

## **Songs of the Church (Hymnology)** **EMP 2861 HF**

### **Course Schedule**

Wednesdays: **September 16, 2015 – December 9, 2015**  
Time: **9:00-11:00 hr**  
Location: **Room 302**  
Song-leading tutorials: **Sept 23, Oct 7, Oct 21, 11:00 – 12:00**  
**Students who are unavailable at this time may negotiate another time with the Research Fellow.**

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Instructor: Lim Swee Hong  
Office: EM 116  
Office Hours: Tuesday-Thursday 1400 – 1600 hr; or by appointment  
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Research Fellow: Becca Whitla  
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### **Course Description**

This course seeks to raise the awareness of song as a vital congregational worship act. We will study the history and practices of congregational song. Students will also have the opportunity to create a new song text and develop song leadership. Broader theological themes and liturgical issues relating to congregational singing will also be explored. Particular attention is given to the congregational song repertoire of the United Church in Canada.

### **Course Outcomes**

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

1. Select congregational songs for worship use with awareness of their liturgical purpose and theological significance.
2. Create a new congregational song.
3. Design a congregational song festival.
4. Offer some theological and historical perspectives on the texts and tunes of hymns from various eras. Attention will also be given to current contemporary and “global music” traditions.
5. Provide an opinion, informed by scholarship on one issue of concern in the practice of congregational song in the 21<sup>st</sup> century.

**Course Requirements**

1. Song Teaching (10% of final grade): The focus of this assignment is on developing song teaching technique to enable congregational singing i.e. teaching your peers a song of your choice and getting them to sing with confidence.

**\* Due Date: Week 3 onwards as scheduled by each student**

Guidelines:

- a. Tutorials with research fellow are available and strongly recommended: Sept 23, Oct 7, Oct 21, 11-12. Students may sign up with the research fellow to take advantage of this opportunity to practice and develop their song leading skills with guidance.
- b. Student to demonstrate ability to teach a short song (roughly 8 - 12 measures; 1 – 3 minutes) to peers scheduled at the beginning/end of class.
- c. Seeking musical support from others e.g. classmates, research fellow and professor to strengthen the effectiveness of song leading is seen as an asset and not a liability.
- d. Highly recommended reading: John Bell, *The Singing Thing Too: Enabling Congregations to Sing* (Glasgow: Wild Goose, 2007)

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Rapport with the assembly	Minimal rapport and engagement with the assembly; Superfluous (unnecessary and irrelevant) verbal chatter not contributing to the process of song leading; Inappropriate song selection for congregational singing	Evident rapport and engagement with the assembly; Clear, audible communication, including eye contact that contributes to the process of song leading; Appropriate song selection for congregational singing	Strong rapport and purposeful engagement with the assembly; Dynamic communication that contributes to the process of song leading; relaxed, confident, open demeanor; Thoughtful and enriching song selection for congregational singing
Process of Teaching	Haphazard and/or hesitant song leadership; lack of prior rehearsal planning; ineffective and/or lack of meaningful gesture in encouraging the assembly to sing	Capable and/or confident song leadership; evident prior rehearsal planning; exhibit effective and/or meaningful gesture in enabling the assembly to sing.	Highly engaging and/or enlivening song leadership; strong evidence of prior rehearsal planning; distinctly effective and/or empowering gesture in enabling the assembly to sing with confidence and pleasure.

2. Presentation (15% of final grade): The objective is to offer a bird’s eye view of the selected topic in relations to congregational song practice.

**\* Due Date: As scheduled by each student.**

Guidelines:

- a. This assignment (12-15 minutes maximum) needs to be presented briefly, effectively, and succinctly, focusing on the topic’s connection to congregational singing: its theology and practice.
- b. Students are expected to demonstrate thorough research into the topic using U of T library and online resources.
- c. The use of multimedia (audio-video, powerpoint-based) presentation and possible practical “hands on” approach (including singing where appropriate) to engage peers on the assigned musical era or hymn writer is strongly encouraged.
- d. Generate enough materials to elicit a 5-minute Q&A by peers.
- e. Provide suitable electronic handout to the class **24 hours prior** to the presentation. The handout should contain brief annotation of the presentation and **at least two references** for further readings on the topic.

