

**MUS 357NO Hymnology and Psalmody
Fall 2022
ALLIANCE UNIVERSITY**

COURSE INSTRUCTOR: DR. SUE LANE TALLEY

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ALL STUDENTS ARE REQUIRED TO ACCESS THE CLASS E360 SITE AND TO COMMUNICATE VIA THE UNIVERSITY EMAIL

REQUIRED TEXTS: FOUND IN YOUR RESOURCE SECTION

HOLY BIBLE, REVISED STANDARD VERSION OR KJV, PLUS A RESEARCH BIBLE OF YOUR CHOOSING

HYMNS TO BE TAKEN FROM THE FOLLOWING: THE HYMNAL, 1982, 1940, THE AFRICAN METHODIST EPISCOPAL ZION HYMNAL, BICENTENNIAL EDITION, THE UNITED METHODIST HYMNAL, GATHER, 4TH EDITION, (GIA PRODUCTIONS), HYMN SOCIETY PUBLICATIONS, KOREAN HYMNAL, THE SACRED HARP, ONLINE: HYMNARY COURTESY CALVIN COLLEGE, THE HYMN SOCIETY.

CATALOG COURSE DESCRIPTION:

MUS 357 – Hymnology and Psalmody (2).

Hymnology is a study in the development of Christian hymnody from its earliest time to the present, including the use of Psalms and the examination and criticism of hymns in the light of their function, spiritual values, poetic and musical values, and relevance in an age of change and global communication.

OVERALL GOAL OF THIS COURSE: To understand hymn writing: its theology, problems, and purpose, with its model in the Psalms, to such a degree that we can create a common hymnal together—one that will include strong theological, musical, and poetic hymns which Christians of many denominations hold in common.

STUDENT LEARNING GOALS:	Assignment* Measuring Goal Attainment:	Other Alignments	
		Core / Skill	Dept / Prg
The Student will:			
1. Display a familiarity with the text, with the Scriptures of the Old and New Testament as poetry and song, and to communicate personal beliefs and worship context as well	Discussion questions	1a, 2a, 2b, 5b	1, 3, 4
2. Learn the content of several hymnals to find favorite			

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and common hymns, thereby to create a common hymnal			
3. Demonstrate an understanding of the hymn as it is used throughout the world	Lessons 5 – 14, exams	1a, 2a, 2b, 2c, 3a, 3b,	1, 3
4. Understand the Judaeo-Christian heritage of hymn singing, from the earliest music known	Lessons 1 – 6, exams	1, 3, 4	1, 3
The above student learning goals are aligned with the institutional core academic goals and skills and the School of Music program goals. Attainment of goals is evaluated by the identified assignments. Please see the Alliance University and School of Music Core values at the end of this syllabus.			

SCHOOL OF MUSIC HANDBOOK

THE INFORMATION IN SCHOOL OF MUSIC HANDBOOK IS REQUIRED AS WELL AS THE ALLIANCE UNIVERSITY CATALOG.

ASSIGNMENT DESCRIPTIONS:

Participation

- Online courses require prompt attention and participation. Please note that you will be counted absent if you are more than **six days away** from this course—a fully-written Threaded Discussion indicates your presence.
- The E360 course is designed to close after assignments are due so you will not ordinarily be able to submit material late. This is due to the volume of material that must be read and graded. Full participation points for the Discussion (15% of your grade) will be entered in the gradebook each week.
- Because you are not asked to buy a textbook, there is no delay in the start of the course. You are expected to place the discussion in the Threaded Discussion and the Dropbox assignment in the Dropbox when they are scheduled to be due.
- There is also a common project which will be submitted by the 13th week of the course.

Attendance and Punctuality

Late participation is not possible in an online course.

- A complete schedule of required readings, assignments, discussion questions will be posted on your course syllabus, together with their due dates. The first lesson will be up for two weeks; but after that, each lesson will *disappear* after its due date, which is one week from the beginning of each class week.
- Students are expected to be present online and participate every week. Your presence is indicated each week by your *early participation in the Threaded Discussion*. Legitimate excuses for delayed participation include serious illness, or a catastrophic event, such as a death in the immediate family.
- **Do not hesitate to call me at the number above if you are confused.** You may also be required to go to The Writing Center for help on written work. Please provide evidence (a signed sheet from a tutor or

initialed work from The Writing Center) that you have visited The Writing Center if required to do so. Papers will NOT be accepted after the due date for any reason, unless a rewrite is required, which will be due within the following week, along with the continuing class work.

Academic Integrity and Plagiarism

In a Christian college academic integrity is particularly important, although EVERY college expects the same. Any student caught cheating or plagiarizing will be subject to the penalties as described in the plagiarism policy in the college catalog and student handbook. Plagiarism is defined as an act of "Literary Theft," when the work of another is misrepresented as the original work of the Alliance University student. This may be done intentionally or unintentionally. When excerpts, thoughts, writings, or statements of others are used in papers, essays, or other projects, they must be acknowledged through footnotes, bibliography and other accepted practices and standards.

