

MUSC 105-01 Course Credit: 3
MWF 2-2:50 p.m. Hassel Hall: Tuthill
Music in American Religion
Dr. Timothy M. Powell, Assistant Professor of Music
Hassel Hall, Office #209, ext. 3785
Office Hours MWF 1-2pm or by appointment

Course Description:

Music in American Religion is a comprehensive survey of music and worship in American churches beginning with the first publication of the Massachusetts Bay Colony's "Bay Psalm Book" up to modern times. The majority of the course is designed to cover Protestant-Catholic traditions, with extensive emphasis placed on the worship "style wars" of the late 20th to early 21st century. Course assignments, readings, and projects are designed to lead the student toward a deeper awareness of the ways that music is/has been used in America's worship life, and the role that music may play in America's worshipping future.

Course Requirements:

Grading will consist of five exams/projects. Each of these projects will count for 20% of the students' overall grade.

Semester Projects #1 & #2

These two projects will be due at either mid-term or finals. The student can choose which project to do first. One of them **MUST** be turned in at mid-term. See the class schedule for dates.

Project #1 20%

Memphis worship experience

This is a hands-on, field-work study consisting of 5 visits to worship services in area churches/cathedrals/synagogues. The student will observe the services and write a well-written, organized, and succinct response/analysis of the ways in which music functions in each of the services, totaling 7-8 double-spaced pages. Include a minimum of 3 sources other than materials collected on-site. These materials should include any publications such as bulletins or music copies handed out by the church. Only one "campus" worship event can be included. Each worship service should take place at a different site, unless approved by the professor. To that end, an exception might be a large church such as Christ United Methodist Church, which has five different services, four of which employ VASTLY different musical formats. Be creative! The professor enjoys compare/contrast examples (i.e. Catholic vs. Episcopal/Lutheran, or in the case of CUMC, contemporary vs. rock vs. blended vs. traditional), and multi-cultural experiences (i.e. Cathedral vs. Unitarian Universalist, or Korean Baptist vs. Chinese Baptists vs. African American Baptists etc.). The analysis should be informed by the readings studied during the semester, including but not limited to historical orders of worship, issues of style, denominational or theological traditions, etc. Students may attend the services together, but each analysis must be the work of the individual (no shared impressions or joint analysis...this is "riding together" not "working together"). It may be of help to contact the sites before-hand to make them aware that you are visiting. Furthermore, interviews with musicians, pastors, worship leaders etc. either before or after services (or both!) are GREAT ways to get a better impression of the event and looks better to the one who is grading the project (i.e. the professor). Schedule these early, because you simply cannot attend 5 services in one day. To attempt to cram these into a short amount of time will most certainly result in an awful project and the professor hates awful projects. **NOTE: A waiver of liability (attached to your syllabus) must be signed and turned in BEFORE you begin this project.**

Project #2 %20

Research Paper

5-8 pages, double-spaced, minimum 5 sources, only one of which can be Groves/Harvard dictionaries of music or a similar dictionary/encyclopedic source and one of which **MUST** be one of the class textbooks. Please use one of the existing style manuals to site sources (Turabian, MLA, Chicago, etc. Can be purchased in bookstore, Amazon.com, or even found in the library). Online sources (websites, emails, discussion groups, etc. **MUST** be sited in the bibliography). The research paper should be based on one of

the topics/readings covered during the course of the semester. Ideas for papers are given within the syllabus. See the professor if you need help deciding on a topic. Also, the professor does not bite and welcomes, yeh, even celebrates visits to discuss ongoing projects or to read, gasp!, early drafts. An outline, including thesis statement and preliminary bibliography is due three weeks before the due date for the paper. See the class schedule for the specific dates. The “mean ol’ professor” will not accept late papers. Zilch. Zero. Nada. Don’t even try. No extensions. No negotiations (unless you can match or exceed my Rhodes salary....scratch that, some of you probably can).