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Content	Lack of research; Tangential focus on congregational song; Inadequate base-line reference bibliography	Evidence of research effort; direct focus on congregational song; Adequate base-line reference bibliography	Evidence of strong research effort; critically thoughtful focus on congregational song; Impressive reference bibliography.
Presentation	Unfocused and/or haphazard leadership; Unable to respond to questions; uneven pacing, and hesitant delivery	Focused and/or systematic leadership; Able to respond to questions; reasonable pacing, and succinct delivery	Critically thoughtful and/or highly engaging leadership; Insightful responses to questions; strategically paced, and succinct delivery with ease and confidence

3. Congregational Song Writing (10% of final grade): To enable students to engage in the craft of song text writing.

**\* Due Date: Week 6 (October 21, 2015)**

Guidelines:

- a. Create a congregational song (text/lyrics) with three (3) stanzas that have at least 4 lines/stanza with or without chorus (refrain). If the stanza has 8 lines, two stanzas would suffice.
- b. Ensure that the song is strophic and possibly rhymed.

- c. The Research Fellow and/or the professor are available for consultation prior to submission (via email) of assignment.

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Theological content	Lack of theological thought; overly simplistic	Appropriate (conventional) theological thought	Insightful theological thought
Lyrical style	Cliché expressions; minimal imaginative writing; no awareness of syllabic meter	Thoughtful expressions; imaginative writing, exhibit use of some poetic devices	Captivating expressions; distinctive imaginative writing and strong command in the use of poetic devices

4. Critical Response Reflection Essay (15% of total grade): Students are to select an article on issues related to congregational song as found in *The Hymn: Journal of the Hymn Society* within the last five years and offer their critical reflection of it. Alternatively, students can respond to one of the following books: (a) Paul Westermeyer's *Rise, O Church: Reflections on the Church, Its Music, and Empire* (Fenton, MO: MorningStar Music Publishers, 2012); (b) Terry York's *The Voice of Our Congregation: Seeking and Celebrating God's Song for Us* (Nashville, TN: Abingdon Press, 2005)

**\* Due Date: Week 8 (November 4, 2015)**

Guidelines:

- a. The selected article should not be more than 5 years old.
- b. Explore how socio-cultural issues or themes relate to congregational song: eg. globalization (economic issues), inter-faith worship (religious issues), justice issues, gender issues (identity, sexual orientation), etc.
- c. This is a critical theo-liturgical response assignment, so use the selected essay and draw on what you have read in this and other Emmanuel courses. Offer a scholarly yet pastorally thoughtful commentary on the implications of this issue (or practice) to the Church (or its local congregation).
- d. Cite but do not summarize the article in your essay. Identify and briefly explore 1-2 significant points on the subject matter.
- e. Reference to course materials (listed in syllabus bibliography) is expected.
- f. Maximum length of 750 - 1000 words (3-4 pages) not counting the required citation (either in footnotes or endnotes).
- g. Ensure that your assignment is formatted in either MS Word or Rich Text Format (RTF) with 12-point size Times New Roman or equivalent font. Citation expected. Email your assignment directly to the professor indicating on the Email Subject Header: Songs of the Church - Reflection Paper. Ensure the assignment has your full name on it.

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Writing Quality	Summarizes the article; no critical engagement with the selected text, only focuses on personal opinion; does not analyze the relationship between song and a socio-cultural issue; lack of citation and references	Identifies one key issue of the article; Some critical reflection on selected text beyond personal opinion; apparent effort to analyze the relationship between song and social-cultural issue; reasonable citation and references typically drawn from list provided in course syllabus.	Identifies one or two key issues of the article; Strong critical reflection and scholarly engagement with the text; distinct effort to analyze the relationship between song and social-cultural issue; citation and references offered includes those found in the course syllabus and other scholarly sources.

5. Worship and Song Leadership Analysis: Students are to participate in a worship and/or song leadership role (preferably Emmanuel Chapel services), and thereafter to write a brief reflection on their participation. (10% of final grade)

**\* Due Date: Week 12 (December 2, 2015)**

Guidelines:

- a. This assignment is designed to integrate the themes of the course with your experience as a participant-observer in a worship service. Students are to offer their reflections on their experience in providing worship and/or song leadership e.g. design and/or leading the worship event.
- b. Students are to identify and reflect on strengths, deficiencies, and growth opportunities of the worship service. The intent is to engage in creative thinking in relation to worship planning, music leadership and song choices in the service.
- c. The paper will need to reflect the student’s ability to think critically and strengthening one’s ability for collaborative work in a worship event.
- d. Maximum length of 500 – 750 words (2–3 pages)
- e. Ensure that your assignment is formatted in either MS Word or Rich Text Format (RTF) with 12-point size Times New Roman or equivalent font. Citation expected. Email your assignment directly to the professor indicating on the Email Subject Header: Songs of the Church - Leadership Analysis. Ensure the assignment has your full name on it.

