



**WRSP 70970/80970 Special Topics in Christian Worship –
Music in Christian Worship**

Brite Divinity School, Summer 2013
June 17 – June 21, M-F, 9:00 a.m. – 5:00 p.m.



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Course Content

A foundational course for clergy and musicians about the church's music, covering theological underpinnings in various traditions, various worship streams and how music relates to them, congregational song, choral song, music leadership, language, and staff relationships.

Open to

all students accepted into seminary study

Course format

lecture and discussion

Textbooks

Required

Paul Westermeyer, *Te Deum: The Church and Music*. (Augsburg Fortress, 1998).
ISBN:9780800631468, \$25.00

Charlotte Kroeker, ed. *Music in Christian Worship*. (Liturgical Press, 2005). ISBN:
9780814630211, \$19.00

Eileen Guenther, *Rivals or a Team?*. (Morningstar, 2012). ISBN: 9780944529546, \$19.00

Paul Westermeyer, *The Church Musician revised ed.* (Augsburg Fortress, 1997) \$16.99

Recommended

Charlotte Kroeker, *The Sounds of Our Offerings*. (Alban, 2011) ISBN: 9781566993951, \$17.00

Reynolds, William J., Price, Milburn; Music, David. *A Survey of Christian Hymnody*, Fifth Ed.
(Hope, 2012) ISBN: 9780916642679, \$30.00

Paul Westermeyer, Paul. *Let the People Sing: Hymn Tunes in Perspective*. (GIA, 2005)
ISBN: 9781579993535, \$40.00

Course Requirements

1. Read *Te Deum* and sources it spawns in the various time frames.
2. Participate in the class discussions.
3. Take the quizzes – in class, without notes or books,
objective (true/false, matching, fill in blanks), detail.
4. Read *Music in Christian Worship*. Write a one-page review of the whole book and a one-page dialogue with one of the authors.

5. Read *Rivals or Team?* Write a one-page review.
6. Read *The Church Musician*. Write a one-page review.
7. Report on a person associated with your tradition (or someone associated with another tradition or from an earlier period). Write a ten-page report about him or her; give the report orally in class. Include a) what the person did, b) and when she or he lived, and c) what the person thought about church music.
8. Write the final exam – take-home, open book, essay, synthesis.

Grading

Weight

Quizzes.....	25 %
Participation/reviews.....	25 %
Person Report.....	25 %
Final exam.....	25 %

For each absence when the class depends on your presence, one point will be deducted from the final average. (There are 35 hourly increments, each of which functions as a class period; 35 therefore is the total possible number of deductions.)

Scale:

A, 94-100
 A-, 90-93
 B+, 87-89
 B, 84-86
 B-, 80-83
 C+, 77-79
 C, 74-76
 C-, 70-73
 D+, 67-69
 D, 64-66
 D-, 60-63
 F, 0-59

Deadlines

All work has to be submitted by July 8.

Academic Honesty

See *Brite Support Manual*, p. 14ff., 1.021: Academic Conduct Policy

Select Bibliography (in addition to those in the textbooks)

Books

Abbington, James. *Let Mt. Zion Rejoice! Music in the African American Church*. Valley Forge: Judson Press, 2001. (Abbington writes with deep appreciation of his heritage, but he is also willing to criticize and suggest.)

Anderson, E. Byron, and Morrill, Bruce T. Ed. *Liturgy and the Moral Self: Humanity at Full Stretch Before God, Essays in Honor of Don E. Saliers*. Collegeville: The Liturgical Press, 1998. (A *Festschrift* for Don Saliers with worship, ethics, formation, and music the topics of sometimes complex but insightful essays.)

Begbie, Jeremy. *Theology, Music, and Time*. Cambridge: Cambridge University Press, 2000. (An intriguing and thought-provoking study which uses music in relation to time help elucidate theological themes.)

