

Music and Spirituality
KNP1863HF
Fall Term 2016
Thursdays 2:00 PM – 4:00 PM
Office Hours – Thursday 1:00 PM – 1:45 PM by appointment

Instructor: Mark W. Ruhnke (mark.ruhnke@mail.utoronto.ca)

Course Description: This course explores the many intersections of music and worship within a Christian context, and more specifically, within a Presbyterian worship service. While we will study the history of Christian worship from its earliest manifestations, and note the development of Christian worship through historical units, there will be a strong practical element, with emphasis on the purpose of Christian music in the experience of spirituality (both in and out of worship services). Students will investigate a variety of music styles and will develop a list or repertoire suitable for use in worship settings.

Course Objectives: The purpose of the course is to prepare the minister for daily work in a church context, to bring a music perspective that is often overlooked in the preparation and practice of worship in a Christian community. A critical appraisal of various musical styles and practices will be fostered through attendance of services of other faith traditions, and that of the Presbyterian tradition. The final objective of the course is to prepare the active minister in the needs and demands of their own particular faith community, to be able to liaise with ministers of music, and to have a clearer sense of the place of music within the worship service, and within spirituality as a whole.

Required Texts:

- White, James F., *Introduction to Christian Worship*, third edition, Nashville: Abingdon, 2000
- Kroeker, Charlotte, (ed.), *Music in Christian Worship*, Liturgical Press, Collegeville, Minnesota, 2005

Course Requirements & Evaluation:

1. Short Assignment: Service Music: Due **September 29th** **10%**
 - You will choose four hymns and two anthems/choral approaches/motets for use in a worship service, as well as appropriate organ prelude and postlude music. Also, you will explain why these have been chosen.
2. Worship Review (written): Due **October 6th** **20%**
 - You will attend a service of Christian worship that is **familiar** to you; take careful note of the sort of music and how it is integrated into the liturgy. This assignment will be 500 words in length.
3. Short Presentation, **October 13th or 20th** **10%**
 - You will present a short history, use and context of a hymn, to be determined in consultation with the instructor
4. Response to **unfamiliar** worship service: Due **December 1st** **20%**
 - You will attend a service of worship that is unfamiliar to you (this may be from a Christian, Jewish, Muslim, or other religious tradition) and describe it in detail from a musical perspective, with commentary and comparison to your tradition.
5. Class participation in discussions **10%**
6. Final Test (during final class, **December 8th**) **30%**

Lesson Plan:

- September 15: Lecture: Introduction to music in Christian Worship
- September 22: Liturgical Families and Traditions (interactive lecture). A discussion on chapter Four: “The Sounds of Church Music” in *Introduction to Christian Worship* by James F. White.
- September 29: **Service Music Assignment due.** Spirituality and music: worship and music in popular culture.
- October 6: **Worship Review due.** The Psalms, canticles, and litanies: history, context, and purposes in worship
- October 13: Hymn Presentation: history, context, and uses in worship (assignment 1: hymns for worship). **Presentations** on hymn sources (hour 2), part 1
- October 20: **Presentations** on hymn sources: topic to be handed out earlier and presented with single page descriptions, including a performance or recording of the hymn, in groups of two.
- October 27: **Reading Week. No Classes.**
- November 3: Singing vs. Instrumental Music: music as spirit in text, instrument music. Reading: Chapter 10: “Religious Meanings and Musical Styles: A Matter of Taste?” and *Music in Christian Worship: at the Service of the Liturgy* by Wilma Ann Bailey ... [et al.]
- November 10: Music in cultural traditions: discussion on African and Asian traditions. Reading: Chapter 8 (“Reverse Missions”) and Chapter 11 “Using Music from Other Cultures”) in *Music in Christian Worship: At the Service of the Liturgy* by Wilma Ann Bailey ... [et al.]
- November 17: The Eucharist/Lord’s Supper: origins, evolution, structure, denominational issues, practices, theologies, and music’s place
- November 24: Conversation based on Don E. Saliers “Sounding the symbols of faith” *Music in Christian Worship: at the Service of the Liturgy* by Wilma Ann Bailey ... [et al.] Cathedral and monastic offices, worship at Taizé, Iona and other musical worship practices
- December 1: **Alternative worship assignment due.** Alternative worships: protest music, public worship, music and faith in public discourse and politics
- December 8: **Final Test**