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
Writing Quality	Provides description account without	Provides both descriptive account	Provides both descriptive account

	analysis; Focuses on personal preferences; minimal engagement with any readings	and analysis; Draws on some scholarly readings for discussion	and analysis; Draws on significant critical scholarly readings for discussion as well as raise pertinent questions and/or implications
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6. Congregational Song Festival Project: This assignment seeks to build awareness of song choices with a specific liturgical function and/or theme. (30% of final grade)

**\* Due Date: Week 13 (December 9, 2015)**

Guidelines:

- a. Prepare a scripted hymn festival or theme service (e.g. Advent, Lent, Restorative Justice Sunday, Earthday, etc.) that is usable in a local church setting in Canada featuring no more than 8 musical numbers (e.g. hymns, anthems, solos, etc.)
- b. The service should be about 60 minutes in duration.
- c. The service is to be laid out in Presider's (Leader's) format. This includes rubrics of liturgical movement in *italics* (e.g. *as the song is sung, the presider proceeds to stand behind the altar table*, etc.)
- d. Singing rubrics are to be included too (e.g. stanza 1 by choir, stanza by congregation, etc.)
- e. Copies of the first page of songs (unless they are in Voices United or More Voices) are to be included as Appendix I.
- f. The student will demonstrate rationale of choice as well as knowledge of hymn texts and/or tune sources by offering (a) brief background descriptions of all songs used (b) reasons for selection made. This is to be affixed as Appendix II.
- g. A festival version that is typically distributed for congregational use is to be created and set as Appendix III.
- h. Ensure that your assignment is formatted in either MS Word or Rich Text Format (RTF) with 12-point size Times New Roman or equivalent font. Citation expected. Email your assignment directly to the professor indicating on the Subject Header: Songs of the Church - Festival Project. Ensure the assignment has your full name on it.

	Unsatisfactory (0 – 69 marks)	Good (70 – 79 marks)	Excellent (80 – 100 marks)
<b>Writing Quality</b>	Lists worship acts without rubrics; Lack of theme for the festival and/or rationale for song	Worship acts are accompanied by generic rubrics; some thoughtful effort in theme and	Worship acts are accompanied by well articulated rubrics; highly creative effort in

	selection; Incomplete submission of the project.	song selection; Complete submission of the project	theme and song selection; Complete submission of the project
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1. Active Participation and Attendance (10% of final grade): Students are expected to be present for class having read assigned readings, and be actively engaged in discussion for no less than 75% of total contact hours. Students will fail and have to re-take the course if they incur 3 or more absences. (TST BD Handbook, 11.4.3) 6 tardy occasions in a semester (coming in after 15 minutes of class starting or leaving early) constitutes a fail grade for the course requiring a re-take. Requests for sanctioned absences under extenuating reason may be made in writing (email). A maximum of three such requests can be made and approved without incurring a fail grade.

### **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 skilful 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 skilful 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.
- A- 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

### **Required Texts**

David W. Music and Milburn Price, *A Survey of Christian Hymnody*, 5<sup>th</sup> ed. (Carol Stream, IL: Hope Publishing, 2011)

Ron Rienstra, *So You've Been Asked To Lead Congregational Singing* (Grand Rapids, MI: CRC Publications, 2001). *To be made available in the Course Portal in due time.*

Robin Knowles Wallace, ed., *The Hymn: The Journal of the Hymn Society in the United States and Canada* (Richmond, VA: Hymn Society) *Available in Emmanuel Library.*

Other assigned readings as found in the Course Blackboard.

### **Supplementary Texts**

See below.