_____. *Resounding Truth: Christian Wisdom in the World of Music*. Grand Rapids: Baker Academic, 2007. (Something of a continuation of the previous book, in relation to broader themes and specific people, like Bach.)

Best, Harold M. *Music Through the Eyes of Faith*. New York: HarperCollins Publishers, 1993. (Prepared for the Christian College Coalition and reflecting their concerns, Best represents them but is still typically idiosyncratic and raises issues the whole ecumenical church faces.)

Blackwell, Albert. *The Sacred in Music*. Louisville: Westminster John Knox Press, 1999. (Good writing, strong when the reality of the harmonic series is used against deconstructionism, and less strong when music is regarded as “potentially sacramental.”)

Blocker, Robert. *The Robert Shaw Reader*. New Haven: Yale University Press, 2004. (Letters Shaw sent to his choir, analyses of large works, and other thoughts about music, art, and life. Shaw was one of the most important 20th century conductors, maybe the most important choral one. He was the son and grandson of Disciples of Christ preachers and briefly one himself. His insights are remarkable, written from the standpoint of one who left the church but could not distance himself too far from its mooring and message.)

Blumhofer, Edith L. *Her Heart Can See, The Life and Hymns of Fanny J. Crosby*. Grand Rapids: William B. Eerdmans Publishing Company, 2005. (An admirable biography of Crosby's life and a lucid perspective of the nineteenth century American evangelical civil religious empire in New York and beyond.)

Bohlman, Philip V., Blumhofer, Edith L., and Chow, Maria M., ed. *Music in American Religious Experience*. Oxford: Oxford University Press, 2006. (From a conference at the University of Chicago in 1994. A variety of authors and topics, Christian and non-Christian, in four parts: Experience and Identity; Liturgy, Hymnody, and Song; Individuals and the Agency of Faith; Congregation and Community.)

Boyd, Malcolm. *Bach*. Oxford: Oxford University Press, first pub. 1983, rev. 3rd ed., 2000. (A sturdy study of Bach's life and work.)

Braun, Joachim. *Music in Ancient Israel/Palestine: Archaeological, Written, and Comparative Sources*. Trans. Douglas W. Stott. Grand Rapids: William B. Eerdmans Publishing company, 2002. (A careful study, mostly of ancient instruments.)

Brown, Christopher Boyd. *Singing the Gospel: Lutheran Hymns and the Success of the Reformation*. Cambridge: Harvard University Press, 2005. (A study of Lutheranism in the town of Joachimsthal, where Boyd finds vernacular hymn singing a bridge and binding force between the Latin school and the vernacular, the clergy and the laity, the church and the home, and upper and lower classes.)

Buckley Farlee, Robert, and Vollen, Eric. Ed. *Leading the Church's Song*. Minneapolis: Augsburg Fortress, 1998. (A series of essays by nineteen different authors about the leadership of the church's song, from various perspectives, styles, and genres.)

Burch Brown, Frank. *Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life*. New York: Oxford University Press, 2000. (A complex and careful discussion by an aesthetician, composer, and pianist who knows a wide variety of musical styles and writes about them with understanding. Addresses our period with an Eliadean center of gravity.)

Blume, Friedrich, et al. *Protestant Church Music*. New York: W. W. Norton & Company, Inc., 1974. (A classic with lengthy and solid articles.)

Christensen, Richard L., ed. *How Shall We Sing the Lord's Song? An Assessment of The New Century Hymnal*. Allison Park: Pickwick Publications, 1997. (A responsible but critical review of *The New Century Hymnal* of the United Church of Christ, especially with respect to the alteration of hymn texts.)

Costen, Melva Wilson. *African American Christian Worship*. Nashville: Abingdon Press, 1993. (Brief but valuable overview with music included in the discussion.)

Darlington, Stephen, and Kreider, Alan, ed. *Composing Music for Worship*. Norwich: Canterbury Press Norwich, 2003. (From the first faith and culture exploration by the Centre for Christianity and Culture at Regents Park College, Oxford. Ten writers, mostly composers, reflect on the state of music in the church in our time, mostly but not solely from the standpoint of composing.)

