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LTRGY673: Sacred Music Colloquium
Spring 2020
Online February 5-May 10

Rev. Michelle Whitlock, ABD
Michelle.Whitlock@garrett.edu

Office: 570-226-3875

Liturgy and Music in Context

How is congregational song shaped or reshaped by its liturgical or denominational context? Or, as Michael Hawn suggests toward the end of *Gather into One*, how does music relate organically to the established rites and rituals of the faith community? (Hawn, 240). In this semester, we will explore the place of music in several different liturgical traditions outside of “mainline Protestantism”. We will explore music in the synagogue, in the Roman Catholic mass, in the Eastern Orthodox Churches, and in the African American churches. For each tradition, we will engage in a “virtual encounter” with the tradition. Assigned readings are will help us prepare for those encounters as well as provide opportunity for follow-up conversation about what we see in those encounters. Assigned readings are will help us prepare for the presentation as well as provide opportunity for follow-up conversation about the presentation. And, for each tradition we will explore through listening and analysis, a “major work” from that tradition.

Learning Outcomes

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

1. Compare and contrast the ways in which music functions in some Jewish, Roman Catholic, Eastern Orthodox, and African-American liturgical contexts;
2. Analyze and assess the ability of a musical work to function liturgically;
3. Describe the ways in which congregational song is shaped by its liturgical and denominational context;
4. Describe and critically assess the ways in which music functions in your own liturgical/denominational tradition; and
5. Construct and articulate principles for the use of music in your specific liturgical tradition.

Assignments:

1. Complete all assigned *readings* and Moodle *discussion* forums. Provide at least one response to a classmate each week.
2. *Listen* to three major liturgical works. A copy of the score will be provided for you to use for each of these works.
3. Complete and report on an interview with a musician in the African-American church tradition.
4. Prepare a 3000 word *final paper* addressing the following questions:
 - In light of the presentations, readings, and discussion, highlight the importance of music in the various liturgical traditions presented.

- How do the parameters of your particular liturgical traditions invite or discourage the use of musical resources from these traditions?
- How might you incorporate any aspects of these liturgies and their musical traditions into your own situations?
- What might be problematic (and why) in your situation?
- What new insights do you have concerning your own work in as a church musician?

The final paper should be appropriately documented using Turabian, *A Manual for Writers* for guidance, Times New Roman 12-point font, 1" margins, double-spaced. Papers must be submitted on Moodle.

Required Texts:

Melva Costen, *In Spirit and In Truth* (Louisville: Westminster John Knox, 2004). ISBN-13: 978-0664228644. Amazon \$35.

Required Readings: All readings and music scores other than the Costen book will be available on Moodle.

Archbishop Averky, "About the All-Night Vigil" in *Liturgics*, http://www.holytrinitymission.org/books/english/liturgics_averky_e.htm#_Toc104768050 <accessed 27 January 2012>.

"Jewish music, §III: Liturgical and paraliturgical" in [Grove Music Online](#)

Mark Bailey, "Composing Orthodox Liturgical Music in the Contemporary World," *St. Vladimir's Theological Quarterly* 40.1-2 (1996): 65-75.

Companion to the Greek Orthodox Church (New York: Greek Orthodox Archdiocese of N and S America, 1984), 64-117: Alciviadis C. Calivas, "Orthodox Worship"; Lewis Patsavos, "The Calendar of the Orthodox Church"; Dimitri Conomos, "Orthodox Byzantine Music"; and Eva Catafygiotu-Topping, "Sacred Songs in Byzantium: Orthodox Hymnography"

David Drillock, "Liturgical Song in the Worship of the Church," *St. Vladimir's Theological Quarterly* 41.2-3 (1997): 183-218.

Steven Janco, "From Stylistic Stalemate to Focus on Function," *Liturgy* 24.4 (October 2009): 48-54.

Elizabeth MacKay, "Schubert and the Church," *Choir & Organ* 5.1 (January/February 1997): 11-15.

M. Francis Mannion, "Paradigms in American Catholic Church Music," *Worship* 70.2 (1996): 101-128.

Sing to the Lord: Music in Divine Worship, United States Conference of Catholic Bishops, 2007.

Seth Ward, "The Liturgy of Bloch's *Avodath Ha-kodesh*" *Modern Judaism* 23.3 (October 2003): 243-263.

Schedule and Assignments

Feb. 5-11: Introduction

How has music functioned in the liturgical/church traditions in which you were formed, have worked, or now work?

Feb. 12-18: Music in the Synagogue

Reading:

“Jewish music, §III: Liturgical and paraliturgical” in [Grove Music Online](#)
(A pdf of this has also been posted to Moodle.)

Feb. 19-25: Music in the Synagogue

Our work this week has several steps, working with resources provided by Cantor David Goldstein, from [North Shore Congregation Israel](#).

