

THE HISTORY OF CHRISTIAN CHURCH MUSIC

Course Description and Objectives:

This course is a survey of Western church music from its roots in ancient Judaism to the modern era. It is structured to provide an introduction to the theological issues, musical developments, and various musical personalities connected to the Western church. While particular emphasis will be given to Reformed Presbyterian worship practice, we will also examine the practices of other Protestant and Roman Catholic traditions.

Though this course is mainly interested in the development of music in the Christian church, it should be remembered that music is not composed and performed within a cultural vacuum. Therefore, musical developments from outside the church as well as other historical and cultural factors should be considered when evaluating the musical developments within the church. Accordingly, when appropriate, we will examine historical events and secular music to better understand possible motivations for innovations and resistance to change through church music history.

While previous musical knowledge is beneficial, it is not required for this course. The readings have been carefully selected to accommodate those with little to no musical knowledge. It is my hope that you will develop a greater understanding of the history of music in the church and be able to present your beliefs from an informed point of view.

Materials:

Required Materials:

A Bible (ESV, NKJV, NIV, or NASB)

Bruce C. Stewart, *Psalm Singing Revisited: The Case for Exclusive Psalmody* (Pittsburgh: Crown and Covenant).

Robert B. McCracken, *What About Instruments in Worship?* (Pittsburgh: Crown and Covenant).

Calvin Stapert, *A New Song for an Old World* (Grand Rapids: William B. Eerdmans, 2007).

Andrew Wilson-Dickson, *The Story of Christian Music* (Oxford: Oxford University Press, 1992).

"Church Music History" iMix on iTunes (Or, CD)

Recommended Materials:

Grout and Palisca, *A History of Western Music* (New York: W.W. Norton, 2001)

Don Michael Randel, *Harvard Concise Dictionary of Music* (Cambridge, MA: Belknap Press, 1978)

Course Requirements: Each student will be evaluated on successful completion of the following:

Major Presentation: This will be a 30-minute presentation on their personal views of appropriate church music. Through the use of biblical and theological resources, it will consider all aspects of musical composition including proper texts, melodies, rhythms, and instrumentations. A separate handout for this assignment will be provided shortly after the semester commences.

Class Presentations: Through the course of the semester each student will be expected to give two 15-minute presentations on assigned readings. These assignments will be made in the first week of the semester and should seek to provide the following information:

- Main thesis -- what is the central argument of the author?
- The book's organization -- how does the author develop his argument?
- Important sub-theses -- if relevant, what are the key arguments in support of the main thesis?
- Sources -- what are the principal primary sources used by the author?
- Your analysis -- what is your assessment of the strengths and weaknesses of the work? How does this apply to our discussion of the history of Christian church music? What makes this important considering its historical context? How does it apply to contemporary church music?

Psalm Journal: Each student will be required to keep a psalm journal. The purpose of the journal is to introduce you to the psalms and to help you begin to consider their meaning and contemporary applications. You will be responsible for a total of 50 psalms, and you can choose which group you wish to cover from the following: Psalms 1-50, 51-100, and 101-150. For each psalm entry in your journal, you are to discuss:

- Summary of the psalm -- What is the psalm about? Is there a change of mood in the psalm? If so, what are those moods and why does the psalmist change? Are there any terms or references you did not know? If so, what do they mean?
- Application of the psalm -- How is this psalm applicable to me and the contemporary church as a whole?
 - Setting of the psalm -- How would I set this psalm to music? How would I defend such a setting?

Class Participation and Assigned Listeners: This class will combine lecture and discussion elements. So students are expected to have completed their reading and listening assignments as scheduled and are encouraged to participate in discussions. While there are no musical prerequisites to this course, students are still expected to listen critically to the listening assignments. Here are some simple questions students should consider when listening:

- In what language is the text written?
- If the text is English, can you understand the words? Why or why not?
- Are instruments being used?
- How many are performing (1, 2, 3, a lot)?
- Do the performers seem to move from note to note together or independently?
- How many notes are sung for each syllable of text in the melody(1 or a lot)?

