



Course Syllabus Wycliffe College Toronto School of Theology

This description is intended to assist in the course approval process and to assist students in determining whether this course will help them achieve their educational objectives and the learning goals of their program. It is not a learning contract. The details of the description are subject to change before the course begins. The course syllabus will be available to the class at the beginning of the course.

Course Identification

Course Number : WYP2121HS
Course Name: Church Music: Theology and Practice
Campus: St. George

Instructor Information

Instructor: Katherine Kennedy Steiner
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Office Hours:

Course Prerequisites or Requisites

None.

Course Description

Christians have agreed that music is essential to worship, following upon the injunction from Paul in the letter to the Ephesians that they should be filled with the Holy Spirit "addressing one another in psalms and hymns and spiritual songs." (Eph 5:19, ESV) Paul states that addressing one another in hymns, psalms and spiritual songs is a fundamental part of our ethic as a Christian community. But in Western culture, communal singing cannot be taken for granted: it must be cultivated. To follow the injunction of Paul, churches must be singing culture-makers. Recent studies on singing have that confirmed Paul's ethic has tangible effects on the Christian community. Singing not only brings physical health benefits such as stress relief, it also aids social integration and relational development. This class is two-part. The theological role of music in worship will be introduced through a historical survey that focuses on song styles and forms. Practical skills in choosing, introducing, and supporting congregational singing will be gained through communal singing in class, lectures on basic musicianship, and presentations that examine available resources. Current approaches to congregational singing will be examined from a historical and theological position, including "traditional" and "contemporary" styles (and we will learn why those terms are inadequate, at the very least). Special attention will be given to historical and contemporary Anglican liturgy and music.

Course Methodology

Lectures, seminars, quizzes, paper, presentation an exam

Course Outcomes

COURSE OUTCOMES	COURSE ELEMENT	PROGRAM OUTCOMES
By the end of this course, students	This outcome will be achieved through these course elements:	This course outcome corresponds to these aspects of Wycliffe's statements of outcomes (MTS, MDiv)
<ul style="list-style-type: none"> • will be able to recall the major figures and movements in church history that contribute to Hawn's Seven Streams of Song 	Lectures, Seminars, and Exam	MTS: 1.4-1.5, 3.1 MDiv: 1.4-1.5
<ul style="list-style-type: none"> • will be able to articulate the benefits of singing for the life of a church community 	Lectures, Seminars	MTS: 3.2, 3.3 MDiv: 2.4
<ul style="list-style-type: none"> • will be able to analyze church music for form and style 	Lectures, Seminars and Paper	MTS: 1.4, 1.5 MDiv: 1.5, 2.4
<ul style="list-style-type: none"> • will be able to evaluate church music for its liturgical and theological content and plan worship based on that evaluation, especially in an Anglican context 	Lectures, Seminars and Paper	MTS: 2.1, 2.3, 3.3 MDiv: 2.1-2.3
<ul style="list-style-type: none"> • will be able to employ basic music vocabulary and recall methods for supporting communal singing 	Seminars and Exam	MTS: 1.6, 3.2 MDiv: 2.3, 2.4
<ul style="list-style-type: none"> • will identify small repertory of hymns and global songs they can sing and teach 	Seminars and Presentations	MTS: 3.2, 3.3 MDiv: 2.4, 3.1-3.3
<ul style="list-style-type: none"> • will be able to employ musical and communication skills to lead a congregation in learning a new song 	Seminars and Presentation	MTS: 2.3, 3.2-3.3. MDiv: 2.2-2.4

Course Resources

Required Course Texts

Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis, MN: Fortress Press, 1998)

Nicholas Cook, *Music: A Very Short Introduction* (Oxford: Oxford University Press, 1998)

Tim Dowley, *Christian Music: A Global History* (Oxford: Lion, 2011)

C. Michael Hawn, ed., *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (Chicago, IL: GIA Publications, 2013)

Calvin Stapert, *A New Song for an Old World* (Grand Rapids: Wm. B. Eerdmans Publishing)

John L. Bell, *The Singing Thing too: Enabling Congregations to Sing* (Glasgow: Wild Goose Publishing, 2007)

Other Texts:

Monique M. Ingalls and Amos Yong, *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity* (University Park, PA: Pennsylvania University Press, 2015)

Stephen A. Marini, *Sacred Song in America* (Chicago: University of Illinois Press, 2003)

Jeremy S. Begbie, *Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids, MI: Baker Academic, 2005)

Course Website(s)

- Blackboard <https://weblogin.utoronto.ca/>

This course uses Blackboard for its course website. To access it, go to the UofT portal login page at <http://portal.utoronto.ca> and login using your UTORid and password. Once you have logged in to the portal using your UTORid and password, look for the **My Courses** module, where you'll find the link to the website for all your Blackboard-based courses. (Your course registration with ROSI gives you access to the course website at Blackboard.) Note also the information at <http://www.portalinfo.utoronto.ca/content/information-students>. Students who have trouble accessing Blackboard should ask Thomas Power for further help.

