

31-687A, Sacred Music Colloquium

Fall 2014

Wednesdays, 2:00-3:30 p.m.

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The Church and Music

The task of this semester is to provide a historical and theological overview of church music. Although there will be some semblance to surveys of music history, it will focus on the various histories and traditions that have primarily shaped the practice of church music in North America. By the end of the semester you should: a) have a greater familiarity with the historical musical forms and resources of the church, b) better understand the historical / liturgical functions of music in worship, c) begin to develop or expand your theological understanding of music in worship, d) develop the capacity to make theological judgments about how we make and hear music, and e) have the beginning of a repertoire list.

Required Texts:

Jeremy Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: Baker, 2007). ISBN 978-0801026959. \$28.00.

Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Augsburg Fortress, 1998). ISBN 978-0800631468. \$25.00.

Additional Required Reading (on Moodle):

Christopher Dorn, "The Emergent Church and Worship," *Reformed Review* 61.3 (Fall 2008): 134-142.

Heather Josselyn-Cranson, "Local and Authentic: Music in Emerging Congregations," *Worship* 83.5 (September 2009): 415-430.

Graham Kendrick, "Worship in Spirit and in Truth" in *Composing Music for Worship*, Stephen Darlington and Alan Kreider, eds. (Norwich: Canterbury Press, 2003), 86-103.

James MacMillan, "God, Theology and Music" in *Composing Music for Worship*, Stephen Darlington and Alan Kreider, eds. (Norwich: Canterbury Press, 2003), 35-50.

Brian McLaughlin, "The Ecclesiology of the Emerging Church Movement," *Reformed Review* 61.3 (Fall 2008): 101-118.

C. Eric Lincoln and Lawrence H. Mamiya, "The Performed Word: Music and the Black Church" in James Abbingon, ed., *Readings in African American Church Music and Worship* (Chicago: GIA, 2001), 39-76.

Pearl Williams-Jones, "Afro-American gospel music: a crystallization of the black aesthetic," *Ethnomusicology* 19.3 (September 1975): 373-385.

Assignments:

- 1) Reading assignments, as indicated below, should be completed prior to the assigned class session. Students should be prepared to discuss the readings, raising pertinent questions from the readings as well as reflecting on what implications the readings may have for their own liturgical context.
- 2) For each class session, except weeks 1, 5, 8, and 11, students are to provide *one* vocal, choral or instrumental musical example related to the themes or historical periods and appropriate to the liturgy addressed in the reading. Students should be prepared to speak (musically and liturgically) about and lead the musical example they provide. As part of this presentation, students will contribute to a class repertoire wiki, including the title of the work and brief note (250-300 words) about when and how it might be used in worship day. (45%)
- 3) In weeks 5, 8, and 11 students will listen to recordings and review the scores of “major” works by Josquin des Prez, J. S. Bach, and James MacMillan that exemplify the historical style and theological context under consideration in preparation for discussion of these works. For these weeks students are to prepare a 300 word response that answers the question “What does this piece of music teach me about the role of music in Christian worship?” These are to be submitted via a Moodle forum. (15%)
- 4) For the final session on Dec. 5, students are to prepare and present papers (3000 words, double-spaced) exploring a particular question raised by the readings and class discussions, with particular attention to the issues Westermeyer raises in his “Postscript” and that Begbie raises throughout this discussion. Papers are to be submitted via Moodle. (40%)

Schedule and Readings:

1. Sept. 3: Introduction

Reading: Begbie, Introduction and Chap. 1

2. Sept. 10: Old Testament and Psalms

Reading: Westermeyer, Chaps. 1-3

3. Sept. 17: New Testament

Readings: Westermeyer, Chap. 4

Begbie, Chap. 2

4. Sept. 24: First Centuries

Readings: Westermeyer, Chaps. 5-6

Begbie, Chap. 3

- 5. Oct. 1: Medieval Developments**
 Reading: Westermeyer, Chaps. 7-9
 Music: Josquin des Prez, *Missa Pangua Lingua*
- 6. Oct. 8: Reformation Currents**
 Readings: Westermeyer, Chaps. 10-12
 Begbie, Chap. 4
- 7. Oct. 15: Post-Reformation**
 Reading: Westermeyer, Chaps. 13-14
- 8. Oct. 22: Post-Reformation (2)**
 Reading: Begbie, Chap. 5
 Music: J. S. Bach, BWV 4 “Christ lag in Todesbanden”
- 9. Oct. 29: Revolution and Revival**
 Reading: Westermeyer, Chaps. 15-17
- 10. Nov. 5: Music and the Black Church**
 Readings: Lincoln and Mamiya, “The Performed Word”
 Williams-Jones, “Afro-American gospel music”
- 11. Nov. 12: Theological Musicians**
 Readings: Begbie, Chaps. 6-7; MacMillan, “God, Theology, and Music”
 Music: James MacMillan, “Missa Brevis”
 Interview with James MacMillan (youtube link on Moodle)
- 12. Nov. 19: Music in Emerging Worship**
 Readings: Articles/chapters by Brewin, Josselyn-Cranson, Kendrick and McGlaughlin
- November 26: Thanksgiving Break**
- 13. Dec. 3: Problems, Conclusions and Implications**
 Reading: Westermeyer, Postscript
 Final paper due.