Grading: will be based on satisfactory completion of the above requirements as follows:

- All 4 components completed = A
- 3 components = C
- 2 components = D
- <2 components = F

I do not grade on the curve. Students will only be graded on the components which they successfully complete.

Tentative Course, Reading and Listening Schedule: Students are responsible for keeping abreast of changes to the class

<u>Week</u>	<u>Topic</u>	<u>Assignment</u>
Week 1:	<u>Introduction:</u> Music in Reformed Presbyterian worship	Read ⌚ McCracken Instruments Pamphlet ⌚ Stewart Psalm Singing Pamphlet
Week 2:	<u>Old Testament Beginnings:</u> Music in the Jewish Temple & Synagogue	Read (To be provided in Week 1) ⌚ Smith, <i>The Ancient Synagogue</i> ⌚ McKinnon, <i>The Exclusion of Musical Instruments</i>
Week 3:	<u>Singing a New Song:</u> The Early Christian Church	Read ⌚ Stapert, <i>A New Song for an Old World</i>
Week 4:	<u>The Medieval Church:</u> Between Regionalism and Standardization	Read ⌚ Wilson-Dickson, pp. 29-41 Listen

		🕒 <i>Nativity of Our Lord: Deus in adjutorium</i>
Week 5:	<u>Roman Catholic Tradition: The Mass</u>	<p>Read Wilson-Dickson, pp. 42-48</p> <p>Listen 🕒 <i>Mass for Christmas Day</i></p>
Week 6:	<u>Layers of Complexity: School of Notre Dame</u>	<p>Read 🕒 Wilson-Dickson, pp. 49-57</p> <p>Listen 🕒 Léonin <i>Viderunt Omnes (I)</i> 🕒 Pérotin <i>Sederunt</i></p>
Week 7:	<u>The New Art: The Ars Nova and the Renaissance</u>	<p>Listen 🕒 Guillaume de Machaut, <i>Mass: Agnus Dei</i> 🕒 Guillaume du Fay, <i>Missa Se la face ay pale: Gloria</i> 🕒 Josquin Despres, <i>Ave Maria</i> 🕒 Johannes Ockeghem, <i>Missa De plus en plus: Kyrie and Agnus Dei</i></p>
Week 8:	<u>The Reformation: Luther, Zwingli, & Calvin</u>	<p>Read 🕒 <i>New Grove Dictionary of Music and Musicians: 'Luther'</i> 🕒 <i>New Grove article: 'Calvin'</i> 🕒 <i>New Grove article: 'Zwingli'</i></p> <p>Reading Presentation 🕒 Leaver, <i>'Goostly Psalmes and Spirituall Songes'</i> (Provided by Instructor)</p>
Week 9:	<u>Covenanter Psalmody: Songs of the Revolution</u>	<p>Listen 🕒 <i>Psalm 43: Judge and Revenge my cause</i> 🕒 <i>Psalm 100: All people that on Earth do dwell</i> 🕒 <i>Psalm 128: Blessed art thou</i></p> <p>Reading Presentation 🕒 Patrick, <i>Four Centuries of Scottish Psalmody</i></p>
Week 10:	<u>Counter-Reformation: Palestrina, Lasso, and Victoria</u>	<p>Read 🕒 Wilson-Dickson pp. 72-83</p> <p>Listen • Giovanni da Palestrina, <i>Pope Marcellus Mass: Agnus Dei I - II</i> 🕒 Tomás Luis de Victoria, <i>O magnum mysterium Mass: Kyrie</i> 🕒 Orlando di Lasso, <i>Tristis est anima mea</i></p>
Week 11:	<u>17th Century Traditions: Catholic, Anglican, Lutheran, & Calvinist "High Art"</u>	<p>Read • Wilson-Dickson pp. 84-92</p> <p>Listen 🕒 Giovanni Gabrielli, <i>In ecclesiis</i> 🕒 William Byrd, <i>Sing joyfully unto God</i></p>