GRADING COMPOSITION AND SCALE

As outlined in the catalog, all grades are calculated based on the following scale of Letter Grade/Percentile Equivalents:

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
93-100%	90-92%	88-89%	83-87%	80-82%	78-79%	73-77%	70-72%	68-69%	63-67%	60-62%	0-59%

Care should be taken to perform at one's best in each class. Minimum course, program, and institution grade requirements are outlined in the catalog, falling below which may affect timely degree completion and/or financial assistance.

CARNEGIE UNIT ACCOUNTABILITY

In order to demonstrate accountability to reach the student learning goals listed above, this course holds to a professional academic standard known as the Carnegie Unit. This impacts the amounts of reading, "seat time" (instructional schedule set by the Registrar's Office), and outside work assigned. Standardized expectations are 15 hours of class and 30 hours of homework per credit (**45 hours of class time and 90 hours of homework for a 3-credit course**). Accreditors

In addition to class time, the estimated homework hours for this course, by category, are as follows:

Type of Work	Hours
Reading of Assignments	20
Listening	15
Study for Quizzes and Tests	10
Threaded Discussion	20
Total Homework Hours	65

and the US Department of Education have set these standards to assure that students receive a fair education.

COURSE OUTLINE AND CALENDAR

Outline of Classes

Calendar classes for the semester

Week one: September 11-17 - Our Song, Our History: Introduction to Psalms and Hymns

Lesson I will provide an overview of the class, including our **weekly reading**, our **weekly listening assignment**, our **weekly Threaded Discussion**, and our **weekly Dropbox Assignment**.

Overview: This class will take us to a deeper understanding of the Biblical and theological content of hymns, as well as their basis in the Psalms, and a way of finding greater excellence in the “songs, hymns, and spiritual songs” we create and offer to God today **as prayer**. We won’t stop there, however; we will ask ourselves, “How have hymns been used to reflect the culture of those who sing them, and how can sharing common and global hymns impact global culture?” We will discuss the real importance of hymns in world movements throughout the ages and see how hymns in the 21st Century can be used to minister God’s love to God’s people. And from the sources available to us, we will create a common hymnal as a class.

Required Reading: Your major reading assignments will be found in **Resources**. Please go to the Resource file and check the text which is there. There you will find a readings for the class which are a compilation of material from the many years in which I have studied both the Psalms and the Hymns of the Church, and some readings taken from outside sources. There will be a few examples from the Early Church, from the Reformation, from the Revival hymns of various later movements, from Gospel hymns, and finally, from the worldwide compendium of hymns that is being collected in the 21st Century from countries around the world. The readings and listening assignments will help you understand the Threaded Discussion and Dropbox Questions, so do not neglect them.

Listening: Each week you will have an assignment from YouTube. For the first one, please find ANCIENTLYRE.COM on the Web, where you will hear about ancient symbols in the Hebrew language of the Psalms, and how they were probably sung before New Testament times. Wait for a moment for the music to come in—it seems to be a little slow.

Our goal for this lesson is to view the general contents of class and to note specifically that there are Biblical precedents for using the Psalms in private and corporate prayer. As we renew our worship, we should prayerfully consider the Psalms as powerful sung prayer.

Dropbox Assignment for This Week: Please answer the following questions in your **Dropbox for Lesson 1**. When you answer the following questions, please **copy all the questions onto your paper** so that you will have them and be able to give complete answers without going back and forth between your paper and the lesson.

a.) Dietrich Bonhoeffer states that Jesus is the Teacher who not only is the subject of the Psalms but who teaches us through the Psalms. As you go through this week, please meditate upon the Psalms, the “hymnbook of the Church.” How can they be said to be about the life of Christ?

b.) Please explain what Bonhoeffer means, speaking of the Psalms: “This is pure grace, that God tells us how we can speak with him and have fellowship with him.” How do the Psalms show us how to pray?

c.) Throughout salvation history, who has prayed the Psalms? Who prayed a Psalm from the Cross?

Listening: <https://www.youtube.com/watch?v=ALlKmv21a7s> Here is a modern kind of Psalmody, beginning with “Laudate, Omnes Gentes” (“Praise the Lord, all ye nations! Praise Him, all peoples!). I hope you enjoy this music, which was written for the meetings of MANY young people throughout the world. Please notice, particularly in the first and third songs (the third is, “Bless the Lord, my soul!”) how effective contemporary music can be with the Psalms.

Threaded discussion: Please introduce yourself and react to the first recording we have listened to today, from the monks at Taize’, France, and groups of students from all over the world who come there to worship and learn. What is the purpose of so much repetition? These are not full Psalms but psalm excerpts. Enjoy!

