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LTRGY 851 Liturgy, Music, and Meaning

Spring 2021, Thursdays 6:30-9:30pm

Zoom

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Recurring Zoom link for semester:

<https://garrett.zoom.us/j/95671906546?pwd=RVpyUllES01qbVU4djhLRzErOWJUdz09>

Meeting ID: 956 7190 6546; Passcode: 859737

Course Objectives

Edward Foley opens his monograph *Music in Ritual: A Pre-theological Investigation* (Washington, DC: Pastoral Press, 1984) with this quote from the *Constitution on the Sacred Liturgy*: “The musical tradition of the universal church is a treasure of immeasurable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred melody unites to words, it forms a necessary or integral part of the solemn liturgy.” Foley goes on to ask “Why is music integral to worship?—and what does that mean?... What is the relationship between music and ritual, of which Christian liturgy is a specific type?”

Where Foley invites us to consider the place of music in worship and how music means, Jeremy Begbie seeks a “Christian wisdom about music...that can form, inform, and reform the practicalities of making and hearing music.” [*Resounding Truth: Christian Wisdom in the World of Music* (Grand Rapids: BakerAcademic, 2007), 305.]

Such, then, are the goals of this course: to develop a conversation about how music means, attending to philosophical and theological thought about music; to explore the implications of such thought for how music is used in Christian worship; and to seek a kind of “practical wisdom” about the practice of music that can inform the work of liturgists and liturgical musicians.

Student Learning Outcomes

By the end of this course you should be able to:

- compare and contrast the ways in which the church historically and currently understands the purpose of music in worship;
- articulate an understanding of music as a theological act;
- describe ways in which music and text interact in the construction of meaning;
- identify and analyze the ways in which music is an act of communal meaning-making.

Required Texts

Jeremy Begbie and Steven Guthrie, *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011). ISBN 97808002862778. \$34. (*Recommended—we will be using only five articles from this collection.*)

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- Albert Blackwell, *The Sacred in Music* (Louisville: Westminster John Knox, 1999). ISBN 0664221718. \$30.
- Maeve Louise Heaney, *Music as Theology: What Music says about the Word* (Eugene, OR: Pickwick, 2012). ISBN 9781610974509. \$37.97.
- Lawrence Kramer, *Expression and Truth: On the Music of Knowledge*, (Berkeley: University of California, 2012). ISBN 9780520273962. \$29.95
- Mary E. McGann, *A Precious Fountain: Music in the Worship of an African American Catholic Community* (Collegeville: Liturgical Press, 2004). ISBN 0814662072. \$29.95.
- Don E. Saliers, *Music and Theology* (Nashville: Abingdon, 2007). ISBN 9780687341948. \$11.18.
- Calvin R. Stapert, *A New Song for an Old World: Musical Thought in the Early Church* (Grand Rapids: Wm. B. Eerdmans, 2007). ISBN 9780802832199. \$22.

Other Required Reading (available on Moodle)

- John Adams, “*El Niño*—Interview with David Allenby,” <https://www.boosey.com/teaching/news/John-Adams-in-interview-about-his-new-oratorio-El-Nino/188> (accessed 12 November 2020).
- Jeremy Begbie, “Faithful feelings: Music and Emotion in Worship” in Jeremy Begbie and Steven Guthrie, eds., *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011), 323-354.
- Philip V. Bohlman, “Is All Music Religious?” *Black Sacred Music: A Journal of Theomusicology*, 8.1 (Spring 1994): 3-12.
- Paul Chang and Dale Lim, “Renegotiating the Sacred-Secular Binary,” *Review of Religious Research*, 50.4 (2009): 392-412.
- Daniel Chua, “Music as the mouthpiece of theology” in Jeremy Begbie and Steven Guthrie, eds., *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011), 137-161.
- Margot Fassler, “Music for the Love Feast: Hildegard of Bingen and the Song of Songs” in Jeremy Begbie and Steven Guthrie, eds., *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011), 355-381.
- Edward Foley, “Toward a Sound Theology” in Edward Foley, *Ritual Music: Studies in Liturgical Musicology* (Beltsville, MD: Pastoral Press, 1995), 107-126.
- Steven Guthrie, “The Wisdom of Song” in Jeremy Begbie and Steven Guthrie, eds., *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011), 382-407.
- Joyce Irwin, “‘So faith comes from what is heard’: The Relationship between Music and God’s Word in the First Two Centuries of Lutheranism” in Jeremy Begbie and Steven Guthrie, eds., *Resonant Witnesses: Conversations between Music and Theology* (Grand Rapids: Wm. B. Eerdmans, 2011), 65-82.
- Fiona Maddocks, “Chapter 12: Harp of God” in *Hildegard of Bingen: The Woman of Her Age* (London: Headline, 2001), 185-205.
- Angela Nelson, “Text, Texture, and Context in Theological Perspective,” *Black Sacred Music: A Journal of Theomusicology*, 8.1 (Spring 1994): 64-77.
- Barbara Newman, “Hildegard of Bingen: Vision and Validation,” *Church History*, 54.2 (June 1985): 163-175.