Some Useful Web Resources:

- “Taizé” website: www.taize.fr/en especially “At the Wellspring of Faith”

- “Iona community” and “Wild Goose Resource Group”: www.iona.org.uk
- “Book of Praise” hymn search database: www.pateys.nf.ca/music/search.htm
- “Cantate Domino”: www.cantatedomino.org/cd/index.shtml?Start.txt a website devoted to sacred and secular choral music
- Royal Canadian College of Organists: www.rcco.ca

Additional Book Resources:

- Berthier, Jacques. 1981. *Music from Taizé*. Chicago: G.I.A. Publications.
- Bell, John L. 2000. *The singing thing: a case for congregational song*. Glasgow: Wild Goose.
- Bell, John L. 2007. *The singing thing too: enabling congregations to sing*. Glasgow: Wild Goose.
- Westermeyer, Paul. 1998. *Te Deum: the church and music : a textbook, a reference, a history, an essay*. Minneapolis: Fortress Press.
- Westermeyer, Paul. 2005. *Let the people sing: hymn tunes in perspective*. Chicago: GIA.
- Guenther, Eileen Morris. 2012. *Rivals or a team: clergy-musician relationships in the twenty-first century*. St. Louis, MO: MorningStar Music Publishers.
- Saliers, Don E., and Emily Saliers. 2005. *A song to sing, a life to live: reflections on music as spiritual practice*. San Francisco: Jossey-Bass.
- Duck, Ruth C., 2013. *Worship for the whole people of God: vital worship for the 21st century*. Louisville, Kentucky: Westminster John Knox Press, 2013.

COURSE POLICIES

Policies for courses are contained in the [TST Basic Degree Handbook](#) and the [Knox Student Handbook](#). In particular note:

Cell Phones: Cell phones can be disruptive to the classroom experience. Students, therefore, should turn off or set their phones to silent and refrain from using them while in class. Cell phone use is permitted only for medical professionals who are on call and for students who need to be in constant contact with ill family members or minors. Students who meet either of these requirements should inform the professor prior to class.

Use of Technology: Laptops and other computing devices may be used in the classroom for note taking purposes only. The use of the internet is not permitted while class is in session unless it is part of a specific class activity. Students wishing to text message, search for images, fact check etc. should do so during the break or outside of class. Much of the learning that goes on in the classroom is founded upon mutual disclosure that takes place between the instructor and the student and between students. Parties outside of that learning community have not committed themselves to this relationship of trust. For this and other reasons, permission to record lectures in audio format is granted for use by registered students only. Video recording is not permitted without the written permission of the instructor. Recordings and notes of class lectures may not be electronically reproduced, posted or distributed without the written permission of the instructor.

Late Policy: one grade (4 marks) deducted per week late.

Completion of Course work:

All course work must be completed by the due date of final paper (December 8, 2016). Only

in the case of illness (with a note from a doctor), bereavement or other unusual circumstances will an SDF extension be considered and this must be authorized by the Faculty. A request for a SDF extension must be submitted in writing by the last day of the class to the Registrar or the Director of Academic Programs who will refer the matter with a recommendation, to the Faculty for final decision.

Attendance and lateness: Consistent and timely attendance is required. If a student is unable to attend a class the professor is to be informed by email. More than 2 absences will result in failure to pass the course. Habitual lateness will be regarded as absence.

Email correspondence: Papers and assignments are accepted in hard copy only, preferably *on recycled or re-used paper*. Communication by email can ONLY take place through UTOR email accounts.

Plagiarism Policy: See TST Basic Degree Handbook and the Knox Student Handbook.

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