Week two: September 17-25

Lesson II: The Psalms and Their Use in Judaeo-Christian Worship Before the Reformation

Overview: The Psalms are our heritage from the Old Testament. They proclaim, through text and melody, God's love for His people, both for the Children of Israel and the People of God in Christ. They prophecy the redemption of the world and meet our spiritual needs to express ourselves to God in times of joy and sorrow, in repentance and in celebration. The Psalms continued to be used by the Early Church, East and West, as Christianity became known. Psalms are still used ecumenically and globally and so are a good starting-point for ecumenical dialogue and the learning that comes from sharing our "common ground".

The word, "Psalm" comes from the word for a stringed instrument, the Psaltery. That name indicates that Psalms may have been accompanied even though not all traditions use instrumental accompaniment for the Psalms. To the Early Church, our spirit was to be "the harp of the Holy Spirit," so instrumental accompaniment was (and still is, in some cases) frowned upon in sung worship. The main divisions of chanted Psalmody do not by any means exhaust the huge variety of chant that existed throughout the Early Church. Much came from Hebrew Psalm-singing as well as Byzantine, but the Psalmody of the Roman Church became distinctive long before the division between the Byzantine and Roman governance of the Church occurred.

Listening: Please listen to the four following chanted Psalms. Use YouTube to:

1. Look up "Orthodox Chant in English: Psalm 117 (118)." <https://www.youtube.com/watch?v=qSff415cOV0>
2. Here is a popular version of the Psalm, "Let my Prayer Arise in Thy Sight as Incense", also familiar to many Orthodox Christians. <https://www.youtube.com/watch?v=CqAp1vrQua4>
3. A Byzantine Psalm is beautifully chanted in English: [Polyeleos - Tone 5 - Byzantine Chant \(English\) - YouTube](#). This well-executed Psalm, by a female singer, shows how effective an unaccompanied psalm can really be when sung well. This Psalm is frequently sung as a Communion song, with a cantor singing the verses and the congregation returning the refrain. <https://www.youtube.com/watch?v=vFTtsswjtGg>
4. Modern Slavonic Chant sung in English by an Orthodox monastery in California: <https://www.youtube.com/watch?v=vFTtsswjtGg> This song, and the others you have heard, are not taken from some kind of a musical museum *but are used today in churches and monasteries*. You can hear the "Alleluias" that are interspersed with Psalm One, as well as the "Glory to the Father, to the Son, and to the Holy Spirit" that conclude the singing of the Psalm. Those remind us that we are listening not only to the music of the Old Testament, but music which is consecrated by the knowledge and love of Christ.

Threaded Discussion: Please DISCUSS your personal response to the music of these Psalms after hearing the Psalms in four separate ethnic contexts. Realize that these forms of chant are not a thing of the past, but how much of the Church worships today, with some revisions from the chants of the Early Church but still in a similar style. Try to think beyond emotions and beyond the strangeness and relate to them by comparing them with your own worship. Christian *children* were urged to memorize the Psalms by St. John Chrysostom as early as the 4th Century. **How does the singing of a Psalm or verse aid in its memorization?**

Dropbox: Please answer the following questions in your **Dropbox for Lesson 2**. When you answer the following questions, please copy all the questions onto your paper so that you will have them and be able to give

complete answers without going back and forth between your paper and the lesson. Look carefully and don't leave any questions out. There are three questions below:

- a.) Dietrich Bonhoeffer states that Jesus is the Teacher who not only is the subject of the Psalms but who teaches us through the Psalms. As you go through this week, please meditate upon the Psalms, the "hymnbook of the Church." Where do you find Psalms quoted in the New Testament? Who quotes them? (Hint: Start with the Book of Matthew and follow cross-references. If your Bible doesn't have them, find one that does.)
- b.) Please explain what Bonhoeffer means: "This is pure grace, that God tells us how we can speak with him and have fellowship with him." How do the Psalms show us how to pray?
- c.) Throughout salvation history, including that of the New Testament and following, who has prayed the Psalms?

Week three: September 25-October 2

Lesson III: The Coming of Hymns and Their Use Throughout the Christian Middle Ages

Listening: Fos Hilaron, "O Gladsome Light", <https://www.youtube.com/watch?v=UKsUZllrgBY>

English rhymed version: "O Gladsome Light": <https://www.youtube.com/watch?v=X5LiKWtwA28>

Overview: The first Christian hymns included not only Psalms but Biblical songs, taken from both the Old and New Testaments. However, a time came when the "Arian heresy" invaded the Church, and the Church in council, both Eastern and Western branches together, had to respond to the bishop who was teaching, in a charming song, that "There was a time when He (Christ) was not." This teaching became very popular and threatened to split the Church. "Arianism", however, was condemned by the Church in council as a heresy, and the first hymns, praising Christ as the Eternal Son of the Father, were created in response to the incorrect understanding which Arius was promoting.

Two of the earliest hymns from the Early Church are, "Glory Be to the Father, and to the Son, and to the Holy Spirit," and "O Gladsome Light."