Day, Thomas. *Where Have You Gone, Michelangelo?: The Loss of Soul in Catholic Culture*. New York: Crossroad, 1993. (A parallel to the next entry, a bit broader in scope. Though somewhat blind to the similarity of Protestant and Roman Catholic problems, Day understands how the liturgy checks human arrogance and ego—and lays bare contemporary pretensions with delicious wit.)

_____. *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*. New York: The Crossroad Publishing Company, 1991. (Witty, acerbic, idiosyncratic and perhaps hyperbolic, Day nevertheless complains perceptively and is not easily dismissed either by Roman Catholics or the rest of the church.)

Douglas, Winfred, rev. Leonard Ellinwood. *Church Music in History and Practice: Studies in the Praise of God*. New York: Charles Scribner's Sons, 1961. (A mid-twentieth century Episcopal point of view.)

Epstein, Heidi. *Melting the Venusberg: A Feminist Theology of Music*. New York: Continuum, 2004. (Densely-packed. Priestly in that it emphasizes the body, but prophetic in its attack on "masculinist" order – which may make it seem iconoclastic, though it poses a constructive theology of sound over cosmic number and proportion.)

Faulkner, Quentin. *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*. Westport: Greenwood Press, 1996. (The subtitle gives the content.)

Fellerer, Karl Gustav. *The History of Catholic Church Music*. Trans. Francis A. Brunner. Baltimore: Helicon Press, 1961. (An overview of Roman Catholic church music, organized somewhat thematically.)

Fischer, Hans Conrad. *Johann Sebastian Bach, His Life in Pictures and Documents with CD*, trans. Silvia Lutz. Mill Hill: Angus Hudson Ltd, 2000. (The subtitle is the substance. A good overview, with some inaccuracy in the details. Good CD in historical order.)

Foley, Edward. *From Age to Age: How Christians Celebrated the Eucharist*. Revised and expanded. Collegeville: Liturgical Press, 2008. (An overview from the first century to the present with architecture, music, books, and vessels the grid for the study, updated from the first edition [Chicago: Liturgy Training Publications, 1991].)

_____. *A Lyrical Vision: The Music Documents of the US Bishops*. Collegeville: Liturgical Press, 2009. (A study of *Sing to the Lord* [2007] and its predecessors.)

_____, ed., *The Concise Dictionary of Worship Music*. Collegeville: The Liturgical Press, 2000. (Brief, responsible, comprehensive definitions.)

Freese, James, ed. *This Is the Feast: A Festschrift for Richard Hillert at 80*. St. Louis: MorningStar, 2004. (Various writers on various topics with a biographical sketch of Hillert.)

Garside, Charles, Jr. *Zwingli and the Arts*. New Haven: Yale University Press, 1966. (A fine discussion of Zwingli's position.)

Geck, Martin. *Johan Sebastian Bach: Life and Work*. Trans. John Hargraves. Orlando: Harcourt, Inc., 2000. (A comprehensive study with more interpretive content than Wolff.)

Green, Joel B. (ed.) *What About the Soul? Neuroscience and Christian Anthropology*. Nashville: Abingdon Press, 2004. (A collection of essays by twelve writers from various disciplines about intersections between musical, scientific, biblical, and theological matters.)

Guenther, Eileen. *Rivals or Team? Clergy-Musician Relationships in the Twenty-First Century*. St. Louis: MorningStar, 2012. (While not backing away from conflicts, Guenther's main concern is positive partnerships and how to pursue them.)

Guinness, Os. *Dining with the Devil: The Megachurch Movement Flirts with Modernity*. Grand Rapids: Baker Book House, 1993. (Not specifically about music, but useful for its analysis of church growth motifs.)

Hanson, James, et al. *Cantor Basics Revised Edition*. Portland: Pastoral Press, 2002. (A how-to book with practical questions and answers about leading the people in song.)