		<ul style="list-style-type: none"> 🕒 Heinrich Schütz, <i>Saul, was verfolgst du mich</i> 🕒 Jan Pieterszoon Sweelinck, <i>Psalm 23</i>
Week 12:	<u>The Theological Genius</u> : J.S. Bach	<p><u>Read</u></p> <ul style="list-style-type: none"> 🕒 Wilson-Dickson pp. 93-100 <p><u>Listen</u></p> <ul style="list-style-type: none"> 🕒 J.S. Bach, <i>St. Matthew Passion</i>: Kommt, Ihr Töchter, Helft Mir Klagen 🕒 Bach, <i>St. Matthew</i>: Ach Golgotha 🕒 Bach, <i>The Musical Offering</i>: Ricercar a 3 🕒 Bach, <i>Wachet auf, ruft uns die Stimme</i>: <i>Wachet auf</i> <p><u>Reading Presentation</u></p> <ul style="list-style-type: none"> 🕒 Pelikan, <i>Bach Among the Theologians</i>
Week 13:	<u>Through the Enlightenment</u> : Handel, Purcell, Mozart, and Haydn	<p><u>Read</u></p> <p>Wilson-Dickson pp. 101-119</p> <p><u>Listen</u></p> <ul style="list-style-type: none"> 🕒 Purcell, <i>Remember not, O Lord</i> 🕒 Mozart, <i>Requiem</i>: Lacrimosa 🕒 Haydn, <i>Missa In Angustiis 'Nelson Mass'</i>: Kyrie: Lord Have Mercy
Week 14:	<u>19th Century</u> : American Hymnody, Anglican Psalmody, & the Cecilian Movement	<p><u>Read</u></p> <ul style="list-style-type: none"> 🕒 Wilson-Dickson pp. 120-143,181-213 <p><u>Listen</u></p> <ul style="list-style-type: none"> 🕒 Traditional, <i>Holy Manna</i> 🕒 Traditional, <i>Resignation</i> <p><u>Reading Presentation</u></p> <ul style="list-style-type: none"> 🕒 Temperley, <i>The Music of the English Parish Church</i> (Provided by instructor)
Week 15:	<u>20th Century</u> : Vatican II, Protestant Postmodernism, & Orthodoxy	<p><u>Read</u></p> <ul style="list-style-type: none"> 🕒 Wilson-Dickson pp. 214-242 <p><u>Listen</u></p> <ul style="list-style-type: none"> 🕒 Moses Hogan, <i>Elijah Rock</i> 🕒 Keith Hampton, <i>Praise His Holy Name</i> 🕒 <i>I Love You Lord</i> 🕒 <i>Lord, I Lift Your Name on High</i>
Week 16:	<u>Reactions and Implementation</u>	<ul style="list-style-type: none"> 🕒 Psalm Journal Due (Monday) 🕒 Presentations