### **Specifications for written assignments**

1. ***Submit assignments by e-mail.*** You will email your assignment directly to the professor no later than 5pm on the due date. Indicate on the subject line: Songs for the Church <Assignment>. Please ensure that your assignment is formatted in MS Word or Rich Text Format (RTF) and contains your name.
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 (footnotes) 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](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/students/handbooks.htm>
  - b. Toronto School of Theology Basic Degree Handbook  
[http://www.tst.edu/webfm\\_send/277](http://www.tst.edu/webfm_send/277)
  - c. University of Code of Behaviour on Academic Matters  
<http://www.governingcouncil.utoronto.ca/Assets/Governing+Council+Digital+Assets/Policies/PDF/ppjun011995.pdf>

### **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](mailto: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  
(north-west corner of St. George St. and  
Harbord St.)  
Voice: (416) 978-8060  
Fax: (416) 978-8246  
TTY: (416) 978-1902

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/>

## FURTHER READINGS

Abbington, James, comp and ed. *Readings in African American Church Music and Worship: Volume 1* (Chicago, IL: GIA Publications Inc., 2001)

\_\_\_\_\_. *Readings in African American Church Music and Worship: Volume 2* (Chicago, IL: GIA Publications Inc., 2014)

Atwood, Preston Lee, “The Martyrs’ Song: The Hymnody of the Early Swiss Brethren Anabaptists” in *Artistic Theologian 2* (2013): 64–92, weblink:  
<http://artistictheologian.com/journal/at-volume-2-2013/the-martyrs-song-the-hymnody-of-the-early-swiss-brethren-anabaptists/>

Bell, John L. *The Singing Thing: A Case for Congregational Song* (Chicago, IL: GIA Publications, 2000)

\_\_\_\_\_. *The Singing Thing Too: Enabling Congregations to Sing* (Glasgow: Wild Goose Publications, 2007)

Bohlman, Philip V. “World Musics and World Religions: Whose World?” in *Enchanting Powers: Music in the World’s Religions* (Cambridge, MA: Distributed by Harvard University Press for the Harvard University Center for the Study of World Religions, 1997), 61-90.

Clark, Paul B. *Tune My Heart to Sing Thy Grace: Worship Renewal through Congregational Singing* (Bloomington, IN: Crossbooks Publishing, 2010)

Donaldson, Hilary Seraph, “Toward a Musical Praxis of Justice: A Survey of Global and Indigenous Canadian Song in the Hymnals of the Anglican, Presbyterian, and United Churches of Canada through Their History” in *The Hymn 63:2* (Spring 2012)

Dowley, Tim. *Christian Music: A Global History* (Minneapolis, MN: Augsburg Fortress Press, 2011)

Eskew, Harry, and Hugh T. McElrath. *Sing With Understanding: An Introduction to Christian Hymnology*, 2<sup>nd</sup> edition (Nashville, TN: Church Street Press, 1995)

Eskridge, Larry. *God’s Forever Family: The Jesus People Movement in America* (Oxford: Oxford University Press, 2013)

Faulkner, Quentin. *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (Westport, CT: Greenwood Press, 2012)

Foley, Edward. *Foundations of Christian Music* (Collegeville, MN: Liturgical Press, 1996)

- Gonzalez, Justo L. *Alabado!: Hispanic Christian Worship* (Nashville, TN: Abingdon Press, 1996)
- Hayburn, Robert F. *Papal Legislation on Sacred Music: 95 AD to 1977 AD* (Collegeville, MN: Liturgical Press, 1979)
- Hawn, C. Michael. *New Songs of Celebration Render: Streams of Congregational Song in the 21st Century* (Chicago, IL: GIA Publications, 2013)
- \_\_\_\_\_, *Gather into One: Praying and Singing Globally* (Grand Rapids, MI: Wm. Eerdmans Publishing Company, 2003)
- Hobbs, Gerald "Christianity and Music," in *Sacred Sound: Experiencing Music in World Religions*, ed. Guy L. Beck (Waterloo, Ontario: Wilfred Laurier University Press, 2006), 61-88.
- Kidd, Reggie M. *With One Voice: Discovering Christ's Song in Our Worship* (Grand Rapids, MI: Baker Books, 2005)
- Kimbrough, S T, Jr. *Music and Mission: Toward a Theology and Practice of Global Song* (New York, NY: GBGMusik, 2007)
- \_\_\_\_\_, *Companion to Global Praise 1 & 2, Worship Leader's Guide* (New York, NY: GBGMusik, 2005)
- Kroeker, Charlotte Y. *With One Voice: Discovering Christ's Song in Our Worship* (Collegeville, MN: Liturgical Press, 2005)
- Lim, Swee Hong, *Giving voice to Asian Christians: An Appraisal of the Pioneering Work of I-to Loh in the Area of Congregational Song*. (Saarbrücken, Germany: Verlag Dr. Müller, 2008)
- Loh, I-to. *Hymnal Companion to "Sound the Bamboo": Asian Hymns in Their Cultural and Liturgical Contexts* (Chicago, IL: GIA Publications, 2011)
- McKinnon, James, ed, *Music in Early Christian Literature* (New York, NY: Cambridge University Press, 1987)
- Music, David W. *Hymnology: A Collection of Source Readings*. Studies in Liturgical Musicology, no. 4. (Lanham, MD: Scarecrow Press, 1996)
- Oxford Music Online [electronic resource] (New York, NY: Oxford University Press, c2002-)  
Access via U of T library membership.