Harper, John. *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Centuries: A Historical Introduction and Guide for Students and Musicians*. Oxford: Clarendon Press, 1991. (A helpful overview, albeit a detailed and overly English treatment with an implicit and problematic view that the liturgy is primarily about books.)

Hendrickson, Marion Lars. *Music Christi: A Lutheran Aesthetic*. New York: Peter Lang, 2005. (A survey of vocal music and reflections about it by musicians and theologians from the Reformation to the present with a systematic discussion that argues the Lutheran aesthetic is Christological. A valuable contribution, but not a simplistic one.)

Herl, Joseph. *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict*. Oxford: Oxford University Press, 2004. (Choral services set against congregational services, with Luther perceived to give less vigorous support for the latter than is normally presumed; two and a half centuries later the congregational conception – perhaps in a Reformed version, though this is not explicit – wins out. Many sources combed and brought together well.)

Highben, Zebulon M., and Langlois, Kristina M. *With a Voice of Singing: Essays on Children, Choirs, and Music in the Church in Honor of Ronald A. Nelson*. Minneapolis: Kirk House Publishers, 2007. (A Festschrift with thoughtful and responsible discussions of the topics the subtitle details. The Foreword by Paul Manz and the first chapter by Helen Kemp symbolize the character of the authors.)

Hoffman, Lawrence A. and Walton, Janet R., ed. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame: University of Notre Dame Press, 1992. (History, present analysis, actual compositions, and critiques by different authors with varying opinions: provocative and serious studies.)

Hustad, Donald P. *Jubilate II: Church Music in Worship and Renewal*. Carol Stream: Hope Publishing Company, 1993. (The best study of music in the “evangelical”—using that word with its American meaning—tradition.)

_____. *True Worship: Reclaiming the Wonder and Majesty*. Carol Stream: Hope Publishing Company, 1998. (A critique of much contemporary practice through the lens of the “evangelical” tradition in the United States.)

Hyslop, Scott M. *The Journey Was Chosen: The Life and Work of Paul Manz*. St. Louis: MorningStar, 2007. (A biographical sketch of Paul Manz followed by reflections on his life and work by various authors.)

Irwin, Joyce L. *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*. New York: Peter Lang, 1993. (Careful summaries of theological thought about music from the end of the sixteenth century to Bach.)

Johansson, Calvin M. *Discipling Music Ministry: Twenty-first Century Directions*. Peabody: Hendrickson Publishers, Inc., 1992. (Though written with male generic language, this book and the next one are nevertheless thoughtful and perceptive theological perspectives on church music from a conservative Calvinist's perspective.)

_____. *Music and Ministry, A Biblical Counterpoint*. Peabody: Hendrickson Publishers, Inc., 1984.

Kevorgian, Tanya. *Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750*. Burlington: Ashgate Publishing Company, 2007. (Well-researched, gives what the subtitle says, especially good on pew holders and their implications – 5706 of whom were studied from 1686 to 1725 at St. Nicholas.)

Kroeker, Charlotte, ed. *Music in Christian Worship: At the Service of the Liturgy*. Collegeville: Liturgical Press, 2005. (Twelve authors seriously address church music from theological, historical, biblical, and practical points of view.)

_____. *The Sounds of Our Offerings: Achieving Excellence in Church Music*. Herndon: Alban, 2011. (Nine case studies about fine worship and music traditions, in Episcopal, Presbyterian, and Roman Catholic congregations of various sizes and characteristics. The common thread is figuring it out responsibly and communally over time.)

Lathrop, Gordon W. *Holy Things: A Liturgical Theology*. Minneapolis: Fortress Press, 1993. (Not specifically musical, but perceptive and helpful for understanding worship.)

_____. *Holy People: A Liturgical Ecclesiology*. Minneapolis: Augsburg Fortress, 1999. (A sequel to *Holy Things*, focused on the shape of the Christian community.)