Class Schedule

Week 1 Contemporary Singing cultures and their Biblical Antecedents

- C. Michael **Hawn**, ed., *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (Chicago, IL: GIA Publications, 2013): Introduction
- Paul **Westermeyer**, *Te Deum: The Church and Music* (Minneapolis, MN: Fortress Press, 1998), pp. 9-58
- Practical hour: Learning to listen to the fundamentals of music

Week 2 Christian Debates on Secular and Sacred Music

- Calvin **Stapert**, *A New Song for an Old World: Musical Thought in the Early Church*, (Grand Rapids, MI: Eerdmans, 2007), esp. chs. 3-12.
- **Hawn**, "Shout to the Lord: Praise and Worship from Jesus People to Gen X," pp. 175-205
- Michael Webb, "Every Creative Aspect Breaking Out!" Pentecostal-Charismatic Worship, Oro Gospel Music and a Millennialist" *The Spirit of Praise: Music and Worship in Global Pentecostal-Charismatic Christianity*, Monique M. Ingalls and Amos Yong, eds. (University Park, PA: Pennsylvania University Press, 2015)
- Practical hour: Analyzing contemporary songs and styles of leadership

Week 3 Psalms, the Community of God and the Cantor

- Margot **Fassler**, "Hildegard and the Dawn Song of Lauds: An Introduction to Benedictine Psalmody" in *Psalms in Community* (Atlanta: Society of Biblical Literature, 2003), pp. 215-240
- Margot **Fassler**, "Psalmody and the Medieval Cantor: Ancient Models in the Service of Modern Praxis." *Musicians for the Churches: Reflections on Formation and Vocation*, editor Margot Fassler. Yale Institute of Sacred Music, 2001. pp. 3-14.
- **Hawn**, "Singing the Paschal Mystery: Roman Catholic Liturgical Music after Vatican II", pp. 2-36
- John L. **Bell**, *The Singing Thing too: Enabling Congregations to Sing* (Glasgow: Wild Goose Publishing, 2007), pp. 11-25
- Practical Hour: Singing without instruments and hiring the right cantor

Week 4 Joining voices with the Angels

- **Westermeyer**, "Before and After Charlemagne," pp. 93-140
- Isaiah 6 and Revelation 4
- Robin **Leaver**. "Liturgical Music and Anamnesis" in *Liturgy and Music: Lifetime Learning* Robin **Leaver** and Joyce Ann Zimmerman, ed. pp. 395-410
- Pope Benedict XVI, " 'In the presence of the **angels** I will sing your praise': The Regensburg tradition and the reform of the liturgy" *A new song for the Lord: Faith in Christ and liturgy today*. (New York, NY, United States: Crossroad, 1996) pp. 164-187
- **Bell**, pp. 25-44
- Practical Hour: Chanting

Week 5 Conveying a text

- **Hawn**, "When in our Music God is Glorified: Classic Contemporary Protestant Hymnody," pp. 37-68
- Margot **Fassler**, "The Victorine sequence music: an art of memory" in *Gothic Song* (Notre Dame, IN: Notre Dame, 2011), pp. 290-320
- **Bell**, pp. 45-54
- Practical Hour: Song resources for the non-musician

Week 6 The Meaning of the Melody

- **Westermeyer**, "Reformation Currents," pp. 141-200
- Selection from Joseph **Herl**, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (Oxford: Oxford University Press, 2004).
- **Hawn**, "Through Every Land, by Every Tongue: The Rise of Global and Ecumenical Song", pp. 207-346
- **Bell**, pp. 55-78
- Practical Hour: Singing harmonies

Week 7 Reading Week.

Week 8 Post-Reformation Hymnody

- **Westermeyer**, "English Hymns" pp. 201-220 and "American Developments" pp. 245-262
- **Hawn**, "If it had not been for the Lord on my Side: African-American Congregational Song" pp. 69-102
- Practical Hour: Vocal Timbres for Different Cultures

Week 9 Victorian and Contemporary Hymnody

- Stephen **Marini**, "The Conservatory Tradition," in *Sacred Song in America* (Chicago: University of Illinois Press, 2003), pp. 264-295
- Erik **Routley**, "Romanticism" and "Romantic Church Music," in *Church Music and the Christian Faith* (Carol Stream: Hope Publishing Company, 1978), pp. 36-49
- **Hawn**, "Dance Then Wherever You May Be", pp. 131-172
- Practical Hour: Good Accompaniment

Week 10 Gospel and Revival Music

- **Hawn**, "I Sing for I Cannot Be Silent", pp. 105-128
- **Westermeyer**, "Revivalism, etc.", pp. 263-310
- Practical Hour: Reviving Old Tunes

Week 11 If you sing it, will they come? Global Song and Contemporary Praise and Worship

- Ruth King **Goddard**, "Who Gets to Sing in the Kingdom," in *Congregational Music-Making and Community in a Mediated Age* (Burlington: Ashgate Publishing, 2015), pp. 81-100
- **Bell**, pp. 79-139
- Practical Hour: Identifying Cultural Meaning in Tunes

Week 12 Student Demonstrations

Week 13 Student Demonstrations

Evaluation

Requirements

A. Weekly Quizzes and Final Exam on Terms and Concepts (20%)

Students will be required to define a list of terms covered each week on a quiz. The Final exam will also cover these terms in addition to major historical developments and musical concepts. Multiple choice and short answer.