- Papadakis, Pavlos. *Byzantine Music History*  
<http://www.liturgica.com/html/litEOLitMusDev1.jsp>
- Parker, Alice. *Melodic Accord: Good Singing in Church* (Chicago, IL: Liturgy Training Publications, 1991)
- Routley, Erik and Paul A. Richardson. *A Panorama of Christian Hymnody* (Chicago, IL: GIA Publications, 2005)
- Routley, Erik. *Church Music and Theology* (London: SCM Press, 1959)
- Schmemmann, Alexander. *Introduction to Liturgical Theology* (New York, NY: St. Vladimir's Seminary Press, 1986)  
<http://www.liturgica.com/html/litEOLitMusDev2.jsp>
- Stapert, Calvin R. *A New Song for an Old World: Musical Thought in the Early Church* (Grand Rapids, MI: Wm. B. Eerdmans, 2006)
- Sydnor, James Rawlings. *Hymns and Their Uses: A Guide to Improved Congregational Singing* (Carol Stream, IL: Agape Publishing, 1982)
- Troeger, Thomas H. *Music as Prayer: The Theology and Practice of Church Music*. (Oxford: Oxford University Press, 2013)
- Wallace, Robin Knowles. *Moving Toward Emancipatory Language: A Study of Recent Hymns* (New York, NY: Scarecrow Press, 1999)
- Watson, J. R., and Emma Horny, eds. *The Canterbury Dictionary of Hymnology* (Norwich: The Canterbury Press, 2013)  
 Access via U of T library membership.
- Westermeyer, Paul. *Rise, O Church: Reflections on the Church, Its Music, and Empire*. Kindle edition. (Fenton, MO: MorningStar Music Publishers, 2012)
- \_\_\_\_\_, *Te Deum: The Church and Music* (Minneapolis, MN: Augsburg Fortress Press, 1998)
- \_\_\_\_\_, *Let Justice Sing: Hymnody and Justice* (Collegeville, MN: Liturgical Press, 1998)
- Wilson-Dickson, Andrew. *The Story of Christian Music: From Gregorian Chant to Black Gospel, an Authoritative Illustrated Guide to All the Major Traditions of Music for Worship* (Minneapolis, MN: Augsburg Fortress Publishers, 2003)
- Witvliet, John D. *The Biblical Psalms in Christian Worship: A Brief Introduction and Guide to Resources* (Grand Rapids, MI: Wm. B. Eerdmans, 2007)

Wren, Brian. *Praying Twice: The Music and Words of Congregational Song* (Louisville, KY: Westminster John Knox Press, 2000)

York, Terry. *The Voice of Our Congregation: Seeking and Celebrating God's Song for Us* (Nashville, TN: Abingdon Press, 2005)

Young, Carlton. *Companion to the United Methodist Hymnal* (Nashville, TN: UM Publishing, 1993)

## CONGREGATIONAL SONG RESOURCE

Antiochian Orthodox Christian Archdiocese of North America  
<http://www.antiochian.org/>

Ambrose, John E., ed. *Voices United: The Hymn and Worship Book of the United Church of Canada* (Etobicoke, ON: United Church Publishing House, 1996)

NOTE: The CD-ROM "Voices United Worship Planner" is an invaluable resource for background and research related to *Voices United*. It plays the music of the hymn collection. There is a copy available in the Emmanuel Library, its text parallel, the "Music Leaders' Edition" is also found in the library

