

NEW ORLEANS BAPTIST THEOLOGICAL SEMINARY
Division of Church Music Ministries

MUWM 5302-01 Congregational Song in Corporate Worship [Hybrid]

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FALL 2015

NOBTS MISSION STATEMENT

The mission of New Orleans Baptist Theological Seminary is to equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries. To equip leaders to fulfill the Great Commission and the Great Commandments through the local church and its ministries.

CORE VALUES

DOCTRINAL INTEGRITY – This course expects to address the theological and doctrinal significance of Congregational Song, noting its import for worship leadership and teaching.

CHARACTERISTIC EXCELLENCE – This course expects to develop worship planning and leadership skills to be more effective by building a historical foundation of the understanding and practice of Congregational Song in Corporate Worship.

SERVANT LEADERSHIP – This course expects to develop the attitude and practice of a servant in planning and leading worship through the study of historic models and cultural context.

SPIRITUAL VITALITY – This course expects to enhance the personal worship life of the student through the daily reading of and interaction with scripture.

Core Value for 2015-16

Each academic year, a core value is emphasized. This academic year, the core value is *Mission Focus*– “We are not here merely to get an education or to give one. We are here to change the world by fulfilling the Great Commission and the Great Commandments through the local church and its ministries.”

COURSE DESCRIPTION

A survey of resources for congregational song in evangelical worship, this course will explore the literature of the Psalms, the development of hymns and gospel songs of the church age, including current day contemporary songs for corporate worship. Emphasis will be given to the usage of various song materials in their historical context as well as

possible application to the context of today. The role of sung text in the spiritual formation of the congregation will also be examined. There are no musical pre-requisites for this course.

STUDENT LEARNING OUTCOMES

1. The student will demonstrate knowledge of the history of Congregational Song in the Christian church throughout history.
2. The student will demonstrate understanding of effective use of Congregational Song in corporate worship.
3. The student will demonstrate the ability to evaluate current worship trends and practices based upon historical foundations studied.
4. The student will examine implicit attitudes about recent history that shape worship and develop pastoral sensibilities for decision making in congregational leadership.
5. The student will gain a sense for the discipline of the study of the history of Christian worship, including basic bibliographic and source materials.

COURSE METHODOLOGY

1. Assigned reading
2. Professor and student presentation
3. Individual research and writing
4. Class discussion
5. Listening
6. Worship observation

TEXTBOOKS:

Music, David W and Milburn Price and William Reynolds. *A Survey of Christian Hymnody*. 5th ed. Rev. Carol Stream, IL: Hope Publishing Co., 1999. (ISBN 091662674) UPC code, 763628180171. [***Be sure it is the 5th ed.***]

Music, David W. *Hymnology: A Collection of Source Readings. Studies in Liturgical Musicology*, No. 4. Lanham, MD: The Scarecrow Press, Inc., 1996. (ISBN 0810831481)

Baptist Hymnal. Lifeway. 2008

Optional: (need for critical book review)

Mouw, Richard J. and Mark A Noll, ed. *Wonderful Words of Life: Hymns in American Protestant History and Theology*. Grand Rapids: Wm. B. Eerdmans Publishing Co., 2004 (ISBN 080282160X)

Eskew, Harry and Hugh T. McElrath. *Sing with Understanding: An Introduction to Christian Hymnology*, 2nd ed., Revised and Expanded. Nashville: Church Street Press, 1995.