B. Participation (10%)

Students are expected to come prepared to reference and discuss the readings for each class.

C. Class singing (15%)

Students are expected to practice singing a range of congregational songs in preparation for class singing every week. Recordings will be provided. Evaluation will be based on personal improvement.

D. Teaching a song (25%)

Teach the class a new song as if for worship. Indicate when you would introduce it, and when it would be used in worship. You will have an accompanist available to aid you. Give some theological rationale for its introduction.

E. Hymn analyses (30%)

Write analyses of three hymns of different styles. Include an aesthetic, stylistic and theological examination and suggest appropriate liturgical uses. Each analysis should be at least 3 pages double-spaced.

Grading:

- A. Weekly Quizzes and Final Exam on Terms and Concepts 20%**
- B. Participation 10%**
- C. Class Singing 15%**
- D. Teaching a song 25%**
- E. Hymn analyses 30%**

Grading System

Letter Grade	Numerical Equivalents	Grade Point	Grasp of Subject Matter
A+	90–100%	4.0	Profound & Creative
A	85–89%	4.0	Outstanding
A-	80–84%	3.7	Excellent
B+	77–79%	3.3	Very Good
B	73–76%	3.0	Good
B-	70–72%	2.7	Satisfactory
FZ	0–69%	0	Failure

Grades without numerical equivalent:

- CR Designates credit; has no numerical equivalent or grade point value
- NCR Designates failure; has no numerical equivalent, but has a grade point value of 0 and is included in the GPA calculation
- SDF Standing deferred (a temporary extension)
- INC Permanent incomplete; has no numerical equivalent or grade point value
- WDR Withdrawal without academic penalty
- AEG May be given to a final year student who, because of illness, has completed at least 60% of the course, but not the whole course, and who would not otherwise be able to convocate; has no numerical equivalent and no grade point value

Policy on Assignment Extensions

Basic Degree students are expected to complete all course work by the end of the term in which they are registered. Under **exceptional circumstances**, with the written permission of the instructor, students may

request an extension (SDF = “standing deferred”) beyond the term. An extension, when offered, will have a mutually agreed upon deadline that does not extend beyond the conclusion of the following term. An SDF must be requested no later than the last day of classes of the term in which the course is taken. The request form is available on the college website or from the Registrar’s office.

One percentage point per day will be deducted on the course grade if an extension has not been requested by the stated deadline.

Course grades. Consistently with the policy of the University of Toronto, course grades submitted by an instructor are reviewed by a committee of the instructor’s college before being posted. Course grades may be adjusted where they do not comply with University grading policy (<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/grading.pdf>) or college grading policy.

Policies

Accessibility. Students with a disability or health consideration are entitled to accommodation. Students must register at the University of Toronto’s Accessibility Services offices; information is available at <http://www.accessibility.utoronto.ca/>. The sooner a student seeks accommodation, the quicker we can assist.

Plagiarism. Students submitting written material in courses are expected to provide full documentation for sources of both words and ideas in footnotes or endnotes. Direct quotations should be placed within quotation marks. (If small changes are made in the quotation, they should be indicated by appropriate punctuation such as brackets and ellipses, but the quotation still counts as a direct quotation.) Failure to document borrowed material constitutes plagiarism, which is a serious breach of academic, professional, and Christian ethics. An instructor who discovers evidence of student plagiarism is not permitted to deal with the situation individually but is required to report it to his or her head of college or delegate according to the TST *Basic Degree Handbook* (linked from <http://www.tst.edu/academic/resources-forms/handbooks> and the University of Toronto *Code of Behaviour on Academic Matters* (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>), a student who plagiarizes in this course. Students will be assumed to have read the document “Avoidance of plagiarism in theological writing” published by the Graham Library of Trinity and Wycliffe Colleges (http://www.trinity.utoronto.ca/Library_Archives/Theological_Resources/Tools/Guides/plag.htm).

Turnitin.com. Students may be required to submit their course essays to Turnitin.com for a review of textual similarity and detection of possible plagiarism. In doing so, students will allow their essays to be included as source documents in the Turnitin.com reference database, where they will be used solely for the purpose of detecting plagiarism. The terms that apply to the University's use of the Turnitin.com service are described on the Turnitin.com web site.

Other academic offences. TST students come under the jurisdiction of the University of Toronto *Code of Behaviour on Academic Matters* (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>).

Writing Style. The writing standard for the Toronto School of Theology is Kate L. Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*, 7th edition (Chicago: University of Chicago Press, 2007), which is available at Crux Books.