- Atlas, Allan. *Renaissance Music: Music in Western Europe, 1400-1600*. New York: W.W. Norton, 1998.
- Blume, Friedrich. *Protestant Church Music: A History*. London: Victor Gollancz, 1975.
- Braun, Joachim, *Music in Ancient Israel/Palestine*. Grand Rapids, MI: William B. Eerdmans Publishing, 2002.
- Chafe, Eric. *Analyzing Bach Cantatas*. Oxford: Oxford University Press, 2000.
- Crist, Stephen A. "Early Lutheran Hymnals and Other Musical Sources in the Kessler Reformation Collection at Emory University." In *Music and Theology*. Edited by Daniel Zager. Plymouth: Scarecrow Press, 2007.
- Crawford, Richard. *America's Musical Life: A History*. New York: W.W. Norton, 2005.
- _____. *To Stretch our Ears: A Documentary History of America's Music*. New York: W.W. Norton, 2002.
- Dakers, Lionel. *Church Music at the Crossroads: A Forward Looking Guide to Today*. London: Marshall Morgan and Scott, 1970.
- Drage, Sally. "Elias Hall, 'the faithful chronicler of Oldham psalmody'". *Early Music* 28, no. 4 (2000): 621-34
- Flynn, William T. "'The Soul Is Symphonic': Meditation on Luke 15:25 and Hildegard of Bingen's Letter 23." In *Music and Theology*. Edited by Daniel Zager. Plymouth: Scarecrow Press, 2007.
- Foley, Edward. *Foundations of Christian Music: The Music of Pre-Constantinian Christianity*. Bramcote: Grove Books, 1992.
- Grout, Donald Jay and Claude V. Palisca, ed. *A History of Western Music*, 6th edition. New York: W.W. Norton, 2001.
- Haik-Vantoura, Suzanne. *The Music of the Bible Revealed*. Berkley: Bibal Press, 1991.
- Hayburn, Robert F. *Papal Legislation on Music: 95 A.D.- 1977 A.D.* Collegeville, MN: Liturgical Press, 1979.
- Le Huray, Peter. *Music and the Reformation in England 1549-1660*. New York: Oxford University Press, 1967.
- Leaver, Robin. *'Goostly Psalmes and Spirituall Songes'*. Oxford: Clarendon Press, 1991.
- _____. *The Theological Character of Music in Worship*. St. Louis: Concordia Publishing, 1985.
- Leaver, Robin A. and Joyce Ann Zimmerman, ed. *Liturgy and Music: Lifetime Learning*. Collegeville, MN: Liturgical Press, 1998.
- Leech-Wilkinson, Daniel. *Machaut's Mass: An Introduction*. Oxford: Oxford University Press, 1990.
- Marrisen, Michael. *Lutheranism, Anti-Judaism, and Bach's St. John Passion: With an Annotated Literal Translation of the Libretto*. New York: Oxford University Press, 1998.
- _____. "The Theological Character of J.S. Bach's *Musical Offering*." In *Bach Studies 2*. Edited by Daniel R. Melamed. Cambridge: Cambridge University Press, 1995.

- McCracken, Robert B. *What About Instruments in Worship?* Pittsburgh: Crown and Covenant.
- McKinnon, James W. *Music in Early Christian Literature*. Cambridge: Cambridge University Press, 1987.
- _____. "The Exclusion of Instruments from the Ancient Synagogue." *Proceedings of the Royal Music Association* 106 (1979-1980): 77-87.
- Oettinger, Rebecca Wagner. *Music as Propaganda in the German Reformation*. Aldershot: Ashgate, 2001.
- Patrick, Millar. *Four Centuries of Scottish Psalmody*. London: Oxford University Press, 1949.
- Pelikan, Jaroslav. *Bach Among the Theologians*. Eugene, Ore: Wipf & Stock, 1986.
- Perkins, Leeman. *Music in the Age of the Renaissance*. New York: W.W. Norton, 1998.
- Pilkington, Steve. "A is for Apple: The Search for an American Church Music; or The ABCs of American Church Music: A is for Apple, B Is for Billings, and C Is for Chapman." In *Music and Theology*. Edited by Daniel Zager. Plymouth: Scarecrow, 2007.
- Preece, Isobel Woods. *Our awin Scottis use: Music in the Scottish Church up to 1603*. Edited by Sally Harper. Glasgow and Aberdeen: Universities of Glasgow and Aberdeen, 2000.
- Rainbow, Bernarr. *The Choral Revival in the Anglican Church 1839-1872*. London: Barrie & Jenkins, 1970.
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- _____. *The Music of Christian Hymnody: A Study of the Development of the Hymn Tune Since the Reformation, with Special Reference to English Protestantism*. London: Independent Press, 1957.
- Saliers, D.E. "Beauty and Terror: What Have We to Sing; What Has Worship to Pray?" In *Music and Theology*. Edited by Daniel Zager. Plymouth: Scarecrow, 2007.
- Schwertley, Brian. *Musical Instruments in the Public Worship of God, 2nd Edition*. Haslett, MI: Covenanted Reformation Press, 2003.
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- Stapert, Calvin. *A New Song for an Old World: Musical Thought in the Early Church*. Grand Rapids: William B. Eerdmans, 2007.
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Wilson, Ruth M. *Anglican Chant and Chanting in England, Scotland and America, 1660-1820*. Oxford: Oxford University Press, 1996.

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Wolff, Christoph. *Johann Sebastian Bach*. New York: W.W. Norton, 2000.

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Zon, Bennet. *The English Plainchant Revival*. Oxford: Oxford University Press, 1999.