Reading: Week 1: O Gladsome Light (Please note that "Hilaron" is the word from which comes the English, "hilarity")

A translation of the early text, *Fos Hilaron*:

O Gladsome Light of the holy glory of the Eternal Father,

Heavenly, holy, and blessed! Lord Jesus Christ,

Now that we have come to the setting of the sun

And see the light of evening,

We praise God, Father, Son, and Holy Spirit.

For meet it is at all times to worship You with voices of praise,

O Son of God and Giver of Life:

Therefore all the world glorifies You.

Dropbox Assignment for Lesson 2:

This hymn is traditionally sung at the Lamp-Lighting Psalms in the Vespers, or evening service. In studying this hymn, please follow these steps:

- 1.) Are there any words unfamiliar to us? I have mentioned the word, “meet,” as unusual (though not unknown) in today’s English. For myself, I usually would say “appropriate” or “right” instead of “meet,” for example. But “meet” works well with the syllabification.
- 2.) The second step is to look at the phrasing. For years, some churches have incorrectly phrased this “Heavenly, holy, and blessed Jesus Christ.” Of course Jesus is heavenly, holy, and blessed, but the original author meant to attribute that praise to the Eternal Father. That is why I put in an exclamation point before the words, “Lord Jesus Christ.” To clarify still further, I might add that the FIRST writing of the “Glory to the Father,” by St. Basil, were these: “Glory to the Father through the Son and in the Holy Spirit.” It is perfectly correct to give praise to each member of the Holy Trinity, even though Jesus condescended to us, therefore “making himself a little lower than the angels” when He took on our flesh. The Father is the unifying Principle in the Holy Trinity. It was to the Father that the first phrase was originally addressed.
We also will note that “gladsome” is a little awkward, and perhaps not quite as intense as the Greek original, *hilaron*. Some people have used the word, “joyful” instead. The translator wanted us to feel that we are joyful upon beholding this cheerful light. The candles being lighted in our churches symbolize the Joy-Maker, the Light of the world.
- 3.) Thirdly, as ascertained above, the theology of the hymn is correct in orthodox understanding. (I am using the word “orthodox” in a broad sense, as opposed to “heterodox,” or false teaching.)
- 4.) Listen to several more settings of this beautiful hymn, usually found on YouTube under “O Gladsome Light.” What is your favorite interpretation? Can you imagine the hymn with more modern instrumentation (though gentle) and maybe with a tune of your own making?
- 5.) Finally and most important: You have now heard a hymn which can be used in your own church in an appropriate setting. You can, and should, also make it your personal prayer. You can recite or sing it when the lights are turned on at night, or perhaps light a candle at that time.

“Fos Hilaron” is the earliest known preserved hymn of praise created by the Church which did not use the text of the Psalms. The text is preserved on an ancient papyrus at St. Catherine’s Monastery, Mt. Sinai.

Threaded Discussion: Choose your favorite YouTube recording of “O Gladsome Light.” After reading the text in Lesson 3 about O Gladsome Light, the “hymn of the week,” please discuss your personal reactions to the various settings of “O Gladsome Light” with the class. The more modern hymn, in English, is a beautiful example of how rhyme and meter helped Christians of later centuries understand what had been previously enjoyed only in chant version. What do you think the words, “gladsome light” mean? The text will help.

Lesson IV: October 2- 9: Our Heritage in and Hymns from the Early Church through the Middle Ages

Overview: What are Hymns?

For our purposes, hymns are not only songs of praise to God, but are those songs which were so important to worship that they have become part of the church’s enduring repertoire. We are, for the moment, distinguishing them from Psalms, although it will be seen that in the years ahead, many hymns will be based upon Psalms.

Most of those hymns which we will study are found in hymnals, which are not necessarily in use today, but deserve consideration for various reasons. Above all, *hymns are prayers*. Many deserve a place in our prayer life, some in the ongoing life of the Church.

That does NOT mean that contemporary worship songs are not “songs of praise to God,” but they tend to have a shorter, more repetitive character, so we will (for convenience) classify them as “praise songs.” Some of these have indeed taken on a status which will assure that they are not used temporarily and then forgotten. Praise songs tend to be a little more temporary in nature, as a rule—given for a season, and then perhaps laid aside while other praise hymns become more permanent in character, due to musical tastes.

Part of the joy of studying Hymnology lies in the discovery of hymns with brilliant texts or tunes which can be used as they are or adapted for modern rhythms and instrumentation. Excellent hymns or translations/paraphrases of hymns or psalms should represent excellent poetry. Some of the excellence may be lost in translation, certainly; however, a good translation may even be an updating of a text into modern language or understanding. Updates often cause controversy; however, in the case of a hymn, it is important to “sing with the understanding.”