COURSE REQUIREMENTS:

1. Students should logon to BLACKBOARD at www.nobts.edu and enroll in the course at the beginning of the semester using the password *congregationalsonfall15*. All course announcements, testing, communication and information will be available in this venue. Students will engage in online discussion, testing, and document submission throughout the semester.
2. Students will be required to attend workshops on two meeting days.
New Orleans Class: Sept. 25th 9:00 am – 5:00 pm [Friday]
Nov. 20: 1:00-5:00 pm; Nov. 21: 9:00- 12:00 pm]
Students must be in attendance for the entire workshop in order to receive credit for the course. The workshop will consist of professor and student presentations with discussion of topics generated from course materials. Detailed schedules will be sent beforehand.
3. Students will complete weekly reading assignments and participate in weekly online discussion based on reading and assignments. A minimum of three posts to the discussion is required: one independent post by the student and two posts responding to posts by other students. Sunday of each week the Assignments Folder will open for that particular week only and close Saturday at midnight. All online assignments must be completed during the time that the folder is open.
4. Students will complete weekly tests which will cover materials from assigned reading, online discussion, and notes posted by the professor in course documents the preceding week.
5. Submit one (1) listening report on a recording of hymns. The recording is to be at least fifty (50) minutes in length. The listening report must be submitted to Dr. Steele via as an attachment. Include the following in the title of the document: **Listening Report YOUR NAME.date**
Include the following in each document:

Congregational Song in Corporate Worship [MUWM 5302] by (your name) Date:

- A. Name the recording and primary performers/accompanist/conductor/arranger, manufacturer's label and catalogue number, and date, in proper Turabian discographical format.
- B. Give some historical information about the contents of the materials to which you listened, with reference to four (4) specific authors and/or composers of your choice, with information from a hymnal handbook (or a more general historical essay about the genre represented on this recording if the author/composer is anonymous. Write approximately fifty (50) words for each of the historical persons or two hundred (200) words for a historical essay.
- C. Explain, describe, and/or comment on three (3) texts of your choice (but different from those treated in "B" above), from the materials on this recording [approximately fifty (50) words for each of the three musical comments].
- D. Identify any hymnology source(s) – such as hymnal handbooks in endnotes, using proper bibliographic citations.

Due date (e-mail before 5 p.m.) – September 11

6. Write a hymn text: A metrical paraphrase of a Scripture text or a new hymn text; Your verse should consist of twelve (12) or more lines (divided over three (3) or more stanzas). It should involve rhyme and follow one of the more commonly-used meters (so that it can be sung to a familiar hymn tune). Please list the name of the hymn tune used.

The hymn text must be submitted to Dr. Steele as an attachment. Include the following in the title of the document: **Hymn Text.YOUR NAME.date Due date (e-mail before 5 p.m.) Nov. 13**

7. Students will complete two (2) written church visit reports. You are to visit two (2) different church services throughout the semester and reflect on their use of “psalms, hymns, and spiritual songs” according to the following five (5) categories:
- The suitability of their choices for the service, theme, and season of the church year.
 - The liturgical or other function(s) of their songs in the service.
 - The quality of their texts and tunes as worship songs.
 - The quality of the actual performance of their worship songs.
 - The effective use of congregational song in corporate worship.
- These reports should be on a variety of denominational traditions, (Roman Catholic, mainline and evangelical Protestant). The intent is that you experience congregational song in church contexts *other than your own*, and that you experience a variety of such contexts beyond your comfort zone. Word-process your reflection (with specific relevant details such as topic of service, authors/ composers of songs, and attach church bulletin) in approximately 100 words for each report *addressing the four categories listed above*. This is an embedded assignment to be used in assessment.

These church visit reports must be submitted to Dr. Steele as an attachment. Include the following in the title of the document: **Church Visit Report #1 (or #2). YOUR NAME.date**

Due date (e-mail before 5 p.m.) 1st report – September 25 2nd report – October 9

8. Students will make two (2) class presentations [one during each hybrid meeting] on one of the topics identified with an asterisk (*) in the course schedule. The first presentation should be taken from the topics from Week 1-7; the second presentation, from Weeks 8-14. The presentations are to be done with Powerpoint. You are to prepare a handout for the class with suitable source materials documented in a bibliography. You should make copies for the entire class and bring them to the workshop. There will be a signup WiKi on Blackboard.

