

Congregational Song
LTRGY665, January Term 2022
Garrett-Evangelical Theological Seminary

Instructor:

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Recurring Zoom link for all Zoom Sessions:

<https://us02web.zoom.us/j/81802658635?pwd=STBqS0t5QTc2SXJOR2J0eE5KTVh2QT09>

Meeting ID: 818 0265 8635

Passcode: 169141

Course Description:

An overview and analysis of congregational song in the context of worship, with special attention to the patterns of worship, the church year, celebration of the sacraments, and the use of the Psalter.

Learning Objectives:

By the end of the course, students will be able to:

1. describe, in general terms, the history of congregational song and its relation to the historical development of Christian worship in various Christian communities, especially those of North America;
2. analyze and evaluate the role of congregational song in the context of Christian worship, with particular attention to denominational hymnals as primary resources for worship;
3. organize and plan the use of congregational song in the celebration of the sacraments and rites of the Church and in the observance of the Christian year;
4. plan and connect congregational song with other liturgical elements in worship services of scriptural and liturgical integrity; and
5. describe and assess the significance of worship in the life of the church.
6. illustrate the process of writing a hymn text, tune, or song for Christian worship.

Notes

1. Because this is an intensive course, you are expected to have read the first day's readings (Cone, Cherry, Saliers, and prefaces) before the class begins. Note that your first assignment—an essay on the way memory and song functions in Saliers and Cone—is also due the first day of class.
2. Synchronous Zoom sessions will be held five times during the two weeks from 1-2:30 p.m. CST. These sessions can be found in the class schedule below.
3. You are not expected to respond to classmates' discussion posts on Moodle, though you certainly can! We will have opportunity for a more robust discussion in our Zoom sessions.

Academic Ethics and Plagiarism:

All work for this course must conform to the Seminary's standards of academic ethics, including, but not limited to the understanding that cheating and plagiarism are unacceptable. Under the GETS plagiarism policy, the following constitute improper use of sources:

- Failure to put direct citations (word-for-word quotes) in "quotation marks."

- Failure to provide complete citations (this course follows the Turabian protocol, see more below).
- Paraphrasing or borrowing the author's main ideas but changing a few words in a sentence.
- Borrowing the structure and main ideas of an author's sentence while rearranging or substituting words.
- Cutting and pasting from uncited sources and passing the work off as the student's own.

See the complete Plagiarism Policy on the GETS website and familiarize yourself with it before the beginning of the term.

Papers with improper use of sources, insufficient citation, or plagiarized material will automatically result in an F on the assignment in question and a report of a first incidence of plagiarism to the Registrar's Office. If the Registrar verifies that there is a second incident, the assignment will be referred to the Academic Dean, which could result in failure of the course or expulsion from the seminary.

Course Accessibility:

Garrett-Evangelical Theological Seminary is committed to providing equal access to its programs of graduate professional education for all qualified students, including those with disabilities. The Seminary aims to provide reasonable accommodation for qualified individuals with a disability (based on clinical documentation) to ensure their access and participation in Seminary programs. For details, see "Disabilities Policies and Procedures" in the Student Handbook, or consult the Dean of Students.

Academic Accommodations

Garrett-Evangelical is committed to providing a quality theological education and will provide reasonable accommodations for documented conditions. Students requiring specific assistance such as classroom changes, alternative ways of note-taking, different classroom procedures, or alternative testing formats are urged to request the appropriate accommodations from the director of academic studies/registrar. The director of academic studies/registrar can advise students on other support services and resources, for example, diagnostic testing. Students must complete a request for accommodations using the form available from the director of academic studies/registrar or through MyGETS documenting their condition(s) through appropriate verification methods.

Required Texts

(Note: prices are from publishers and can usually be purchased new and used at much cheaper prices.)

Erik Routley and Paul Richardson, *A Panorama of Christian Hymnody* (Chicago: GIA, 2005) ISBN 1579993524. GIA. \$55.

James Cone, *The Spirituals and the Blues: An Interpretation* (Maryknoll, NY: Orbis, 1992) ISBN 9780883448434. Orbis. \$17.

Constance Cherry, *The Music Architect: Blueprints for Engaging Worshipers in Song* (Grand Rapids: Baker, 2016) ISBN 0801099684. Baker. \$27.

Don E. Saliers, *Worship and Spirituality*, 2nd ed. (Akron: OSL Publications, 1996) ISBN 1878009273. Amazon. \$16.95.

Paul Westermeyer, *Let the People Sing: Hymn Tunes in Perspective* (Chicago: GIA, 2005) ISBN 1579993532. GIA. \$39.95.