Listening: Hymns are theologically important statements that can encapsulate a message in an unforgettable way, through music. Hymns, in the “traditional” sense, may be difficult to play, sing, or understand. A case in point is Ralph Vaughn Williams’ setting of an ancient hymn by St. Patrick of Ireland, a song well worth studying. It is long; it is difficult; and it is one of the most outstanding hymns ever written: “I Bind unto Myself Today.” It is based upon the understanding that in Christ, “all things are yours, and you are Christ’s, and Christ is God’s,” as the Evangelist says. This hymn is a song describing what we really inherit when we are baptized into Him. This YouTube describes how the song was written: <https://www.youtube.com/watch?v=vlbkXKZeB2c> This is my favorite version of the song that I know, as I think of the song kind of like an Irish dance, not a dirgelike song: <https://www.youtube.com/watch?v=UuzYaDrwwz8>. I love to play this song on a recorder!

Reading: An Effective Translation of St. Patrick’s “Lorica,” or “Shield,” “I Bind Unto Myself Today”

1. I bind unto myself today the strong Name of the Trinity,

By invocation of the same: the Three in One, and One in Three.

2. I bind unto myself forever by power of faith, Christ’s incarnation,

His baptism in the Jordan River, His death on cross for my salvation.

His bursting from the spice’d tomb; His riding up the heavenly way;

His coming at the day of doom, I bind unto myself today.

I bind unto myself today.

3. I bind unto myself the power of the great love of cherubim,

The sweet “Well done” in judgment hour, the service of the seraphim.

Confessors' faith, apostles' word, patriarchs' prayers, the prophets' scrolls,
All good deeds done unto the Lord, and purity of virgin souls.

4. I bind unto myself today the virtues of the starlit heaven,
The glorious sun's life-giving ray, the whiteness of the moon at even.
The flashing of the lightning free, the whirling wind's tempestuous shocks,
The stable earth, the deep salt sea, around the old eternal rocks.

5. I bind unto myself today the power of God to hold and lead,
His eye to watch, His might to stay, His ear to hearken to my need.
The wisdom of my God to teach, His hand to guide, His shield to ward;
The word of God to give me speech, His heavenly host to be my guard.

6. CHRIST BE WITH ME, CHRIST WITHIN ME, CHRIST BEHIND ME, CHRIST BEFORE ME,
CHRIST BESIDE ME, CHRIST TO WIN ME, CHRIST TO COMFORT AND RESTORE ME.
CHRIST BENEATH ME, CHRIST ABOVE ME, CHRIST IN QUIET, CHRIST IN DANGER;
CHRIST IN HEARTS OF ALL THAT LOVE ME, CHRIST IN MOUTH OF FRIEND AND STRANGER.

7. I bind unto myself the Name, the strong Name of the Trinity,
By invocation of the same, the Three in One, the One in Three.
Of whom all nature hath creation, Eternal Father, Spirit, Word;
Praise to the God of my salvation: Salvation is of Christ, the Lord.

St. Patrick of Ireland lived from 372 to 466, and was known as the Apostle of Ireland. He was enslaved in that country as a child, and certainly did not have any desire to return to it, but the Lord sent Patrick back to win the Irish people to Christ. In our Listening assignment, you will hear the hymn as set by a much later composer, Ralph Vaughn Williams. Nevertheless, Vaughn Williams preserved a wonderful lilting Irish melody and gave the song a joyous and unforgettable setting.

This hymn, either in its entirety or in part, makes a wonderful baptismal hymn. I set it to a simple chant in our church, for the baptism of our grandson. It literally tells us that all good things in heaven and earth are ours in Christ. "And we are Christ's, and Christ is God's."

Please meditate upon this wonderful hymn. It is not easy to sing nor to play; the organ and congregation have to slow it down a little so that everyone can hear clearly, should they be used. The words, however, are so fine that it is important that it not be drowned out by any accompaniment, no matter how beautiful.

Please note that Cecil Francis Alexander, the person whose paraphrase of St. Patrick's hymn (also called the "Lorica" or the "Breastplate") was himself a fairly remarkable poet, and that, in fact, the Vaughn Williams hymn arrangement which is best known is by Charles Villier Stanford (1852-1924) and the sixth verse was taken from an Irish melody by Ralph Vaughn Williams (1872-1958), one of the great composers of the 20th Century. The hymn is greatly enhanced by fine musicians and a skilled poet.

Prayer for this week: "Christ be with me, Christ within me..." (and the rest in capital letters) is an ideal prayer, for with it we put on the breastplate of faith and the helmet of salvation.

Dropbox Assignment: After listening to "I Bind unto Myself Today:"

- Find a more direct translation of the original text by St. Patrick, if possible, and
- Discuss the adaptation of this text by the foregoing poet/translator
- React to the music by Ralph Vaughn Williams, a British composer whose more than 40 hymn settings are some of the most outstanding in the hymnal. Is it an easy song to learn and sing? Why or why not?
- In your discussion, please share what the text means to you personally, both musically and spiritually.

Threaded Discussion: This hymn may be very different from anything you have enjoyed previously. What instrumentation would you use in accompanying this hymn? Why?