1. Begin by reviewing and listening to the [order for the Shabbat evening service](#) provided on Cantor David Goldstein's webpage. You may optionally explore other resources Cantor Goldstein provides on the page, but the audio links (which are in QuickTime format) may or may not work.
2. Watch and listen to one of the recorded Shabbat services from North Shore Congregation Israel. I've chosen two options for you from their recent streaming services--one from their [large "formal" sanctuary](#) and a second from their [smaller "informal" sanctuary](#). You may notice that synagogues have some of the same issues regarding liturgical music as Christian churches--as well as some of the concerns about last minute preparation with musicians. Each of the services are about 75 minutes in length, so plan accordingly.

Feb. 26-Mar. 3: Music in the Synagogue: The Bloch Sacred Service

Reading: Seth Ward, “The Liturgy of Bloch’s *Avodath Ha-kodesh*”

Listen: Bloch, *Avodath Ha-Kodesh (Sacred Service)*

Mar. 4-10: Music in an Eastern Orthodox Context

Readings:

From *Companion to the Greek Orthodox Church* (New York: Greek Orthodox Archdiocese of N and S America, 1984), 64-117:

Alciviadis C. Calivas, “Orthodox Worship,”

Lewis Patsavos, “The Calendar of the Orthodox Church,”

Dimitri Conomos, “Orthodox Byzantine Music,” and

Eva Catafygiotu-Topping, “Sacred Songs in Byzantium: Orthodox Hymnography”

David Drillock, “Liturgical Song in the Worship of the Church,” *St. Vladimir’s Theological Quarterly* 41.2-3 (1997): 183-218.

Mark Bailey, "Composing Orthodox Liturgical Music in the Contemporary World," *St. Vladimir's Theological Quarterly* 40.1-2 (1996): 65-75.

Mar. 11-17: Music in an Eastern Orthodox Context

The readings last week provided you with a general introduction to liturgical and musical concerns in the worship practices of the Eastern Orthodox traditions.

This week, watch and listen to the Divine Liturgy as celebrated at the [Russian Orthodox Cathedral of St. John the Baptist in Washington, DC](#). Note that this liturgy lasts 2 hours 15 minutes. It will be helpful for you to *first* read through the liturgy (the text is provided at the link below) to get a general sense of it, *then* watch and listen to it with the text in hand. After you have done these things, respond to the questions in the Discussion forum for this week. While there will be other questions, the basic question is "What is the place and function of music in this liturgy?"

[The Divine Liturgy of St. John Chrysostom](#) (see the outline of the Divine Liturgy below as well).

Mar. 18-31 (includes Spring Break): Music in an Eastern Orthodox Context **Sergei Rachmaninoff *All-Night Vigil***

Reading: Archbishop Averky, "About the All-Night Vigil"

Listen: Rachmaninoff, *All-Night Vigil*

Apr. 1-7: Music in a Roman Catholic Context

Readings:

Sing to the Lord: Music in Divine Worship, United States Conference of Catholic Bishops, 2007.

Steven Janco, "From Stylistic Stalemate to Focus on Function," *Liturgy* 24.4 (October 2009): 48-54.

M. Francis Mannion, "Paradigms in American Catholic Church Music," *Worship* 70.2 (1996): 101-128.

Apr. 8-14 (overlapping with Easter): Music in the Roman Catholic Context

In light of what you read last week, watch/listen to this [mass for the Third Sunday of Ordinary Time](#), as celebrated at The Holy Family Catholic Church in Orlando, Florida. (The liturgy actually begins at about 11 minutes into the video, so skip to that point. From there, it is just under 60 minutes in length.) In the discussion forum, reflect on how the principles articulated in *Song to the Lord* were evident in this liturgical celebration. In particular, how did this liturgy demonstrate that *singing* was a primary way for the congregation/assembly to participate actively in the liturgy? How was the music connected to the liturgical action throughout this liturgy?

Apr. 15-21: Music in the Roman Catholic Context

Reading: MacKay, “Schubert and the Church”

Mass setting: Schubert *Mass in G Major*

Schubert, *Deutsche Messe*

Listen: Schubert, Mass in G Major

Schubert, *Deutsche Messe*

Apr. 22-28: Music in the African-American Churches

Reading: Costen, *In Spirit and In Truth*, chaps. 1-5

Apr. 29-May 5: Music in the African-American Churches

Reading: Costen, *In Spirit and In Truth*, chaps. 6-9

Interview: Interview a church musician from the African-American church tradition. Guidance will be provided for the structure of the interview as well as some recommended persons to contact.

May 6-10: (Note change in deadline) Concluding Discussion

Final paper due by noon May 8 for graduating students, May 18 for all others

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.