The topics will be chosen during the first week of class. You will need to prepare for a thirty minute (30) minute presentation. This time should include presenting your information, and singing appropriate selections. You should use the texts and at least three (3) other sources.

9. Students will prepare two (2) devotionals suitable for presentation in small group settings. Presentation length should be five to fifteen minutes in length and should use psalms, hymns, or spiritual songs as the source material. These are to be submitted to Dr. Steele as an attachment with the **title Devotional #1 (or #2). YOUR NAME.date**. Students may be asked to present one of their prepared devotions for the class during the Hybrid workshops.

Due Date (e-mail before 5 p.m.) October 16

10. Students will read and write a critical review of the book, *Wonderful Words of Life: Hymns in American Protestant History and Theology*. The review should be 8-12 double-spaced typewritten pages in length. The review should include:

1. A biographical sketch of the author
2. A summary of contents of each article
3. A statement of the author’s purpose and the extent to which the purpose was realized
4. A consideration of the uniqueness of the book
5. A description of the author/essayists’ style and biases
6. A concluding evaluation including a statement about the book’s contribution to the study of congregational song history.

Due Date (e-mail before 5 p.m.): December 4

11. Students will complete a reflection paper on what they have learned this semester.

12. Final Exam covering an outline of the development of hymnody.

COURSE EVALUATION

The final grade for this course will be composed of the following:

Weekly participation and discussion	10%	
Listening Report	10%	[Due Sept. 11]
Two Church Reports	10%	[Due Sept. 25, Oct. 9]
Two Devotions	10%	[Due Oct. 16]
Hymn Text	10%	[Due Nov. 13]
Class Presentations	10%	[Due Sept. 25, Nov. 20-21]
Weekly Tests	20%	
Book Review	10%	[Due Dec. 4]
Final Exam and Reflection Paper	10%	[Ref. Paper: Dec. 4]

TENTATIVE COURSE ASSIGNMENT

Assigned Readings:

BH: *Baptist Hymnal* 2008

Mouw&Noll: *Wonderful Words of Life*

M/P/R: *A Survey of Christian Hymnody*

Music: *Hymnology: A Collection of Source Readings*

Groves: *New Groves Dictionary of Music and Musicians* (nobts/library – i.d./passcode)

Week 1 August 24-28

Introductions

Blackboard lecture: Intro to Hymnody 1 and 2

Reading: M/P/R xi-23 Music: ix-34

INTERNET CLASS MEETING BY BLUEJEANS THURSDAY AUGUST 27, 8:00 PM

You will receive an invitation to join the meeting via email. Follow instructions as given when you click to join.

Week 2 August 31-September 4

Blackboard: Test 1

Reading: M/P/R: Ch. 1

Blackboard lecture: Intro to Hymnody 3

Blackboard lecture: Intro to Hymnody 3 and Early Church/Middle Ages

Week 3 September 7-11

Reading: M/P/R: Ch. 2 Music: 35-55

Blackboard: Test 2 (covers Week 2 lecture notes and Week 3 readings)

Blackboard lecture: Reformation: Lutheran*

Blackboard lecture: Reformation: Swiss*

Listening Report Due: September 11

Week 4: September 14-18

Reading: M/P/R Ch. 3 Music: 57-80

Blackboard: Test 3 (covers Week 3 lecture notes and Week 4 readings)

Blackboard lecture: Reformation: Psalmody*

Week 5: September 21-25

Reading: M/P/R Ch. 4 Music: 97-149

Blackboard: Test 4 (covers Week 4 lecture notes and Week 5 readings)

Blackboard Lecture: English Hymnody: 16th and 17th Centuries*

Blackboard Lecture: English Hymnody: 18th Century*

Church Visit Report 1 Due September 25

SEPTEMBER 25: NEW ORLEANS HYBRID MEETING 9:00 am - 5:00 pm

Week 6 September 28-October 2

Reading: M/P/R Ch. 5 Music: 151-176

Blackboard: Test 5 (covers Week 5 lecture notes and Week 6 readings)

