

LTRGY 672 Sacred Music Colloquium

Fall 2017

Online

Ron Anderson (Ron.Anderson@garrett.edu, 847-866-3875)

Note: This is a fully online course. Each “week” begins at noon on Wednesday and ends at 10pm on Tuesday. All weekly assignments and discussion posts are due no later than 10pm on Tuesday.

Global Music/Local Song:

Five questions frame the work of this course: What is “global song”? What place does global music have in our various musical traditions, especially in the most recent edition of our various denominational hymnals and hymnal supplements? How is global music received and experienced by our congregations when we invite them to sing this music? What criteria might we develop to assess the appropriateness of global music in North American (especially Anglo) worship? Finally, how should we “perform” global song with North American congregations?

Course Goals:

1. To explore in some depth the global variety of congregational song and to develop familiarity with this congregational repertoire;
2. To develop criteria for the liturgical use of global song in North American worship contexts;
3. To develop an awareness of and skill for appropriate performance practice with the variety of global song.

Required Texts:

C. Michael Hawn, *Gather into One: Praying and Singing Globally* (Eerdmans, 2003)
ISBN 0-8028-0983-9. \$30.00.

I-to Loh, *Sound the Bamboo* (Chicago: GIA, 2000). ISBN 957035836X. GIA item #G-6830. \$14.00

Scott Weidler, ed., *Leading the Church's Song* (Minneapolis: Augsburg Fortress, 1998)
ISBN 0-8066-3591-6 \$25.00

Other Required Readings (on Moodle):

S. Andrew Granade and Anping Wu, “Unity in Song: The Creation of an Indigenous Chinese Hymnody through *Hymns of Universal Praise*,” *The Hymn* 58.2 (Spring 2007): 13-26.

Judith Kubicki, *Liturgical Music as Ritual Symbol* (Leuven: Peeters, 1999), 41-54.

Patrick Matsikenyiri and Dan Damon, *Njalo (Always): A Collection of 16 Hymns in the African Tradition* (Nashville: Abingdon Press, 2006)

Mark Bangert, "Dynamics of Liturgy and World Music: A Methodology for Evaluation" in Glauca Vasconcelos Wilkey, ed., *Worship and Culture: Foreign Country or Homeland?* (Grand Rapids: Wm. Eerdmans, 2014), 107-123.

Br. Jean-Marie, "Prayer at Taize," *Christian Century* 118.10 (March 21, 2001) 16-17.

Harold S. Powers and Jonathan Katz, s.v. "India, §II: History of classical music: 4.i The Karnatak Tradition" *Grove Music Online* (accessed 10 October, 2011).

Godwin Sadoh, "A Historical Survey of Congregational Singing and Hymnody in Nigeria," *The Hymn* 56.3 (Summer 2005): 31-37.

Voices: Native American Hymns and Worship Resources (Nashville: Discipleship Resources, 1992) Selections available on Moodle

Yasuhiko Yokosaka, "Issues in Translating Christian Hymns in Japanese Language," *The Hymn* 56.3 (Summer 2005): 39-41.

Links to additional listening resources will be available on Moodle.

Assignments:

Most weeks will require three things:

1. preparatory *reading* from the assigned resources,
2. a *forum discussion* of the readings that includes your own responses to discussion questions as well as responses to your colleagues, and
3. a *forum post with a representative musical example* related to the reading of that week. The musical examples should be drawn from your denominational hymnals whenever possible and should include instructions about appropriate performance practice, as is suggested in the readings from *Leading the Church's Song*.

Some weeks will also require exploration of specific resource collections. Other instructions for the forum assignments will be provided on Moodle.

A *final paper* (3000-3500 words) is also required. In the paper you should explore one question raised by the readings, discussions, and your own context. The paper should also address the following four questions:

- a) how global song is being received in your church,
- b) the appropriateness or inappropriateness of global song for your local church context,
- c) the criteria you will use to determine its appropriate use, and
- d) strategies for using and/or introducing global song in your church context.

The paper must be formatted as follows: 12 point Times New Roman font, 1" margins top and bottom, 1 or 1 ¼" margins on each side. All quotations should follow the Turabian / [Chicago Manual of Style](#) "Notes and Bibliography" format.

The forum discussions will count toward 40% of your grade, the musical examples 30%, and the final paper 30%.

Schedule

- Sept. 6-12 Orientation: Why global song?
Forum: Response to introductory lecture
- Sept. 13-19 Introduction: Tourists or Worshipers?
Reading: Hawn, Chap. 1.
Forum: Discussion of reading
- Sept. 20-26 Latin American Song: Pablo Sosa
Readings: Hawn, Chap. 2
 Leading the Church's Song, ch. 8
Forum: Discussion of reading
Forum: Presentation of musical example
- Sept. 27-Oct. 3 Native American Song
Readings: About the Kiowa People
 Kiowa Hymns Commentary
Resource: *Voices: Native American Hymns and Worship*
 Resources
Forum: Discussion of reading
Forum: Presentation of musical example
- Oct. 4-10 Asian Song: I-to Loh
Readings: Hawn, Chap. 3.
 Granade and Wu, "Unity in Song"
 Yokosaka, "Issues in Translating Christian Hymns"
 Leading the Church's Song, ch. 10
Resource: *Sound the Bamboo*
Forum: Discussion of reading
Forum: Presentation of musical example
- Oct. 11-17 Music of South Asia
Readings: Philip Matthei, "Music of India"
 Powers and Katz, "India, §II: History of classical
 music: 4.i The Karnatak Tradition"
Resource: *Sound the Bamboo*
Forum: Discussion of reading
Forum: Presentation of musical example
- Oct. 18-24 Songs of Africa: David Dargie and South Africa
Readings: Hawn, Chap. 4.
 Leading the Church's Song, ch. 9
Forum: Discussion of reading
Forum: Presentation of musical example