Anglican Church Music  
<http://www.churchmusic.org.uk/>

Borger, Joyce, Martin Tel, and John Witvliet, eds. *Lift Up Your Hearts: Psalms, Hymns and Spiritual Songs* (Grand Rapids, MI: Faith Alive Christian Resource, 2013)

Calvin Institute for Christian Worship  
<http://worship.calvin.edu/resources/resource-library/>

Cantate Domino  
<http://www.cantatedomino.org/cd/index.shtml?Start.txt>

Discipleship Ministries of the United Methodist Church  
<http://www.umcdiscipleship.org/worship/music>

Donaldson, Hilary Seraph, "Break Into Song" in *Transforming Every Guest*  
<http://www.transformingeveryguest.com/p/break-into-song.html>

Evangelical Lutheran Church in America  
<http://elca.org/en/Resources/Worship>

Eicher, David, ed. *Glory to God: The Presbyterian Hymnal* (Westminster John Knox Press, 2013)

Farlee, Robert. *Leading the Church's Song* (Minneapolis, MN: Augsburg Fortress, 1998)

Free Sacred Music Resources  
[http://www.freesacredmusic.com/congregational\\_songs](http://www.freesacredmusic.com/congregational_songs)

GIA Music  
[http://www.giamusic.com/sacred\\_music/](http://www.giamusic.com/sacred_music/)

Harding, Bruce, ed. *More Voices! Supplement to Voices United: The Hymn and Worship Book of The United Church of Canada* (Toronto, ON: United Church Publishing House, 2007)

Hope Publishing Company: Online Hymnody  
<http://hopepublishing.com/html/main.isx?sitesec=40.1.0.0&i=5z>

Hymnary.org  
<http://www.hymnary.org/>

Kimbrough, S T, ed. *Global Praise Song Collection*, vol. 1 – 3 (New York, NY: GBGMusik, 1996, 2000, 2004)

Loh, I-to, ed. *Let the Asian Church Rejoice* (Singapore: Methodist School of Music and Trinity Theological College, 2015)  
<http://www.ttc.edu.sg/academics/centres/csca/let-the-asian-church-rejoice/>

\_\_\_\_\_. *Sound the Bamboo: CCA Hymnal 2000* (Chicago, IL: GIA Publications, 2006)

MorningStar Music Publisher  
<http://www.morningstarmusic.com/>

Music United  
<http://musicunited.ca/>

Presbyterian Church (USA)  
<https://www.pcusa.org/resource/list/liturgy/>

Witvliet, John D. and Martin Tel, eds. *Psalms for All Seasons: A Complete Psalter for Worship* (Grand Rapids, MI: Brazos Press, 2012)

World Council of Churches  
<http://wcc2013.info/en/resources/songs>  
<https://www.oikoumene.org/en/resources/prayer-worship-bible-study/advent>

Young, Carlton, ed. *United Methodist Hymnal* (Nashville, TN: UM Publishing, 1989)

## Course Schedule

September

16

Introductions, Course Objectives and Requirements  
Discussion: What is a hymn?  
Lecture: Hymns Nomenclature – Indices, Meter, etc.

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Introduction to Song Leading  
Introduction to Song Writing  
Music, xi-xxii  
Ron Rienstra, *So You've Been Asked To Lead Congregational Singing*  
Blackboard  
- Bell, *The Singing Thing Too* (extract)  
- Syndor, *Hymns and Their Uses* (extract)  
- Eskew, *Sing With Understanding* (extract)  
Guest presenter: Lydia Petersen (10am)

30

It's all Hebrew, Greek, and Latin (Early Church Music)  
Music, 1-20  
Blackboard - Foley, *Foundations of Christian Music* (extract)  
Lecturer: Becca Whitla

Presentation Selection:

Church Fathers and Congregational Song: (choose 1)  
Clement of Alexandria, St. Basil the Great,  
John Chrysostom, Augustine of Hippo, Synesius of Cyrene,

October

7

It's all Hebrew, Greek, and Latin (Early Church Music)  
Papadakis, *Byzantine Music History*  
<http://www.liturgica.com/html/litEOLitMusDev1.jsp>  
Schmemmann, "Eastern Orthodox Chant and Music" in *Introduction to Liturgical Theology*  
<http://www.liturgica.com/html/litEOLitMusDev2.jsp>

Presentation Selection:

Byzantine Liturgy (Eastern Church) music  
- Troparaion and Kontakion  
Divine Office (Western Church) music  
- Trisagion or Sequence, and Trope or Laudi  
Hymnwriters (choose 1)  
- St Romanos the Melodist  
- Hildegard of Bingen  
- Giovanni P. Palestrina

14 Martin Luther and Associates (German Hymnody)  
Music, 25-43  
Blackboard - Westermeyer, *Te Deum* (extract)

Presentation Selection:

Song genre - Cantio and Leisen, Chorale and Kantional  
Hymnwriter - Paul Speratus, Paul Eber  
Hymn Translator - Catherine Winkworth  
Kantional Style - Lukas Osiander

21 Beyond Martin Luther and Associates (other European Hymnody)  
Atwood, "The Martyrs' Song: The Hymnody of the Early Swiss  
Brethren Anabaptists" in *Artistic Theologian* 2 (2013): 64-92.

Weblink:

<http://artistictheologian.com/journal/at-volume-2-2013/the-martyrs-song-the-hymnody-of-the-early-swiss-brethren-anabaptists/>

Presentation Selection:

- Philipp Nicolai, Paul Gerhardt or Johann Cruger  
- Count Nicolaus Ludwig von Zinzendorf or Felix Mantz

**Due: Congregational Song Writing Assignment**

28 Reading Week (Oct 20 – 24): No class

November

4 All About Psalms (Genevan Psalmody)  
Music, 47-59

Guest Instructor: Dr. Emily Brink, Calvin Institute for Christian  
Worship (10am)

Presentation Selection:

Clement Marot, Theodore de Beze  
John Calvin, Louis Bourgeois  
Sternhold and Hopkins or Tate and Brady

**Due: Critical Response Reflection Essay**

11 Watts, Wesley and Company (British Hymnody)  
Music, 63-115

Presentation Selection:

Myles Coverdale, Thomas Ken,  
Benjamin Keach, John Mason Neal

18 Songs in the 20<sup>th</sup> Century (North American [USA] Hymnody)  
Music, 121-184  
Blackboard: C. Michael Hawn, Streams of Song  
Guest Instructor: Dr. David Music, Baylor University (9am)

Presentation Selection:  
Singing School - William Billings  
Gospel Hymns - Dwight L Moody, Ira Sankey, Fanny Crosby,  
Bill and Gloria Gaither  
Other Streams - David Haas, Ruth Duck, Amy Grant,  
Sydney Carter, Kirk Franklin

25 Songs in the 20<sup>th</sup> Century (North American [Canadian] Hymnody)  
Donaldson, Hilary Seraph, "Toward a Musical Praxis of Justice: A  
Survey of Global and Indigenous Canadian Song in the Hymnals  
of the Anglican, Presbyterian, and United Churches of Canada  
through Their History" in *The Hymn* 63:2  
Josette Blais-Jol, "Liturgical Music in French Canada,"  
Kenneth R. Hull, "Canadian Anglican Hymnody,"  
Donald Anderson, "Canadian Presbyterian Hymnody,"  
Margaret Leask, "United Church of Canada Hymnals" in  
*Canterbury Dictionary of Hymnology*  
Lecturer: Becca Whitla

Presentation Selection:  
Canadian Hymnals and Hymnwriters  
Voices United, More Voices,  
Common Praise, Book of Praise  
Jean de Brébeuf, Robert B Y Scott, Sylvia Dunstan,  
Gordon Lightfoot, Andrew Donaldson, Matt Maher

December  
2

Songs in the 21<sup>th</sup> Century (Contemporary Worship Song)  
Music, 191-202  
Guest Instructor: Tanya Riches, Hillsong Sydney (9am)

Presentation Selection:  
Jesus People Movement and Chuck Smith  
Vineyard Ministries and John Wimber  
Passion Conference and Louie Giglio  
Indelible Grace and Kevin Twit

**Due: Worship and Song Leadership Analysis**

9

Songs in the 21<sup>th</sup> Century (Global Hymnody)

Blackboard:

Kimbrough, *Music and Mission: Toward a Theology and Practice of Global Song* (extract)

With Special Guests

Presentation Selection:

Richard Niebhur, *Christ and Culture* (1951)

Sacrosanctum Concilium (1963)

World Council of Churches 1983 General Assembly in Vancouver

Nairobi Statement on Worship and Culture (1996)

**Due: Congregational Song Festival Project**

Revised 31 August 2015