

Music in Christian Worship Outline

June 10-21, 2024

Organizing Text: *Te Deum: The Church and Music* – Dr. Paul Westermeyer

Morning Prayer at 8:45; Noon Prayer at 11:50-12:00 Central
Daylight Time

Classes 9-9:50; 10-10:50; 11-11:50 Central Daylight Time

Get-Acquainted time on Sunday night, June 9, 7:00 p.m. Central Daylight Time

Liturgical and Biblical Foundations; Critical Thinkers about Music in Worship Who Shape How We View Music Today

Day 1 – Chapters 5-9; Early Church including introduction of theological understanding of music through the eyes of Ambrose, Pambo, Augustine, Aquinas- Fr. Anthony Ruff, St. John's University

Day 2 - Chapter 1 in Text; Study of Church Music Overview; Assignments in Perspective – Dr. Kroeker (very short!) Development of Liturgy from earliest times to present – Prof. Ellen Johnson, emerita, Virginia Theological Seminary

Day 3 – Chapters 2-4; Biblical Sources of Music, including Psalmody – Fr. J. Michael Joncas, Professor Emeritus, St. Thomas University; Dr. Wilma Ann Bailey, Professor Emerita, Christian Theological Seminary

Day 4 – Chapters 10-12; Reformation including introduction of theological understanding of music through the eyes of Zwingli, Calvin, Luther – Dr. Paul Westermeyer, Emeritus, Luther Seminary

J.S. Bach: Musician and Theologian

Day 5 – Study of Cantata No. 80, *Ein feste Burg ist unser Gott*; Assigned reading on Bach – Dr. Paul Westermeyer.

Score available at: <http://www.pandolfopaolo.com/wp-content/uploads/2017/02/Bach-Js-Cantata-BWV080.pdf>

Assignment for first week due Monday, June 17: Write a 1-2 page personal reflection on your early musical experiences in home, school and church, along with theological assumptions of music they imply, placing your experience in one (or more) of the streams of theological thought. Which of the thinkers we studied this week most closely ally with your background? Your denomination? How are these assumptions at work when you are planning worship, and how can they aid or hinder congregational worship? How do you build on your strengths and draw from the strengths of other theologies of music?

Emerging Denominational Streams

Day 6 – Chapters 13-14; Denominational Streams I. English/Anglican, Methodists, Watts, Wesleys, and the Oxford movement – Dr. Don Saliers, Emeritus, Emory University

Day 7 – Chapters 15-17; Denominational Streams II. American and broader developments, including Vatican II – Constitution on the Sacred Liturgy. Read sections on music in CSL. Dr. Zebulon Highben, Director of Music, Duke Chapel.

Translating Thought into Practice

Day 8 – Vocation/Roles/Planning. *The Church Musician* by Dr. Paul Westermeyer. Rev. Dr. Peter Marty, Editor/Publisher of *Christian Century* and Pastor, Dr. Zebulon Highben, Director of Music, Duke Chapel.

Day 9 – **Share a short presentation** that traces your *denominational* theology of music (in contrast to your *personal, experiential* development, above), showing how it builds on one or more of the streams of theological thought from the first week. Then, how has it been changed by the developments of the denominational streams we learned about on Monday and Tuesday of the second week? What assumptions are at work? Which are stated and which are not but at work nevertheless? How many directives come from the denomination and how much decision-making is determined at the local congregation?

Day 10 – **Read “Choosing Music for Worship” (Kroecker) and Prepare a presentation/demonstration** of a service for Christmas Eve, Epiphany, Ash Wednesday, Maundy Thursday, Easter or Pentecost using provided liturgical outlines and your denominational theology of music.

Note: All students will read and abstract the primary text (Te Deum) with p. 1-198 due prior to the beginning of the course; p. 201 to the end due at the beginning of the 2nd week, and shorter daily readings of the guest lecturers prior to class each day, in addition to preparing the presentations for Day 9 and 10. All students will attend all classes and daily prayer services.