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Rebecca Slough, ““Let every tongue, by art refined, mingle its softest notes with mine” An Exploration of Hymn-singing events and Dimensions of Knowing” in Michael Aune and Valerie DeMarinis, eds. *Religious and Social Ritual: Interdisciplinary Explorations* (Albany: SUNY, 1996), 175-206.

Jon Michael Spencer, “Musicology as a Theologically Informed Discipline,” *Black Sacred Music: A Journal of Theomusicology*, 8.1 (Spring 1994): 36-63.

Clyde J. Steckel, “How Can Music Have Theological Significance?” *Black Sacred Music: A Journal of Theomusicology*, 8.1 (Spring 1994): 13-35.

Michael Steinberg, “*El Niño*: A Nativity Oratorio” in *The John Adams Reader*, ed. Thomas May (Pompton Plains, NJ: Amadeus, 2006), 171-182.

Ken Ueno, “John Adams on *El Niño* and Vernacular Elements” in *The John Adams Reader*, ed. Thomas May (Pompton Plains, NJ: Amadeus, 2006), 183-188.

Assignments

1. In preparation for class each week, students are to complete the assigned reading(s). Note the readings required for the first class session.
2. Attend all Zoom sessions. There will be no Zoom sessions in weeks 4, 9, and 12.
3. Each week, students will prepare a 300-word response to the reading(s), focusing primarily on the question “*How* does music mean?” These responses are to be submitted as individual posts on the weekly forum. A forum post is *not* due for the first class session, but is due for all other weeks. Class discussion will begin from these responses.
4. At the end of the semester, students will prepare a final paper that explores and develops the conversation of the semester. Masters students should draw primarily on the required readings and prepare a paper 4000-5000 words in length. PhD students are expected to work beyond the required readings and prepare a paper 6000-7000 words in length. Word count does not include footnotes. All papers should use 1” margins top and bottom, 1.25” margins on each side, 12 point Time New Roman font. Citations must follow Turabian, *Manual for Writers*, [footnote/bibliography format](#). Assuming complete footnote references, a separate bibliography is not required. Papers are to be submitted on the course Moodle site. Final papers are due May 21.

Schedule of Readings

1. Feb. 4: Music and/as Theology

Bohlman, “Is all music religious?”

Chang and Lim, “Renegotiating the Sacred-Secular Binary”

Spencer, “Musicology as a Theologically Informed Discipline”

Steckel, “How Can Music Have Theological Significance?”

2. Feb. 11: Music and Theology

Foley, “Toward a Sound Theology”

Saliers, *Music and Theology*

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- 3. Feb. 18: Historical Theological Perspectives**
Chua, “Music as the mouthpiece of theology”
Stapert, *A New Song for an Old World*
- 4. Feb. 25: Music and the Sacred (a)**
Blackwell, *The Sacred in Music*, chaps. 1-3
No Zoom session this week.
- 5. Mar. 4: Music and the Sacred (b)**
Blackwell, *The Sacred in Music*, chaps. 4-6
- 6. Mar. 11: Mystical Song: Hildegard of Bingen**
Fassler, “Music for the Love Feast”
Maddocks, “Harp of God”
Newman, “Hildegard of Bingen: Vision and Validation”
Listen to Hildegard’s Ordo Virtutum
- 7. Mar. 18: Music, Expression, and Meaning**
Kramer, *Expression and Truth*
- 8. Mar. 25: Music, Emotion and Meaning**
Begbie, “Faithful feelings”
Guthrie, “The Wisdom of Song”
Irwin, “So faith comes from what is heard”
Nelson, “Text, Texture, and Context”
Slough, “Let every tongue, by art refined”

Mar. 29-Apr. 5: Spring Break

- 9. Apr. 8: Music and Meaning (a)**
Heaney, *Music as Theology*, chaps. 1-3
No Zoom session this week.
- 10. Apr. 15: Music and Meaning (b)**
Heaney, *Music as Theology*, chaps. 4-6
- 11. Apr. 23: Music, sacred, secular, and political: John Adams’ *El Niño***
Adams, “*El Niño*—Interview” or listen to this interview:
https://www.youtube.com/watch?v=lhemwMa_2GM
Steinberg, “*El Niño*: A Nativity Oratorio”
Ueno, “John Adams on *El Niño*”
Listen to Adams’ El Niño

Optional reading: Alistair Hardie, “Musical Borrowing as Incarnation: A Theological Reading of Hildegard’s ‘O quam preciosa’ in John Adams’s *El Niño*,” *Contemporary Music Review*, 29.3 (2010): 291-307.

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12. Apr. 30: Music, meaning, and the liturgical community (a)

McGann, *Precious Fountain*, xv-152

No Zoom session this week.

13. May 6: Music, meaning, and the liturgical community (b)

McGann, *Precious Fountain*, 153-278

May 21: Final Papers due