Blackboard Lecture: English Hymnody: 19th Century*

Blackboard Lecture: English Hymnody: 20th Century (Renaissance)*

Week 7 October 5-9

Reading: M/P/R Ch. 6 Music 177-188

Blackboard: Test 6 (covers Week 6 lecture notes and Week 7 readings)

Blackboard Lecture: American Hymnody through 17th Century*

Blackboard Lecture: American Hymnody: 18th Century*

Church Visit Report 2 Due October 9

Week 8 October 12-16

Reading: M/P/R Ch. 7 Music 189-210

Blackboard: Test 7 (Covers Week 7 lecture notes and Week 8 readings)

Reading: Music: 177 - 210

Blackboard Lecture: American Hymnody: 19th century*

Blackboard Lecture: American Hymnody: 20th century*

Devotionals Due October 16

October 19-23 FALL BREAK

Week 9 October 26-30

Reading: TBA

Blackboard: Test 8 (Covers Week 8 lecture notes and Week 9 readings)

Week 10 November 2-6

Reading: Go through the powerpoint presentations and the pdf on Catholic Hymnody since Vatican II.

Blackboard: Test 9 (Covers Week 9 lecture notes and Week 10 readings)

Blackboard Lecture: Afro American Hymnody*

Blackboard Lecture: Roman Catholic Hymnody*

Week 11 November 9-13

Reading: Getty material, Contemporary Hymnody, & Worship War material on Blackboard

Blackboard: Test 10 (Covers Workshop lecture notes and Week 10 readings)

Blackboard Lecture: America's Worship Wars*

Blackboard Lecture: Contemporary Hymnody*

UK & Australia: Hillsongs, Getty/Townend/Redman/Kendrick/etc.

Hymn Text Due November 13

Week 12 November 16-20

Reading: See attached files in this week's Assignment folder

Blackboard: Test 11 (Covers Week 12 lecture notes)

Blackboard Lecture: Contemporary Hymnody* America: Baloché/Tomlin/Crowder, etc.

NOVEMBER 20: NEW ORLEANS HYBRID MEETING 1:00 am - 5:00 pm
NOVEMBER 21: NEW ORLEANS HYBRID MEETING 9:00 am - 12:00 pm

November 23-27 Thanksgiving Break

Week 13 November 30-December 4

Reading: See attached files in this week's Assignment folder

Blackboard: Test 12 (Covers Week 13 lecture notes)

Blackboard Lecture: Contemporary Hymnody*

(Worship Music Industry – Maranatha/Vineyard/Integrity/Word/etc.)

Blackboard Lecture: 29th Century Denominational Hymnals*

Reflection Paper – Due December 4 Critical Book Review Due: December 4

Week 14 December 7-11

Blackboard: Test 13 (Covers Week 14 lecture notes)

Final Exam

Presentation Summary

Each student will sign up for two [2] presentation topics. Students will make one (2) class presentations [one during each hybrid meeting] on one of the topics identified with an asterisk (*) in the course schedule. The first presentation should be taken from the topics from Week 1-7; the second presentation, from Weeks 8-14. The presentations are to be done with Powerpoint. You are to prepare a handout for the class with suitable source materials documented in a bibliography. You should make copies for the entire class and bring them to the workshop. To sign up, click edit button of the WIKI in the Blackboard site and type your name beside the topic you have selected. [First come, first serve.]