Project #3 20%

Class participation/attendance/7 Weekly essays

Each Friday, the student will turn in a typed (DON’T EVEN THINK ABOUT HAND-WRITTEN PAPERS—immediate 4 point deduction) minimum one-page, double-spaced response to the class readings/discussions from the previous week (Monday through Friday readings and Monday-Wednesday discussions). Each essay will be worth 10 points. The “mean ol’ professor” will give an automatic “0” to any of these turned in late. No exceptions (if you have to miss class, give them to a class mate, drop them by the music office, under his door, whatever). The essay should consist of responses to the class...in other words if you are inspired, confused, have questions, are ticked off, disagree with, agree with, or chase a new train of thought that cannot be accommodated in class or which you didn’t want to bring up or WHATEVER, this is the forum. Simple regurgitation of the readings or discussions will earn an automatic 2-point deduction. The professor doesn’t want to hear again what he’s already heard, but wants to see that your fresh young brains are working and churning out deep thoughts for his and your classmate’s enjoyment/edification. Make them well-written and insightful and you usually will get a 9 or 10. The absolute BEST way to get these done is to record any questions or analysis that you have about the readings WHILE you read, and any thoughts or issues you have directly after class and you will find that it won’t take that long on Wed. or Thurs. nights to put these notes together into a clear one-page document. Yes, the professor is aware that there are more than 7 weeks in the semester. You get a couple of weeks to slack off if you so desire (that way, if the professor or your fellow students bore you into a stupor during the course of a week, you can opt not to write a response....there will still be 7 at the end of the semester and they gotta be in my hand at the start of class on each Friday....ok, ok, some weeks don’t have Fridays due to breaks...in that case, you will find a time and day on the class schedule below which gives specific times to turn in the essay). NOTE TO STUDENT-TYPES, this is an EXCELLENT way to come up with research topics! You will always perform better if you, repeat after me, are...interested...in...your...topic. So find something during the semester that you are jazzed about, and write me a paper.

In addition to the 7 essays, class attendance will be counted as a 30-point grade. You get 4 absences free. Use them however you want (Bermuda or family emergencies or whatever). After 4 absences, the “mean-ol’ professor” will take off 2 points per absence, no exceptions, if’s, and’s or butt’s. He doesn’t care how you use them, just the consequences of using them up. The 7 essays (70 points total) and 30 point attendance grade will then be added together based on a total of 100 points to determine the grade.

Test Grades 40% These two exams will be essay and comprehensive. See the dates on the class schedule.

Midterm Exam 20%

Final Exam 20%

The required texts for the class will be:

Jubilate II: Church Music in Worship and Renewal

Donald P. Hustad

1993 Hope Publishing Company

ISBN 0-916642-17-8

Stones for Bread: A Critique of Contemporary Worship

A. Daniel Frankforter

2001 Westminster John Knox Press

ISBN 0-664-22284-6

Textbooks cont.:

The Great Worship Awakening: Singing a New Song in the Postmodern Church

Robb Redman

2002 Jossey-Bass

ISBN 0-7879-5126-9

Supplementary Texts (Most on reserve in the MUSIC Library, first floor Hassel Hall)

Recommended: These books will be used in class, and are great resources

Blended Worship: Achieving Substance and Relevance in Worship by Robert E. Webber

Reaching Out without Dumbing Down by Marva Dawn

Exploring the Worship Spectrum: 6 Views edited by Paul A. Basden

Others:

Protestant Church Music in America: A Short Survey of Men and Movements from 1564 to the Present (1966) by Robert Stevenson

Opening the Front Door: Worship and Church Growth by James E. White

The Purpose Driven Church by Rick Warren

The Sound of the Dove: Singing in Appalachian Primitive Baptist Churches by Beverly Bush Patterson

The Orthodox Church by Timothy Ware

Introduction to Christian Worship by James F. White

The Church Musician by Paul Westermeyer

Glory, Hallelujah: The Story of the Campmeeting Spiritual by Ellen Jane Lorenz

Dying for Change: An Arresting Look at the New Realities Confronting Churches and Para-Church Ministries by Leith Anderson

Sing With Understanding: An Introduction to Christian Hymnology by Harry Eskew and Hugh McElrath

Open Questions in Worship Series:

What does "Multicultural" Worship Look Like? By Thomas Schattauer, K. Ward, and M. Bangert

How does Worship Evangelize? By Mark Olson, F. Senn, and J. Fullenwieder

What is "Contemporary" Worship? By Paul Westermeyer, P. Bosch, and M. Sawicki

What are the essentials of Christian Worship? By Gordon Lathrop

Mine Eyes Have Seen the Glory: A Journey into the Evangelical Subculture in America by Randall Balmer

Te Deum: The Church and Music by Paul Westermeyer

Masks of Mystery: Explorations in Christian Faith and the Arts by J. Daniel Brown

Emerging Worship: Creating Worship Gatherings for New Generations by Dan Kimball

Class Schedule and Assignments

Week 1:

W-8/25 Introduction

Syllabus, discussion of music in American religion, background of Christian Worship

