

Global and Contemporary Worship Song Leadership
EMP 3855/6855 HS

Course Schedule

Thursdays **January 4 – March 30, 2017**
Time: **0900 – 1100 hr**
Location: **EM 302**

Instructor: Swee Hong Lim
Office: EM 116
Office Hours: Tuesdays-Thursdays 1400-1500 hr, or by appointment
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Course Description

This course seeks to reinforce and expand the musical capability of pastoral leaders in enlivening worship. This course will delve into the liturgical practice of song leadership surrounding the genre of global hymnody and contemporary worship songs. Broader concerns on theological implications and liturgical context of these materials will be explored.

Course Outcomes

By the completion of this course, students are able to:

1. Offer scholarly response regarding the place of global and contemporary songs in Christian worship.
2. Demonstrate enlivening leadership skill in global and contemporary song repertoire in a variety of worship contexts.
3. Create worship services that use these materials effectively.

Course Prerequisites

Songs of the Church (EMP 2861)
Worship 1 (EMP 1101)

Course Requirements

1. Paper (30% of total grade)
The objective of this paper is to articulate the theo-liturgical understanding concerning the use of these musical resources in the Church, their issues and

implications as they relate to Christian worship in the 21st century. It gauges the student's critical thinking and research skill. Suitable issues include post-colonialization assertion, niche music marketing, disintegration of confessional heritage, identity formation, etc. as they relate to the function of song in worship.

Guidelines:

- a. This is a critically researched paper (12-25 pages, doubled spaced) that requires thorough research through the use of U of T library facilities as well web-based resources.
 - i. BD students – 12 pages maximum
 - ii. AD students – 25 pages maximum
- b. Students are required to confer with the professor on the topic by providing an outline and abstract in advance. Upon agreement, the paper needs to delve critically into the select issue.
- c. Due: Week 8

2. Presentation (20% of total grade)

This is a 20-30 minute event with content drawn from the paper requirement. The objective of this presentation is to offer scholarly critique on one to two issues related to the place of global hymnody and contemporary worship song in current worship thought and practice of the Church. This exercise focuses on the presentation and facilitating skill and the student's understanding of the topic.

Guidelines:

- a. The presentation is to be aided by (i) use of audio-visual presentation and (ii) suitably crafted handout containing a bibliography of both printed and web-based resources.
- b. The presentation needs to facilitate the raising of questions and comments for which the presenter is to ably respond.
- c. BD students – 20 minutes presentation; AD students – 30 minutes
- d. Due: As indicated by student's choice

3. Leadership (20% of total grade)

Students are to submit two (2) video recordings of their song leadership in different worship settings e.g. church worship, fellowship gathering, etc. The initial submission provides the baseline measure of the student's leadership skillset. The subsequent submission assesses the integration of new leadership techniques in enlivening worship learned from this course.

Guidelines:

- a. The footage should show the full person of the student in music leadership leading the rehearsal of songs and then leading the songs in worship.
- b. Due: The first recording to be submitted by week 3 of the semester, the second recording by week 10 of the semester.

4. Design Worship Service (30% of total grade)
 A purposeful use of global and contemporary worship song repertoire in a worship setting. This assignment assesses the ability of the student to create a viable worship event.
- Guidelines
- a. Create a 60-minute service that makes use global and contemporary song sensitively.
 - b. The theme-based service is to be a Leaders edition with description of worship actions, performance practice suggestions, and appendices of music scores, background information, and other resources used needed to implement this event.
 - c. AD students will provide an annotated bibliography of all materials used for this project.
 - d. Due: Week 12

Grading Scheme Rubric

Within the Grade “A” range of Excellent: Student shows original thinking, analytic and synthetic ability, critical evaluations, broad knowledge base.

A+ Exhibit exceptional (highly significant) creativity and imaginative yet scholarly higher level critical thinking (philosophical, ethical, contextual, and paradigmatic, etc.). Ability to exercise exceptional skillful leadership with much confidence.
 Full mastery of content and outstanding ability to offer critique drawn from extensive and diverse (inter-disciplinary) knowledge bases beyond the provided bibliography.