Lesson V, Oct. 9 - 16: The Reformation Rediscovered and Rewrites the Psalms in Paraphrase, For the People

Overview: By the time of the Reformation of the Western Church, the Psalms had fallen out of use by the laity, and they were primarily chanted by clerics and monastics, primarily because they were in Latin, which had ceased to be "the language of the people," and the educated clergy were left to read and interpret the Bible, which, due to the fact that it took so long to print by hand, was usually restricted to monastic chapels. With the coming of the printer, the Bible began to be printed in the language of the people, and once again, its treasures were discovered not only by the educated clergy, but by the emerging merchant classes of the laity.

One of the important rediscoveries of Christian praise and worship for the entire Church was found in the Psalms. The Reformers—Calvin and Luther in particular—loved music and wanted to use the Psalms as the main (if not the only) form of sung worship. Martin Luther was famous for paraphrasing Psalm 34 as the hymn, "A Mighty Fortress Is Our God." It was believed that the people should all sing to God together, as in the Early Church ("singing with one voice" was the ideal). Several Reformers took different approaches to singing the Psalms, but they did advocate using them to get the laity re-acquainted with the Biblical songbook which is such an important part of God's Word.

Text: "Let the People Sing," Chapter IV, Metrical Song Tunes, found in Course Resources.

Listening: "A Mighty Fortress is our God," <https://www.youtube.com/watch?v=zhMFifugZ8o>,
<https://www.youtube.com/watch?v=uILXAGsUL0I>

Please listen to both versions so you can compare and contrast them in your Threaded Discussion.

Threaded Discussion: Please compare the versions of "A Mighty Fortress" above and discuss their different settings.

Dropbox Assignment: After reading about Metered Psalms, contrast the style of that kind of psalm rewrite with a Gregorian chant based upon the text of Psalm 23 (or 22, in other versions; the “Shepherd Psalm” beginning, “the Lord is my Shepherd.”

Note that the chant *may* use the rhythm of the words, whereas the metered psalm *must* fit the words into the rhythm of a melody. What other similarities and differences do you perceive between Psalm chant and “metered Psalms?” In the case of “metered Psalms,” are the Psalms preserved in their entirety, or are there just portions of songs sung to rhyme and rhythm?

1. Use half a page to one page, written in Times New Roman, 12 point type, to write your statement of comparison and contrast of the two styles: Psalm chant or metered Psalm. USE PSALM 23 for your comparison.
2. Include a word about translations: How does a Psalm text we might use today differ from the rhythm of the words of an earlier translation, such as the King James or Revised Standard Version?
3. Please include at least two musical examples (YouTube) to make your presentation more effective.

Week Six: Other Psalms and Hymns of the British Isles

As we have seen, the British Isles, today composed primarily of England, Ireland, Scotland, and Wales became Christianized, quite early in medieval history, they continued to develop hymns of praise, carols, and other Christian music. We continue to be familiar with many of the hymns and carols which have come to us via the British Isles through the Middle Ages and even to the present.

When England, under the leadership of King Henry VIII, split from the Roman Catholic Church, and became the Anglican Church with the King or Queen as its head (the Archbishop of Canterbury was the head cleric), church hymns began to reflect a slightly different theology.

One cannot skip ahead too quickly in Hymnology as many of the hymns we know and love were brought from by the Anglicans, Dissenters, and Puritans from the British Isles, as well as Scottish Presbyterians, Quakers, and Roman Catholics. All of these were seeking freedom from persecution or new opportunities in the New World. Many others came, of course; but I am speaking of early settlement.

From Scotland came the Scottish Psalter; the Puritans brought the Bay Psalm Book. Those two books of metered Psalms were used widely throughout the Colonies.

Week 7: October 23-30

Lesson VII: Retrospective: Missionary Effort takes Eastern and Western Hymns Far and Wide

A critical development in the history of the Church came when the Western Church decided to spread the Mass in Latin as a unifying factor, and with it, the Latin language spread slowly throughout Europe, eventually taking the forms of French, Spanish, Italian, and Portuguese. The Eastern Church spread into the Balkans and north into Rus', for which Cyril and Methodius put the Liturgy of the East into the language of the people. That is why the Cyrillic Alphabet looks so much like Greek, because the missionaries were sent forth from Constantinople (now the Turkish capital, Istanbul). Of course, both Roman Catholic and Eastern Orthodox Christian missionaries and immigrants brought a great deal of liturgical music with them, especially the Psalms and the hymns they treasured.

Before we speak about the later "colonial periods" when Europeans and American missionaries visited their message and their music on "missionary territories," consider the earlier "colonization" which brought the Gospel to many people. The worship of God was inevitably intermingled with Greek cultural ideas in the north and east, and with Roman cultural heritage and language in the West, as far as Great Britain.

Missionary efforts began long before the Reformation. Unfortunately, the means of evangelization were not always subtle, and the tunes and poetry of the evangelized people often were not considered fitting vessels for the message of the Gospel. So we find Western hymns, and some Eastern hymns too, spread throughout the world where we might hope for being culturally enriched by a fresh new look at the Word of God.

