Introduction:**

- a. Aim: explore how churches can make the most of the musical resources that are to hand within the scope of the current guidelines.
- b. Context: "in person" worship that may or may not be livestreamed or recorded for uploading, as well as purely online services.
- c. Thesis: although it is frustrating that there are lots of things that we are unable to do, for whatever reason, there are lots of things that we can do.
- d. Experience: Lee Abbey, where I planned, prepared and led musical liturgical worship on a daily basis, either on my own, or with others. There, I found that it was possible to blend together not just a range of styles of music, but also to lead worship effectively using both live musicians and recorded music and video.

**2. What? An opportunity to think more broadly about music in the liturgy. Not just about recreating something that we're not able to do by some other means. An opportunity to think creatively about the possibilities for music in otherwise "said" services:**

- a. Theme: Framing and focussing, movement and moments
- b. Framing - instrumental music that enables movement, the gathering and sending of the congregation, liturgical movement (gospel, communion).
- c. Focussing - instrumental music that enables focus in particular liturgical moments:
  - i. reflective, such as confession, intercession, communion;
  - ii. celebratory - praise, thanksgiving;
  - iii. challenge and comfort - music express something of the challenge and comfort of the gospel;
  - iv. multi-media - reading text over music, e.g. a poem, or even hymn/song words over the music being played
- d. Example:
  - i. Gathering Prelude
  - ii. Reflection betwixt confession and absolution
  - iii. Fanfare - gospel
  - iv. Reflection after sermon
  - v. Offertory (no actual offertory, obv.) during preparation of table
  - vi. Communion
  - vii. Postlude

**3. Who?**

- a. Regular musicians, e.g. organist, music group
- b. New musicians, those who, for whatever reason, haven't previously played in church, e.g. a violinist who is a member of the congregation at Brecon Cathedral;
- c. Recorded music - is there a music enthusiast who could participate in this? If listening to hymns, see on [achurchnearyou](#) hub and elsewhere

4. How?

- a. Navigation of change of people's involvement - potentially a big cultural change for regular and new musicians, and the congregation
- b. Use of PA and other technology
  - i. Recorded music
  - ii. Voice over music

5. Re-introducing song

- a. Using a solo cantor:
  - i. What does this look like?
  - ii. What is the scope of the repertoire?
- b. Small groups of singers
- c. Congregational humming

6. Conclusion:

- a. An opportunity to think creatively about music: a new form, filled with fruitful creativity (cf. God's creation of fruitful forms and filling them with creativity in the Genesis creation narrative.)
- b. Can we see this as a work of the Spirit of God? How might God be pouring out his Spirit to fill this new form with fruitful creativity?

## Webinar: Worship in the next phase ([return to beginning](#))

### **Thinking about Technology** - Gerardo Calia

*General Principles - directly stolen from Max and I absolutely concur!*

- Art is where inspiration interacts with constraint. It is still possible to craft something beautiful and powerful with very slender resources.
- In other words: work with what you have.

### *The Current Situation*

- Return to public worship in a limited fashion with a desire to provide Ministry via video recordings, streaming and potential 'live' broadcast
- That return is not to the "old normal", as...
  - Limited "engagement" - no congregational singing, no "peace" or close contact, less moving around, more static services
  - Limited attendance - easy for people to feel left out of rejoicing
  - Limited leadership - some key people may not be able to be there
  - During this period many of you may perhaps have connected with people remotely or online who haven't been to your church before, as well as your 'regular' congregation. There is a new audience - people who are 'tuning in' to the daily prayer recordings and the broadcasts of services. Chapter have also been making additional personal recordings and reflections that are proving immensely popular.

### *What does this mean?*

#### **Engagement**

- I have discussed with both Max and The Dean that as we welcome (hopefully sooner, rather than later) a return to our full welcome of worship and visits to Canterbury Cathedral and - for want of a better phrase - 'life as normal', the landscape has evolved.
- Ministry may wish to embrace a mixed offering - although it would be too much to continue the frequency of recording and online broadcast for the Dean and Chapter that they have diligently undertaken throughout the period of closure of the Cathedral, a new 'mixed' offering seems to be a very good idea.
- We have been able to share prayers with all corners of the Globe online - more-so via these recordings and broadcasts than in our 'regular' Website presence alone. There has been and continues to be great appreciation of and demand for these offerings to continue.

### *Attendance - How do we reach people unable to come to our Church in person?*

- Make recordings and distribute them
- Stream services 'live' (or close to 'live' - will discuss).
- 'Interactive' Video conferencing for special occasions/services/regular events - Zoom, MS Teams, Google etc.

### *So, all very well and good - How do we achieve this?*

- DECIDE WHAT YOU WANT TO ACHIEVE AND WISH TO OFFER
- ACCEPT WHAT YOU CAN OFFER - this will be determined by your resources: people/skills, technology, finance to purchase both of these or the ability to loan or borrow both.
- Carefully consider 'who' your intended audience are - is there actually a demand for you to offer this, how will they access it? Have they the technology, ability to access your offerings, need to do so and how could you make certain that what you provide is inclusive?

### *Discussion of technology.*

- It is possible to achieve absolutely everything, with limitations, using a smartphone.
- Less is almost always 'more' - less chance for faults, failures, unwanted consequences, problems.
- Use of videocameras, smartphones, streaming technologies etc.
- SIMPLE additions that are relatively affordable and will vastly improve recordings/broadcasts.

### *Conclusion*

Exactly as Max says below :-

'Try and think creatively as much of possible to “work with what you have” in this new situation, rather than simply seeing it as a second-rate imitation of what happened before.'