They liked the download stuff particularly. The U2 discussion was effective

F-8/27 Colonial Times and Early Liturgical Traditions

Hustad 212-219

Week 2:

M-8/30 MEDIA DAY!!!! Early Liturgical Traditions, cont. Non-Liturgical traditions

Hustad 219-231

W-9/1 Non-liturgical traditions cont. Public Music Education, Sunday School Hymns, and Gospel Songs

Hustad 231-237

F-9/3 Essay Due

The Gospel Song Tradition, Institutional Church Music Ed., and Summary of Revivalism

Hustad 237-244

Possible Paper Topic: Comparison of modern “revival” style worship, particularly the television ministries of PTL, Trinity Broadcasting, Jimmy Swagart, etc. with camp-meeting and revivals in the early non-liturgical traditions, particularly the ministries of Dwight Moody and Ira Sankey.

Week 3:

M-9/6 Labor Day, No Class

W-9/8 Revivalist Evangelism in the early 20th Century

Hustad 245-256

F-9/10 Essay on Wed. readings and discussions due.

The Protestant Liturgical Renewal and a short introduction to Vatican II.

Hustad 256-262

Possible Paper Topic: Comparison of converging liturgical trends in post Vatican II American Catholicism and the American Protestant high- liturgical traditions (i.e. Lutheran, Episcopal).

Week 4:

M-9/13 MEDIA DAY!!! Billy Graham, Evangelical Celebration Worship, Mega-church, and Charismatics

Hustad 262-272

W-9/15 The Contemporary Worship Music Industry

Redman 47-54

F-9/17 Essay Due

The Sources of Contemporary Worship Music

Redman 55-67

Possible Paper topic: Research the impact that Contemporary Christian album sales and radio have had on the worship of the modern American mainline denominations. Trace growth of industry, album numbers, print music, new hymnals and song collections, etc...look through

ads in CCM magazines and typical church publications with an eye toward language used to sell products.

Week 5:

M-9/20 MEDIA DAY!!! Issues for the Contemporary Worship Music Industry
Redman 67-71
Hustad 274-282

IF CHOOSING TO WRITE THE RESEARCH PAPER FOR MID-TERM, DEADLINE TO TURN IN THESIS STATEMENT, WORKING OUTLINE, AND WORKING BIBLIOGRAPHY

W-9/22 Charismatic Renewal Worship
Hustad 282-292

F-9/24 Essay Due
The Praise and Worship Movement
Redman 22-34

Possible Paper Topic: Trace the development of the Charismatic/Pentecostal influence on the worship styles of non-Charismatic Protestant/Catholic worship traditions.

Week 6:

M-9/27 MEDIA DAY!!! Understanding the Praise and Worship Movement
Redman 34-41

W-9/29 Worship Forms Based on Evangelism
Hustad 297-305

F-10/2 Essay Due
Music in Evangelism: Proclamation and Fellowship
Hustad 376-385

Possible Paper Topic: Trace the development of the modern evangelical denominations' worship orders. How are the placement of the various acts of worship (i.e. sermon, hymns, scripture readings, etc.) reflective of their theology (Hustad 386-394 can be jumping off point).

Week 7:

M-10/4 MEDIA DAY!!! Issues for Protestant Music
Redman 41-46
Hustad 292-297

W-10/6 Tempted by Stones
Frankforter 16-22

F-10/8 Essay Due
The Choice of a Loaf
Frankforter 22-31

Possible Paper Topic: What are the major critiques of the modern Praise and Worship movement? Are these issues different from denomination to denomination? If so, do these differences result from theology, structure, purpose, etc.?

Week 8:

M-10/11 MEDIA DAY!!! Mid-term summary, looking ahead
Redman Introduction and 1-21

RESEARCH PAPER or MEMPHIS WORSHIP EXPERIENCE DUE

W-10/13 **MID-TERM ESSAY EXAM**

F-10/15 FALL BREAK NO CLASS

Week 9:

M-10/18 FALL BREAK NO CLASS

W-10/20 Worship Styles in Dialogue with Each Other
Webber chapter from "Blended Worship" 3-13

F-10/22 No Essay Due
The Liturgical Renewal Movement
Redman Redman 73-80

Possible Paper Topic: Research the Oxford Movement, tracing its history in England and its results in America.