C. Michael Hawn, ed. *New Songs of Celebration Render* (Chicago: GIA, 2015) ISBN 978-1579999858. GIA. \$42.95.

Other Required Readings Available on Moodle (or via GETS library as indicated):

John Bell, "Sunday Morning Showers and Weight-Loss through Music...Something to Do with Teaching Technique," in *The Singing Thing Too* (Chicago: GIA, 2007).

Frank Burch Brown, "Religious Meanings and Musical Styles: A Matter of Taste?" in *Music in Christian Worship*, Charlotte Kroeker, ed. (Collegeville: Liturgical Press, 2005), 135-155.

James Caccamo, "Been There, Sung That: How the Music of Worship Shapes People of God." *Liturgy* 22:1 (2007): 47-54. (Access to *Liturgy* via GETS Library)

John Calvin, "Epistle to the Reader," *Cinquante Pseaumes en francois par Clem. Marot* (1542).

Alishia Lola Jones, "Towards a Just Worship: A Black Practitioner's Methodology for Decolonizing Worship." *The Hymn* 72:2 (Spring 2021): 15-19.

Swee Hong Lim, "Craft of Composing Hymn Tunes." *The Canterbury Dictionary of Hymnology* (Canterbury Press). (Access to Canterbury Dictionary via GETS Library)

Martin Luther, Preface to *Formula Missae* and Preface to Johann Walther *Gesangbuch* (1524).

Adam Perez, "Just What Is an Order of Worship?" and "Rethinking the Planning Process," in *Flow: The Ancient Way to Do Contemporary Worship*, ed. Lester Ruth (Nashville: Abingdon, 2020). (Access to entire book via GETS Library)

Don E. Saliers, "Liturgical Musical Formation" in *Liturgy and Music: Lifetimes Learning*, ed. Robin A. Leaver and Joyce Ann Zimmerman (Collegeville: Liturgical Press, 1998), 384-394.

Martin Steurnagel, "Towards a New Hymnology: Decolonizing Church Music Studies." *The Hymn* 71:3 (Summer 2002): 24-32.

John Thornburg, "Craft of Writing Hymn Texts." *The Canterbury Dictionary of Hymnology* (Canterbury Press). (Access to Canterbury Dictionary via GETS Library)

Isaac Watts, Preface to *The Psalms of David Imitated in the Language of the New Testament* (1719).

John Wesley, "Directions for Congregational Singing" and Preface to *A Collection of Hymns for the Use of the People Called Methodists* (1780).

Brian Wren, "'And Speak Some Boundless Thing': Assessing the Lyrics of Congregational Song," in *Praying Twice: The Music and Words of Congregational Song* (Louisville: Westminster John Knox, 2000).

For United Methodists:

Carlton Young, *Companion to The United Methodist Hymnal* (Nashville: Abingdon, 1993).

The United Methodist Book of Worship (Nashville: AUMPH, 1992).

For members of other church traditions:

The companion to the hymnal of your denomination (If your denomination does not have one, you may find Young's *Companion* useful).

Course Requirements:

1. **Readings:** All assigned readings are to be completed prior to the class session for which they are assigned.
2. **Writing:** Complete the following writing assignments. All assignments should be uploaded to Moodle, either in the Discussion Forum or as a Word document.

- a. **Due Session 1** (January 10): In 1250-1500 words, respond to the ways Saliers (ch. 1-2) and Cone (ch. 1-2) develop the following themes: 1) memory/remembrance and tradition; and 2) the role of song in memory and remembering rightly the past. What implications does this have for the songs we sing in worship? (20)
- b. **Due Sessions 2, 4, 5, 6, & 8:** Complete the five discussion posts as described below in the schedule. These are due before midnight on the day they are assigned and should be between 250-300 words. (3 pts each, 15 total)
- c. **Due Session 6** (January 18): Using the Thornburg and Lim articles, write a hymn text in common meter based on a psalm of your choice or a tune to an existing metrical psalm/paraphrase. Be prepared to present the text or tune to class on January 18. (5)
- d. **Due Session 7** (January 19): Choose two hymn texts/congregational songs, one from before 1800 and one from after 1960. In 1250-1500 words, write an “exposition” for each of these hymns--discuss their theological content, scriptural background, spirituality, liturgical adequacy and context, and a rationale for why and when each hymn should be used in Christian worship. (20)
- e. **Due January 24:** Drawing on the readings for the first week, especially from Wren, develop a 1250-1500 word essay that answers the question “How does congregational song enable Christian worship as a communal liturgical act?” (20)
- f. **Due February 4:** Final project. Using the Revised Common Lectionary, Year B (see <http://www.textweek.com>), and your denomination’s hymnal and supplements, plan the congregational song (hymns and ritual songs) for services of Word and Table on the following Sundays: Lent 3, Easter 5, the 10th Sunday after Pentecost and the 20th Sunday after Pentecost. For each hymn or song that you choose, provide a rationale based on the liturgical, theological, and scriptural needs of each of the four Sundays. For the hymns (at least 3 per Sunday), indicate when and how you would use the hymn in the service that day as well the tune to which the hymn will be sung. Photocopies of the hymns and songs are not required unless you believe they are not readily available. (20)