_____. *Holy Ground: A Liturgical Cosmology*. Minneapolis: Augsburg Fortress, 2003. (A third book in this set by Lathrop, related to the world and ecological themes.)

Leaver, Robin A. and Zimmerman, Joyce Ann, ed. *Liturgy and Music: Lifetime Learning*. Collegeville: The Liturgical Press, 1998. (A series of well-conceived individual essays which can be used alone or together, pay repeated reading, and conclude with a detailed bibliographic essay by Edward Foley for further sources.)

Leaver, Robin A. *Luther's Liturgical Music: Principles and Implications*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (A summary of Luther's work in relation to worship and music, with Leaver's ample footnotes which enable the reader to chase down the sources and draw his or her own conclusions. The importance of music in Luther's reforming efforts becomes undeniable.)

Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. New York: Dutton, 2006. (An important exploration of music in relation to brain research.)

Loh, I-to. *Hymnal Companion to Sound the Bamboo: Asian Hymns in Their Cultural and Liturgical Contexts*. Chicago: GIA, 2011. (A study of Asian hymnody by its chief compiler and scholar, organized by topics and countries.)

Luther's Works. Philadelphia: Muhlenberg Press, 1960ff. (Volume 53 for the musical and liturgical materials.)

Marissen, Michael. *Lutheranism, Anti-Judaism, and Bach's St. John Passion with an Annotated Translation of the Libretto*. New York: Oxford University Press, 1998. (A careful study that grew out of a controversy at Swarthmore and is not as simple as one might expect.)

_____. *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*. Princeton: Princeton University Press, 1995. (Bach, says the author, puts down the high and mighty by musical means.)

Marshall, Madeleine Forell and Todd, Janet. *English Congregation Hymns in the Eighteenth Century*. Lexington: The University of Kentucky Press, 1982. (Watts, Wesley, Newton, Cowper.)

McKinnon, James. *Music in Early Christian Literature*. Cambridge: Cambridge University Press, 1988. (A compendium of early Christian quotations about music, with cogent introductory remarks.)

Messerli, Carlos R. (ed.). *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk*. Minneapolis: Lutheran University Press, 2005. (A *Festschrift* divided into "Music of the Lutheran Heritage" and "The Lutheran Musical Heritage and Worship in the Twenty-first Century," plus the life and works of Schalk.)

Metaxis, Eric. *Bonhoeffer: Pastor, Martyr, Prophet, Spy, A Righteous Gentile vs. the Third Reich*. Nashville: Thomas Nelson, 2010. (A fine full-orbed history of Bonhoeffer and the Third Reich with antecedents. Musical details and allusions, scattered throughout the book, provide context for what Bonhoeffer said about congregational singing in *Life Together*. [Unfortunately repeats the false modern urban legend that congregations did not sing before Luther, p. 20.]

Music, David W. *Hymnology: A Collection of Source Readings*. Lanham: The Scarecrow Press, Inc., 1996. (This and the next entry do what their title and subtitles say. They are valuable collections, somewhat parallel to McKinnon, but, unlike his work, they span the whole of church history, not only the early period.)

_____. *Instruments in Church: A Collection of Source Documents*. Lanham: The Scarecrow Press, Inc., 1998.

_____, ed. *We'll Sing and Shout Hosanna: Essays on Church Music in Honor of William J. Reynolds*. Fort Worth: Southwestern Baptist Theological Seminary, 1998. (A *Festschrift* for a Baptist, edited by a Baptist.)

Noll, Mark A. and Edith L. Blumhofer, ed. *Sing Them Over Again to Me: Hymns and Hymnbooks in America*. Tuscaloosa: The University of Alabama Press, 2006. (Eleven chapters by eleven authors, interpreting nineteenth century evangelical [in the American sense] religious life in America by means of hymns.)