Week 10:

M-10/25 MEDIA DAY!!! The Aims of the Protestant Liturgical Renewal Movement
Redman 80-92

W-10/27 Serenading the Rock
Frankforter 106-110

F-10/29 Essay Due
The New Sectarianism: Music in the Church
Sharp article April 1999

Possible Paper Topic: Research the Taize' worship phenomenon. How did multi-culturalism play a role in its development? What role does monasticism play in Taize'? What are the basic stylistic and musical elements found in Taize' worship?

Week 11:

M-11/1 MEDIA DAY!!! Gen X and Rock 'n' Roll worship
Bogart article on U2 (handout)
Bono handout
The Sound of Enthusiasm by Robb Redman (handout)

W-11/3 The Postmodern Worldview
Redman 131-138

F-11/5 Essay Due
Experience and Worship: The Postmodern Experience Orientation
Redman 138-144

Possible Paper Topic: Research the development of "alternative" worship experiences, particularly those that deal with the "post-modern" generation.

Week 12:

M-11/8 MEDIA DAY!!! The Worship Experience; Postmodern Worship; Popular Culture
Redman 144-155

Out of the Box: Authentic Worship in a Postmodern Culture by Sally Morgenthaler (handout)

W-11/10 Emerging Worship
Sally Morgenthaler Handout, 215-230

F-11/13 Essay Due
Responses handout 231-249

Possible Paper Topic: Research the “emerging worship” movement, particularly the on-line emerging worship phenomenon. How does music function? Check out www.shipoffools.com and www.emergingworship.org.

Week 13:

M-11/15 MEDIA DAY!!! Inside the Culture *Surrounding* Our Worship
Marva Dawn handout #1 17-39

**IF CHOOSING TO WRITE THE RESEARCH PAPER FOR FINALS, DEADLINE TO
TURN IN THESIS STATEMENT, WORKING OUTLINE, AND WORKING
BIBLIOGRAPHY**

W-11/17 Contemporary Music-Driven Worship
Joe Horness handout 99-116

F-11/19 Essay Due
Responses handout 117-136

Week 14:

M-11/22 MEDIA DAY!!! Multi-cultural worship
Bangert handout 24-33

W-11/24 NO CLASS THANKSGIVING BREAK
F-11/26 NO CLASS THANKSGIVING BREAK

Week 15:

M-11/29 MEDIA DAY!!! Traditional Hymn-based Worship
Harold M. Best handout 59-75

W-12/1 Worship Responses
Responses handout 76-96

F-12/3 Essay Due
Blended Worship
Robert Webber handout 175-191

Week 16

M-12/6 MEDIA DAY!!! Worship Responses
Responses handout 192-213

RESEARCH PAPER or MEMPHIS WORSHIP EXPERIENCE DUE

W-12/8 Reaching Out without Dumbing Down
Marva Dawn handout 279-296

FINALS Dec. 10 - 15

GENERAL WAIVER AND RELEASE

There are many opportunities for on-campus and off-campus study and other activities at Rhodes College in which we encourage students to participate. The College makes every effort to assure that due care and prudence are exercised in these programs. However, the College cannot assume liability for all risks associated with these programs. Accordingly, we request that each student and a parent or guardian sign this General Waiver and Release.

This General Waiver and Release applies to all on-campus and off-campus study and activities sponsored by Rhodes College, and is effective during the student's official enrollment at Rhodes College. However, it applies only to on-campus activities or to domestic travel or absence from campus for a short duration. If the student is in an off-campus study abroad program, there is a separate Off-Campus Study Abroad Release.

I, _____, a student enrolled at Rhodes College, in consideration
(please print)

of participation in on-campus and off-campus study and activities sponsored by Rhodes College, do, for myself, my heirs and personal representatives, hereby forever exempt and release the College, its trustees, officers, faculty, staff, agents and employees, from any and all liability, claims, demands or causes of action whatsoever arising out of any damage, loss or injury to me or to my property while engaged in such on-campus or off-campus study or activities, including but not limited to transportation, housing and field trips, whether such loss, damage or injury results from the negligence of the College, its trustees, officers, faculty, staff, agents or employees, or from some other cause.

In the event that I drive my automobile to supply transportation for myself or other students, I warrant that I have a valid operator's license and am covered by liability insurance currently in force. I understand that Rhodes College assumes no responsibility or liability for car repairs and damage to my automobile.

Trip leaders, program directors and faculty assume no responsibility for the personal conduct of group members. In the area of personal behavior, students are required to make personal decisions for which Rhodes College does not assume responsibility or liability.

Student's signature Date _____

Parent's or guardian's signature (required of all student under 18 years of age) Date _____

12/10/99