A Exhibit significant creativity and undisputable high level scholarly critical thinking (philosophical, ethical and contextual). Ability to exercise skillful and excellent leadership with minimal prompting.
 Mastery of content and significant ability to offer critique draw from a broad knowledge base beyond the provided bibliography.

- Exhibit strong creativity and significant scholarly critical thinking (philosophical, ethical, or contextual). Ability to exercise excellent leadership with some prompting. Mastery of content and strong ability to offer critique drawn from relatively large knowledge base beyond but guided by the provided bibliography.

Within the Grade “B” range of Good: Student shows critical capacity and analytic ability, understanding of relevant issues, familiarity with the literature.

B+ Exhibit good creativity and strong scholarly critical thinking (ethical and contextual). Ability to exercise significantly strong and good leadership with some prompting. Mastery of content and strong ability to offer

critique drawn from a wide knowledge base just beyond but guided by the provided bibliography.

- B Exhibit reasonably good creativity and good scholarly critical thinking (ethical or contextual). Ability to exercise good leadership with prompting. Mastery of content and reasonably good ability to offer critique drawn from the knowledge base found mostly in the provided bibliography.
- B- Exhibit some creativity and scholarly critical thinking (ethical or contextual). Ability to exercise suitable leadership with prompting. Reasonable mastery of content and some good ability to offer critique drawn from the knowledge base found only in the provided bibliography

Specifications for written assignments

1. Submit assignments through the Blackboard Portal. Your assignments are to arrive on or before the due date by 5pm. It has to be formatted in either MS Word or RTF (Rich Text Format).
2. Give reasons for your positions and arguments and support them with material from required and recommended course readings, and from your own research. For more information, see “Advice on Academic Writing” on the University of Toronto web site at <http://www.writing.utoronto.ca/advice>
3. Include complete documentation (either footnotes or endnotes) for all published material you use. Cite all sources on which you rely, particularly when they are quoted directly, paraphrase or summarize them in your paper. When in doubt please use the system of documentation described in the latest edition of Kate Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations (University of Chicago Press). See the “Quick Guide” to this style at http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html
4. Observe all academic policies and regulations of your college of registration, the Toronto School of Theology, and the University of Toronto (e.g., academic honesty, use of inclusive language, requests for extensions). It is your responsibility to know and understand these policies and regulations. Ensure you consult the following:
 - a. Emmanuel College Student Handbook, Policies and Procedures: [http://www.emmanuel.utoronto.ca/Assets/EmmCollege+Digital+Assets/My+EC/Handbook/\(6\)+Regulations.pdf](http://www.emmanuel.utoronto.ca/Assets/EmmCollege+Digital+Assets/My+EC/Handbook/(6)+Regulations.pdf)
 - b. Knox College Academic Policies <http://www.knox.utoronto.ca/life-at-knox/policies/>
 - c. Toronto School of Theology Basic Degree Handbook

- d. http://www.tst.edu/webfm_send/277
University of Toronto Code of Behaviour on Academic Matters
<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>

Course Schedule

- Week 1 Introductions, Course Objectives and Requirements
Discussion: Who is an Enlivener?
Read: "Mary Oyer – An Enlivener" in Hawn, *Gather Into One*
- Week 2 Brief Historical Development of 20th Century Song
(18th – mid 20th Century)
- Presentation Topics:*
- Early Methodist Quarterly Conference and Frontier Worship
 - William Seymour and the Azusa Street Revival and/or
 - Aimee Semple McPherson and the Four Square Church
- Week 3 Brief Historical Development of 20th Century Song
(mid 20th – present)
Globalization and Cultural Appropriation in Song
- Presentation Topics:*
- Prosper Gueranger, Lambert Beauduin, Ildefons Herwegen, Odo Casel and the Liturgical Movement
 - The Significance of the *Tra le Sollecitudini* (1903), *Mediator Dei* (1947), *Musicae Sacrae* (1955), *Sacrosanctum Concilium* (1963), *Musica Sacram* (1967), *Music in Catholic Worship* (1972), *Sing to the Lord* (2007)
- Due: Video 1
- Week 4 Music from East Africa and its performance practice
- Presentation Topics:*
- 1983 General Assembly of the World Council of Churches and its animateurs (I-to Loh, Pablo Sosa, Patrick Matsikenyiri)
 - The Nairobi Statement on Worship and Culture and the thoughts of Anscar Chupungco on inculturation
- Week 5 Music from West Africa and its performance practice
- Presentation Topics:*
- Ethiopian Orthodox music
 - Indigenous African Churches and its musical practice
- Week 6 Music from Latin America and its performance practice
- Presentation Topics:*
- Pablo Sosa with ISEDET
 - Gerardo Obermann with CLAI and the emergence of Local Song