First Hybrid Meeting Topics

Blackboard lecture: Reformation: Lutheran*

Blackboard lecture: Reformation: Swiss*

Blackboard lecture: Reformation: Psalmody*

Blackboard Lecture: English Hymnody: 16th and 17th Centuries*

Blackboard Lecture: English Hymnody: 18th Century*

Supplemental lecture: Isaac Watts

Supplemental lecture: Charles Wesley

Blackboard Lecture: English Hymnody: 19th Century*

Blackboard Lecture: English Hymnody: 20th Century (Renaissance)*

Blackboard Lecture: American Hymnody through 17th Century*

Blackboard Lecture: American Hymnody: 18th Century*

Second Hybrid Meeting Topics

Blackboard Lecture: American Hymnody: 19th century*

Blackboard Lecture: American Hymnody: 20th century*

Blackboard Lecture: Afro American Hymnody*

Blackboard Lecture: Roman Catholic Hymnody*

Blackboard Lecture: America's Worship Wars*

Supplemental Lecture: Baptist Hymnal 2008

Blackboard Lecture: Contemporary Hymnody*UK & Australia: Hillsongs, Getty/Townend/ Redman/Kendrick/etc.

Blackboard Lecture: Contemporary Hymnody*

Blackboard Lecture: Contemporary Hymnody*(Worship Music Industry – Maranatha/Vineyard/

Integrity/Word/etc.) Blackboard Lecture: 21st Century Denominational Hymnals*

Worship (contemporary) General Selected Bibliography

- Abernethy, Alexis D., ed. *Worship that Changes Lives: Multidisciplinary and Congregational Perspectives on Spiritual Transformation*. Grand Rapids, MI: Baker Academic, 2008.
- Adams, Jere V., ed. *Handbook to The Baptist Hymnal*. Nashville, TN: Convention Press, 1992.
- Allen, Ronald and Gordon Borrer. *Worship: Rediscovering the Missing Jewel*. Portland, OR: Multnomah Press, 1982.
- Allen, Ronald. *The Wonder of Worship*. Nashville, TN: Word Publishing, 2001.
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- Baker, Jonny, Doug Gay, and Jenny Brown. *Alternative Worship : Resources From and For the Emerging Church*. Grand Rapids, MI: Baker Books, 2004.
- Barry, James C. and Jack Gullede. *Ideas for Effective Worship Services*. Nashville, TN: Convention Press, 1977.
- Bartley, James W. *Worship That Pleases God: Biblical Perspectives*. Akure, Ondo State, Nigeria: Baal Hamon Publishers, 2008.
- Basden, Paul A., ed. *Exploring the Worship Spectrum: 6 Views*. Grand Rapids, MI: Zondervan, 2004.
- Bateman, Herbert W. ed. *Authentic Worship: Hearing Scripture's Voice, Applying Its Truths*. Grand Rapids, MI: Kregel Publications, 2002.
- Beach, Nancy. *An Hour on Sunday: Creating Moments of Transformation and Wonder*. Grand Rapids, MI: Zondervan, 2004.
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- Bowman, Clarice. *Restoring Worship*. Nashville: Abingdon-Cokesbury, 1951.
- Boyer, Horace Clarence. *An Analysis of Black Church Music with Examples Drawn from Service in Rocheser*, New York, 1973
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- Call to Worship: Liturgy, Music, Preaching & the Arts*. Louisville, KY.: Office of Theology & Worship, 2003.
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- _____. ed. *Worship: Adoration and Action*. Eugene, OR: Wipf and Stock Publishers, 2002.
- Carson, Tim and Kathy Carson. *So You're Thinking About Contemporary Worship*. St. Louis, MO: Chalice Press, 1997.
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- _____. *Creative Ways to Worship*. Old Tappan, NJ: Fleming H. Revell Company, 1966.
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- Christensen, Tara Dawn. *Choirs vs. Praise Teams: a Historical and Descriptive Account of Worship Practices in Large Evangelical Protestant Churches in America*, 2002.
- Clark, Linda J., Joanne Swenson, and Mark Stamm. *How We Seek God Together: Exploring Worship Style*. Washington, D.C.: Alban Institute, 2001. 1 13 min. videocassette.
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- Eskew, Harry and Hugh T. McElrath. *Sing with Understanding*. Nashville, TN: Broadman, 1980.
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