Page, Christopher. *The Christian West and Its Singers: The First Thousand Years*. New Haven: Yale University Press, 2010. (A remarkable book, close to 700 pages, which weaves together an understanding of Europe by means of church music in connection with a wide perspective that includes trade routes, commerce, hospitals, schools, and disputes between *regnum* and *sacerdotium*.)

Powell, Mark Allen. *Encyclopedia of Contemporary Christian Music*. Peabody: Hendrickson Publishers, Inc., 2002. (1088 pages that cover everything you wanted to know at the time of publication about almost any person or group associated with “Contemporary Christian Music.”)

Psalms for All Seasons: A complete Psalter for Worship. Grand Rapids: Calvin Institute of Christian Worship, 2012. (Brief but pithy introduction, with each psalm given in multiple forms.)

Quasten, Johannes. *Music and Worship in Pagan and Christian Antiquity*. Trans. Boniface Ramsey. Washington: National Association of Pastoral Musicians, 1973. (A classic study.)

Ramshaw, Gail. *Christian Worship: 100,000 Sundays of Symbols and Rituals*. Minneapolis: Fortress Press, 2009. (A basic primer on Christian worship.)

Ratzinger, Joseph. *A New Song for the Lord: Faith in Christ and Liturgy Today*. New York: The Crossroad Publishing Company, 1996. (A thoughtfully nuanced and complex above culture perspective with revelation, *logos, doxa* central themes and faith becoming music part of the process of the Word becoming flesh – from the current bishop of Rome who has written much about this and can be understood as resisting Vatican II, though not in simplistic or stereotypical ways.)

Sacks, Oliver. *Musicophilia: Tales of Music and the Brain*. New York: Alfred A. Knopf, 2007. (Fascinating case studies with perceptive commentary.)

Saliers, Don. *Music and Theology*. Nashville: Abingdon Press, 2007. (A poetic treatment about the wonder, mystery, and potency of music in relation to theology, written in what Saliers himself.)

Schalk, Carl. *First Person Singular: Reflections on Worship, Liturgy, and Children*. St. Louis: Morning Star, 1998. (“Politically incorrect discourses,” brought together and slightly revised, originally appeared in *Lutheran Education*.)

_____. *God’s Song in a New Land: Lutheran Hymnals in America*. St. Louis: Concordia Publishing House, 1995. (Background and a good overview of what the subtitle says.)

_____. *Luther on Music, Paradigms of Praise*. St. Louis: Concordia Publishing House, 1988. (A brief but balanced and complete picture of Luther’s thoughts about music.)

_____. *Music in Early Lutheranism: Shaping the Tradition (1524-1672)*. Saint Louis: Concordia Academic Press, 2001. (An overview of Lutheran musicians and musical perspective from the Reformation to just before the birth of J. S. Bach.)

Schattauer, Thomas H., ed. *Inside Out: Worship in an Age of Mission*. Minneapolis: Fortress Press, 1999. (Articles on a variety of topics related to worship by Lutheran Seminary worship professors.)

Schultze, Quentin J. *Dancing in the Dark: Youth, Popular Culture, and the Electronic Media*. Grand Rapids: William B. Eerdmans Publishing Company, 1991. (A responsible and helpful analysis of contemporary culture by a group of teachers at Calvin College.)

Shepherd, Massey H., Jr. *The Psalms in Christian Worship, A Practical Guide*. Collegeville: The Liturgical Press, 1976. (A brief overview of Hebrew poetry, how the church has used Psalms, and the twentieth century revival of Psalms in worship.)

Sing to the Lord: Music in Divine Worship. Washington: United States Conference of Catholic Bishops, 2007. (A statement on music in worship by the US Catholic Bishops.)

Speelman, Willem Marie. *The Generation of Meaning in Liturgical Song*. (A perceptive and deeply analytical study of the verbal and the musical – the former, for example, to be understood, the latter to be followed. Very helpful, but seldom considered in our deliberations about music.)