- Week 7 Music from Central America and its performance practice
Presentation Topics:
 - Pascal Jordan and Caribbean sacred music
 - Cuba and post-Revolution sacred music
- Week 8 Music from East and Southeast Asia and its performance practice
Presentation Topics:
 - S T Kimbrough and the Global Praise Working Group
 - Xiao Min and the Canaan Hymns of China

 Due: Paper
- Week 9 Music from South and Southeast Asia and its performance practice
Presentation Topics:
 - I-to Loh and Asian sacred music
 - Inchai and Ruth Srisuwan and Thai sacred music and John Barathi Soundadarajan and the Church of South India
- Week 10 Music from postmodern Euro-North America and its performance practice
Presentation Topics:
 - Calvin Institute for Christian Worship and its contribution (John Witlvet, Emily Brink, Joyce Borger)
 - The Re-Tuning Movement (Kevin Twit, the Reformed University Fellowship, Indelible Grace, Alex Mejas and High Street Hymns)

 Due: Video 2
- Week 11 Music from postmodern Euro-North America and its performance practice
Presentation Topics:
 - Influence from Down Under: Scripture in Song (Dave and Dale Garrett), and Hillsong Music (Geoff Bullock, Darlene Zschech, Reuben Morgan, Joel Houston)
 - The Significance of the Passion Conference (Louis Giglio, Chris Tomlin, David Crowder)
- Week 12 Economics and Global and Contemporary Worship Song Course Summary, Questions and Answer
Presentation Topics:
 - Integrity Music and GIA Publishing

 Due: Worship Design

Accessibility Services

Students with diverse learning styles are welcome in this course. If you have a disability or health consideration that may require accommodations to facilitate your learning, please feel free to approach me and/or the University of Toronto Accessibility Office as soon as possible. It takes time to put disability related accommodations in place. The sooner you meet with a Disability Counsellor at Accessibility Services, the sooner the counsellor can assist you in achieving your learning goals in this course. Please contact Accessibility Services by e-mail at accessibility.services@utoronto.ca, or by visiting either of its two locations on the University of Toronto St. George Campus:

Robarts Library, First Floor (ground entrance)
130 St. George St., Toronto, ON M5S 3H1
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Voice: (416) 978-8060
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215 Huron Street
9th Floor, Room 939
Toronto, ON M5S 1A2
(just north of College St.)
Voice: (416) 978-7677
Fax: (416) 978-5729
TTY: (416) 978-1902

For more information, see the Accessibility Services web site at <http://www.accessibility.utoronto.ca/>

Required Texts

C. Michael Hawn, ed., *New Songs of Celebration Render: Congregational Song in the Twenty-First Century* (Chicago, IL: GIA Publications, 2013)

S T Kimbrough, Jr., ed. *Music & Mission: Toward a Theology and Practice of Global Song* (New York, NY: GBGMusik, 2006)

Bryan D. Spinks, *The Worship Mall: Contemporary Responses to Contemporary Culture* (Church Publishing, 2011)

Readings posted on Blackboard

Joshua Busman, "'Hear the Sound from Heaven': Recording Theologies for the 268 Generation (1997–2013)" (Ph.D. diss., University of North Carolina, forthcoming)

Anna E. Nekola, *Between This World and the Next: The Musical 'Worship Wars' and Evangelical Ideology in the United States, 1960-2005* (Ph.D. diss., University of Wisconsin-Madison, 2009)

Deborah R. Justice, "Sonic Change, Social Change, Sacred Change: Music and the Reconfiguration of American Christianity" (Ph.D. diss., Indiana University, 2012)

Tanya Riches, *The Evolving Theological Emphasis of Hillsong Songs (1996 – 2007)* Issue 13, *Australasian Pentecostal Studies*, 2010