Text: Introduction, *Gather Into One*. The reason for choosing this introduction is to show that what we experience now is not new. Christians have always had something for which they felt the need to argue passionately, and one of these arguments has been over language and style: Shall the worship of Christ be in Latin, or in the language of the people? That question cost missionaries Cyril and Methodius dearly. Both the unifying factor of Latin and the opposing ideal of worship and the Bible in the language of the people had their adherents. Similarly, some missionaries in later eras insisted upon importing hymns into other cultures, and so importing their native style and context into the context of others. Michael Hahn alerts us to some of the pitfalls which exist when cultural ideas intermingle with theology, but he also is a very positive Christian who uses the experiences of great Christians from around the world to show us how hymnbooks everywhere are changing to reflect the love of God for people and for truth.

Dropbox submission: This week, we begin thinking about the pros and cons of missionary efforts over the centuries. There has been a great deal of good brought through the spread of the Gospel, and its preaching has mitigated some of the bad effects of colonization. What has it done for the spread of hymns? Can you see both the beauty and the danger in thinking of Jesus' kingdom as pertaining to earthly territory? It is not evil to want the Good News to spread throughout the world. We are commanded to go into all the world and preach the Gospel. But how do we do it so that the transformation of the world is not by force or by ethnic persuasion, but by inward transformation? That is going to be what much of *Gather Into One* is all about.

Threaded Discussion: What does the study of Hymnology teach us about oneness in Christ and how we can achieve that oneness? Please answer the following questions:

1. Name several traditional hymns which highlight our unity in Christ. Example: "In Christ There Is No East or West."
2. Do we as Americans achieve unity by being a "melting-pot" of culture, or by bringing our own culture to Christ? Discuss.
3. How has missionary activity throughout the world changed in the last hundred years? What are we learning?

Week Eight: October 30 – Nov. 7 Lesson VIII – Midterm.

The midterm will cover the weeks we have studied to date.

Week Nine: November 7 – Nov. 15 Lesson IX – Possibilities of a Global Hymnody

Reading: Gather Into One, Chapter 1. This is a deep study about the plurality of world worship, and it is very beneficial; however, I would also like us to consider the fact that a hymn is defined as a song of praise to God. As we seek depth in our worship, let us never forget that it is all about HIM. As we serve one another, however, we serve Him. As we include others, we include Christ. Prepare to spend several hours this week reviewing this chapter and writing your thoughts about what you have read.

Week Ten: November 15 – Nov. 22

Lesson IX: Hymns of the Western Hemisphere, starting in Latin America

Reading: The Fiesta of the Faithful: Pablo Sosa and the Contextualization of Latin American Hymnody. Chapter 2 in *Gather Into One*. This is a long chapter (as was the first) but it is really important.

Dropbox assignment:

Please notice that in your reading, the author is speaking about a different kind of “hymn” than the “hymn of praise.” These hymns often cry out to the Lord in anguish or teach through the medium of social justice. For example, there is a hymn about a family who are very poor taking in a baby who is completely helpless and outcast. It is a teaching hymn, as many are today. Please read the chapter and answer the question: How is God praised through the medium of a “teaching hymn?”

Threaded Discussion: Please discuss the kinds of hymns used in your church

- Do they reflect your culture? If so, what would you like to share with people of different cultures?
- What do you find appropriate for your congregation that are unique and special for your culture?
- If you are an Anglo-American, and perhaps in a church that lacks diversity, how do you feel that hymns of Latin America would be best received in your church?

Week ten: Have a great Thanksgiving break!

Week Eleven November 20-December 4

Lesson XI: Hymns of Asia and the Work of I-to Lob

Overview: In opening a recent Korean hymnal, I found many tunes which we use in the United States—or at least, which were used within the last couple of centuries. I was really looking forward to hearing music which was created in Korea. Then, I was given a hymnbook which was for Italian Protestants. Sure enough, the hymns in it were, for the most part, Gospel songs from other parts of the world.

Finally, I was given a hymnbook in Thai. The same thing happened to me. I am delighted to see that in the chapter, "Sounds of Bamboo" (Chapter 3), Hahn discusses the work of an Asian who is interested in having the praise of God sound with Asian voices.

Text: Please read Hahn, Chapter 3, "Sounds of Bamboo: I-to Loh and the Development of Asian Hymns." For other material please consult your Resources.

Class Discussion: What can we learn from hearing the hymns of other cultures? Of exploring their way of talking to God? From what you can understand (hopefully in translation), what is the subject matter of several Asian hymns, and how is their sound different from other hymns you have heard?

Dropbox Assignment: Choose four Christian Christmas carols, one from North America, one from Latin America (including the Caribbean), one from Africa, and one from East Asia (you may include India). These carols may be found on YouTube. In a one-page essay, discuss the carols, their content, and their instrumentation (if any). Be sure to include the subject matter.

