



**The British Anglican Cursillo<sup>®</sup> Council**

®Cursillo Reg. U.S. Pat. Off.

# **Music and Cursillo**

*Revised 2018*

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## Introduction

These booklets, which form the Resource Manual or Handbook for British Anglican Cursillo (BAC), are revised versions of the original documents gifted to BAC from the Episcopal Church of the USA in 1989. In the early to mid-2000s and again in 2013/4 They had been revised for basic differences between the American ways of doing things and for language alterations, but it became apparent that the booklets were not being read or used effectively by Diocesan Cursillo.

This major revision and rewording of the booklets was made by a group of experienced Cursillistas in 2017/8 and is intended for use by Diocesan Cursillo in order to explain and guide such groups in the practicalities and use of the Cursillo method. We believe that this reflects best practice.

In line with recent legal requirements there are also attached Guidelines and Policy Documents, particularly in regard to safeguarding, insurance and financial matters.

It is recommended that any future reviews of these booklets refer back to the original documents received from the Episcopal Church of the USA (ECUSA), copies of which should be held by the BAC President.

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Music flows through the Bible from the “Song of Miriam” found in Genesis to the “Song of the Redeemed” in Revelation. As Christians, we are called to *“sing and make music to the Lord, always giving thanks to God the Father for everything”* (Eph. 5:19, 20). The responsibility of musicians, song leaders, and singers is to support, facilitate and encourage God’s people to make music to the Lord, glorify and enjoy Him deeply.

### **Why Have Music?**

Whilst music is a traditional part of praise and worship, it is not essential or obligatory in a Cursillo Weekend. Where music IS used, it must enhance or complement the main thrust of Five Meditations, Fifteen talks and any worship:

- To enhance the spoken word.
- To draw people together.
- To help people release feelings they were unaware they possessed.
- To keep or set the atmosphere,
- To provide community activity.
- To aid the progression of the three-day Weekend.
- To provide a natural bridge between events.
- To expand participants’ musical repertoire.

### **Music in the Three Day Weekend**

Appropriate music may be used to introduce a talk, as background in any healing or light-meditation, or during organised worship. Access to a Musical Director as a gentle guide to choosing music is a distinct advantage in ensuring it is ‘fit’ for its specific purpose.

Music at the Weekend should be clear and structured, which is a sensible approach and not something to be ‘messed

around'. A Musical Director needs to consider it in these terms:

- **Thursday evening:** a time for reflection.
- **Friday:** the fundamentals of being a Christian.
- **Saturday:** living a life in Grace
- **Sunday** Christ triumphant (resurrection) and the Church on the move.

It is important to be prepared to be flexible, having spare resources to hand, planning is essential. Any unfamiliar pieces should be rehearsed by the Team on a training day.

### **Ultreya and Music**

Music in Ultreya can be helpful and usually appreciated, but is not obligatory. Music must not detract from the purpose of Ultreya - so extended sing-alongs are not really sensible. The person giving the witness/action talk might like to choose an appropriate hymn/worship song; the Musical Director can advise as necessary.

### **What does a Musical Director do?**

The primary tasks that have to be completed are:

- To help choose appropriate music for the occasion
- To liaise with the Lay Rector, Spiritual Director and Ultreya leaders
- To see that copyright laws are obeyed (*see details below*).
- To lead music sessions effectively.

## Copyright

The basics are:

- If you use pre-printed lyric/music sheets, purchased from legitimate sources (these can be in the form of worship books, hymn books or individual music sheets) – copyright is usually assumed in the purchase.
- If you are going to duplicate materials – music and/or lyrics – Copyright permission is required. Even producing an overhead without permission is an infringement. Copyright Licensing laws are different in different countries but quite simple to apply.
- Find out from Copyright Licensing authorities which licenses are pertinent to the way you operate – these may include Performing Right Society; Mechanical Copyright Protection Society; Christian Copyright Licensing International. These organisations offer fairly comprehensive cover for a modest annual fee and give good advice on how to present the materials. Reporting use of materials is a requirement for all licenses, but is often done through entering information onto free user-friendly software provided by the licensing organisation.
- Don't ignore it – it's not as hard as you think and the authorities will always be more than happy to help you get started and give you advice.

If your Diocese doesn't have an experienced Musical Director, try to encourage mentorship where possible, and send interested people on workshops or short courses – ask at your Diocese Office for advice, they invariably have a Music Committee with a wealth of experience and contacts that you can 'tap into'.

If you have no musician at all, don't worry, there are many resource packages available (e.g. Recorded Hymns and Songs - with or without voice, reflective/meditative music etc) - and a chat with the Diocesan Office will point you in the right direction.