Schedule

1. Why Worship? Why Sing? (January 10)

Zoom Session 1-2:30:

- Introduction to each other and the course
- Why worship? Why sing?

Readings:

- Saliers, chaps. 1-2
- Cone, chaps. 1-2
- Cherry, chaps. 1-3
- Luther, Calvin, Watts, and Wesley prefaces

Due: Writing assignment “a”

2. Song, Language, and Theology (January 11)

Readings:

Cherry, chap. 5

Wren, “And Speaking Some Boundless Thing”

Thornburg, “Craft of Writing Hymn Texts” (CDH)

Discussion Post #1:

Based on the readings (particularly Thornburg), describe five components of a strong hymn text and give one example of a text that you believe exemplifies these components. (note: hymn text is not included in your word count)

3. The Church Singing (January 12)

Readings:

Westermeyer, chaps. 1-2

Routley and Richardson, chaps. 11-12

Lim, “The Craft of Writing Hymn Tunes” (CDH)

4. The Church Singing (II) (January 13)

Zoom Session 1-2:30:

-Intro to Metrical psalmody, Luther, Watts, and Wesley

Readings:

Westermeyer, chaps. 3-4

Routley and Richardson, chaps. 1-2

Discussion Post #2:

Choosing either Martin Luther, Isaac Watts, or Charles Wesley, give three general characteristics of the writer’s texts that sets him apart from the other two writers. How might their particular cultural and theological contexts explain these differences?

5. The Church Singing (III) (January 14)

Readings:

Westermeyer, chaps. 5-10

Routley and Richardson, chaps. 3-10, 13-15, 17-18, 20

Discussion Post #3:

In one of the assigned chapters in Routley and Richardson, provide a brief introduction to one of the *new* hymn texts you discovered. Provide a short introduction that includes: information about the author, the scripture texts the author uses or alludes to, the theological argument the author makes, some indication of when in the church year this hymn text would most fit, and a tune that enables a congregation to sing it.

6. The Church Singing (IV) (January 18)

Zoom Session 1-2:30:

-Presentation of texts/tunes

Discussion Post #4:

What was the process of writing a hymn text or tune like? What were you trying to do or say with your text/tune? Were there parts you found particularly enjoyable? Challenging?

Readings:

Westermeyer, chaps. 11-13

Routley and Richardson, chaps. 19, 21-24

Cone, chs. 3-5

Hawn, ed. chap. 3-5

Due: Writing assignment "c"

7. The Church Singing (V) (January 19)**Zoom Session 1-2:30:**

-Global song/hymnody

-praise and worship (CWM)

Readings:

Westermeyer, chaps. 14

Routley and Richardson, chaps. 26-32

Cherry, Interlude & chaps. 6-8

Hawn, ed., ch. 6-7

Due: Writing assignment "d"

8. When Do We Sing?: Singing and Formation (January 20)**Readings:**

Saliers, chaps. 4-6

Cherry, chap. 11

Routley and Richardson, chaps. 16, 22, 25

Caccamo, "Been There, Sung That"

Jones, "Towards a Just Worship"

Stearnagel, "Towards a New Hymnology"

Discussion Post #5:

Based on today's readings and class discussions, what are two ways you see congregational song positively shaping people in your congregational context, and what are two ways that current practices might possibly be malforming your congregation? How could you adjust current practices to avoid this malpractice?

9. Choosing, Using, and Leading Congregational Song (January 21)**Zoom Session 1-2:30:**

-Formation/Planning and Leading congregational song

Readings:

Burch Brown, "Religious Meanings and Musical Styles"

Cherry, chaps. 4, 9

Perez, "Rethinking the Planning Process" and "Just What Is an Order of Worship?"

Bell, "Sunday Morning Showers..."

Writing Assignment "e": Due Monday, January 24

Final Project (writing assignment "f"): Due Friday, Feb. 4