_____, *Shout to the Lord! Music and Change at Hillsong: 1996 – 2007* (M.Phil. diss., Australian Catholic University, 2010)

World Council of Churches, *Hallelujah! Resources for Prayer and Praise: WCC 10th Assembly* (Geneva: WCC Publications, 2013)

Supplementary Readings

Scott Aniol, *Worship in Song: A Biblical Approach to Music and Worship* (BMH Books, 2009)

Daniel Benedict and Craig Kenneth Miller, *Contemporary Worship for the 21st Century: Worship or Evangelism* (Nashville, TN: Discipleship Resources, 2003)

Harold Best, *Music Through the Eyes of Faith* (Harper Publishing, 1993)

Stephen Burns and Michael Jagessar, *Christian Worship: Postcolonial Perspectives* (Equinox Publishing, 2011)

- Andrew Boesenecker and James Graeser, *A Field Guide to Contemporary Worship: How to Begin and Lead Band-Based Worship* (Minneapolis, MN: Augsburg Fortress Publishers, 2011)
- Constance M. Cherry, *Selecting Worship Songs: A Guide to Leaders* (Triangle Publishing, 2011)
- Don Cusic, ed., *Encyclopedia of Contemporary Christian Music : Pop, Rock, and Worship* (Greenwood, 2010)
- Doug Erlandson, *Spiritual Anorexia: How Contemporary Worship is Starving the Church* (Doug Erlandson, 2011)
- John M. Frame, *Contemporary Worship Music: A Biblical Defense* (P & R Publishing, 1997)
- T. David Gordon, *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote the Hymnal* (P & R Publishing, 2010)
- Per Harling, ed., *Worshipping Ecumenically: Orders of Service from Global Meetings with Suggestions for Local Use* (Geneva: WCC Publications, 1995)
- C. Michael Hawn, *Gather Into One: Praying and Singing Globally* (Wm. B. Eerdmans, 2003)
- Monique Ingalls et al., eds., *Christian Congregational Music: Performance, Identity and Experience* (Surrey and Burlington: Ashgate, 2013)
- Paul S. Jones, *What is Worship Music?* (P & R Publishing, 2010)
- Rick Joyner, *The Power to Change the World: The Welsh and Azusa Street Revivals* (MorningStar Fellowship Church, 2006)
- Bob Kauflin, *Worship Matters: Leading Others to Encounter the Greatness of God* (Crossway, 2008)
- S T Kimbrough, Jr., ed. *Companion to Songbooks Global Praise I and Global Praise II* (New York, NY: GBGMusik, 2005)
- _____, *Global Praise Songbook Collection, Vols. 1-3* (New York, NY: GBGMusik, 1996-2004)
- I-to Loh, *Hymnal Companion to Sound the Bamboo: Asian Hymns in Their Cultural and Liturgical Contexts* (Chicago, IL: GIA Publications, 2011)

- _____, *Sound the Bamboo: CCA Hymnal 2000* (Chicago, IL: GIA Publications, 2008)
- Dan Lucarini, *Why I Left the Contemporary Christian Music Movement: Confessions of a Former Worship Leader* (Evangelical Press, 2002)
- Grand McClung, ed., *Azusa Street and Beyond: 100 Years of Commentary on the Global Pentecostal, Charismatic Movement* (Bridge-Logos Publisher, 2005)
- Mark Allan Powell, *Encyclopedia of Contemporary Christian Music* (Hendrickson Publishers, 2002)
- Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago, IL: Liturgy Training Publications, 2007)
- Greg Scheer, *The Art of Worship: A Musician's Guide to Leading Modern Worship* (Grand Rapids, MI: Baker Books, 2006)
- James K. A. Smith, *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids, MI: Baker Academic, 2009)
- Calvin R. Stapert, *A New Song for an Old World: Musical Thought in the Early Church* (Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 2006)
- Brian D. Walrath and Jr. Robert H. Woods, eds., *The Message in the Music: Studying Contemporary Praise and Worship* (Nashville, TN: Abingdon Press, 2007)
- Timothy K. Wright and Jan Wright, eds., *Contemporary Worship: A Sourcebook for Spirited, Traditional, Praise and Seeker Services* (Nashville, TN: Abingdon Press, 1997)