Spencer, Jon Michael. *Protest and Praise: Sacred Music of Black Religion*. Minneapolis: Augsburg Fortress, 1990. (An account of how music relates to the Black religious experience in the United States.)

Stapert, Calvin R. *A New Song for an Old World: Musical Thought in the Early Church*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (Topical narratives and discussions of particular persons combine to give a fine overview of why the church in its first centuries objected to the music associated with the spectacles, lavish banquets and weddings, and pagan religious rites.)

_____. *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach*. Grand Rapids: William B. Eerdmans, 2000. (A Calvinist briefly but responsibly introduces Bach and then sets a Calvinist document, the Heidelberg Catechism, in dialogue with Bach's music.)

Swain, Joseph P. *Sacred Treasure: Understanding Catholic Liturgical Music*. Collegeville: Liturgical Press, 2010. (A post-Vatican II analysis of Roman Catholic music, applicable to Protestants who have followed its lead in a "desert of mediocrity" [p. 83]. Swain gives an unusually honest overview with an analysis of musical syntax.)

Temperley, Nicholas. *The Music of the English Parish Church*. Two Volumes. Cambridge: Cambridge University Press, 1979. (Good historical study with insights off the beaten path.)

Tyson, John R. *Assist Me to Proclaim: The Life and Hymns of Charles Wesley*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (A good chronology with commentary.)

J. R. Watson. *The English Hymn: A Critical and Historical Study*. New York: Oxford University Press, 1997. (A lengthy and detailed literary study which works out from the hymn texts themselves. After a discussion of hymns and their contexts, the book travels from the "Old Version" of the Psalms at the Reformation to the hymn explosion in the late twentieth century.)

Werner, Eric. *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium*. London: Dennis Dobson, 1960. (The subtitle tells this book's--and the next's--complicated tale.)

_____. *The Sacred Bridge, Volume II*. New York: KTAV Publishing House, Inc., 1984.

Westermeyer, Paul. *Hymnal Companion to Evangelical Lutheran Worship*. Minneapolis: Augsburg Fortress, 2010. (Discussions of each of the hymns and tunes in *Evangelical Lutheran Worship*, with biographical data, a glossary, and indices.)

_____. *Let the People Sing: Hymn Tunes in Perspective*. Chicago: GIA, 2005. (An overview of the melodies used in the church's hymns, with perspectives on congregational song spliced into the narrative.)

_____. *Rise, O Church: Reflections on the Church, Its Music, and Empire*. St. Louis: MorningStar, 2008. (Edited lectures based on the hymn, "Rise, O Church.")

Williamson, Francis H. *The Brain. . .The Self..The Practice of Church Music*. Unpublished, 2009. (Combines Biblical, theological, educational, and musical categories with H. Richard Niebuhr's *Christ and Culture*, brain research, and autobiography. Complex and insightful.)

_____. *The Lord's Song and the Ministry of the Church*. Union Seminary (New York) Th. D. Dissertation, 1967. (Williamson's doctoral dissertation.)

Witvliet, John D. *The Biblical Psalms in Christian Worship: A Brief Introduction & Guide to Resources*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (This book examines the Psalms on the basis of their content and also gives a multitude of suggestions for their use in Christian worship, with testimonies from Patristic, Reformation, and Modern sources.)

Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W. W. Norton, 2000. (A careful and detailed analysis, not concerned about Bach's musical language the way Helmuth Rilling is in his study of the B Minor Mass, for example.)

Wren, Brian. *Praying Twice*. Louisville: Westminster John Knox Press, 2000. (A liberal Calvinist's viewpoint. Wren states his disagreements with Johansson and others, as a poet and critic is especially helpful in his discussion of hymn texts, less helpful about music.)

Periodicals, such as

The American Organist

The Choral Journal

CrossAccent

The Diapason

The Hymn

Pastoral Music

Reformed Liturgy and Music

Worship

Other journals, as a rule more ancillary, like

Currents in Theology and Mission

The Musical Quarterly

Word & World