Week twelve: December 4-11

Lesson XII: Hymns of the African Nations

Reading: Text, "Singing Freedom: David Dargie and South African Liberation Song," Chapter 4. Additional text will be found in Resources in the slim volume of hymns collected by Corean Bakke and Tony Paine, "Alleluya, Let the Whole World Sing." Look at "Yesu Yu Hai Leo" (p. 29.) Play or sing this Swahili hymn if you can.

Threaded Discussion: Please comment on the following quotation from the story of Dargie: "When missionaries are given training in music, every effort should be made to see that they become competent in promoting the traditional music of the people, both in schools and in sacred services, as far as possible."

Listening: Please compare the music of "Yesu Yu Hai Leo" with the sound of African American spirituals. What similarities and differences do you find?

Week thirteen December 11-December 18 ALL Written work due.

During this week, catch up on any reading or writing that you need to finish. Please speak to Dr. Sue Talley if you need to see a particular lesson. Your grade will not be as good as it would have been if you completed it on time, but you can still get the material in, which may make the difference between passing and failing.

That goes for Discussion Threads as well as Dropboxes.

Week fourteen: December 18-December 22 Final exam

ALLIANCE UNIVERSITY COURSE POLICIES

- **Reasonable Accommodation:** Any student eligible for and requesting academic accommodations due to a disability is required to provide a letter of accommodation from the Office of Disabilities Support Services within the first six weeks of the beginning of classes.

- **Student Identity Verification and Privacy:** Student identity in the online course companion is verified via measures for online course enrollment (student name, matching institutional email address, and student ID#) and online course login (secure login and pass code via my.nyack.edu portal). Use of the Edvance360 Software and System is implemented and maintained in compliance with the Family Educational Rights and Privacy Act (FERPA), 20 U.S.C. § 1232g; 34 CFR Part 99, and assurances are provided that information protected by FERPA is secure from people unauthorized to use the System.
- **Attendance/Absence:** Attendance is marked in the Faculty Portal each class period. Missing any class time is detrimental to students and should be avoided. Students, however, are permitted one hour of absence (excused or unexcused) for each credit hour before grading penalties are imposed. [Please see class online policy above.] A student must contact the professor via email or voice mail before the end of a missed class. All assignments are due on the date designated. If the professor is absent, work equivalent to the “seat time” missed will be posted in the E360 course companion in order to mark attendance and to fulfill federal/state regulations.
- **Late Assignments/Extensions:** Employers will not accept late work. Therefore, in preparation for your future successful career, every effort must be made to submit work on time. A deduction of a letter grade (e.g., A to A-, B+ to B) will be made in the gradebook for each business day the assignment is late, regardless of work quality. Assignments cannot be handed in past the last day of the class, unless an extension request was approved by the professor and filed with the Registrar’s Office no later than the last day of the class (before final exams week begins—see *Extensions for Late Work policy in the college catalog*).
- **Make-Up Exams:** Students may not be absent from an announced examination period except for reasons beyond their control. In the event of an unavoidable absence, the student must arrange for a make-up examination which will be an assigned paper for written exams and listening exams will be taken in the professor’s office.
- **Academic Integrity and Plagiarism:** Please see statement above: In a Christian college academic integrity is particularly important. Any student caught cheating or plagiarizing (the unacknowledged use of other people’s words or ideas as though they were your own) will be subject to the penalties as described in the *plagiarism policy in the college catalog and student handbook*.
- **Academic Quality:** Remember that grades for assignments are based not only on the completion of the assignment but the **quality** of work produced. The higher the **quality** of skills and abilities demonstrated, in areas such as expression and depth of thought, organization, writing, research, reporting, and observation, the higher the grade given to the assignment. All written assignments will be completed using the indicated style guide.
- **Style Guide for written work:** All research papers in Music follow Chicago/Turabian style guidelines. For our purposes, however, it is acceptable to use ASL style (reference footnotes enclosed in brackets within the text.)
- **Writing Center:** Because ALL Writers Need Feedback - The Writing Center is available to assist all students with writing for any classes. Peer Writing consultants, who are fellow Nyack College students and alumni, are trained to help with all stages of the writing process, from brainstorming to organizing to revising and editing papers. Plan well in advance to bring the assignment sheet, or a draft of the paper, and specific questions/concerns to any of the Center’s locations. Students are also able to have access to online consultations through Google Docs via their nyack.edu email account. The Center’s services are free. Students can drop in and work with a consultant or make an appointment through the website or by calling the Center. For more information about Writing Center services and locations, please visit the website.
- **Communication with Instructor:** Alliance University email will be the primary mode of communication with students, unless specified otherwise. Please check your email regularly.
- **Grievance Procedure Policy:** Students who have a grievance relative to academic policies, grades given, or other academic judgments should first seek to resolve their complaints with the professor. If resolution is not reached, the matter may be directed to the department head or program director of

the class in question. If this does not solve the problem, a formal complaint may be made in writing to the respective Academic Dean whose judgment is final. *See the full Grievance Procedure Policy posted in the college catalog.*

- **Discrimination (Title IX):** Sex and gender discrimination, including sexual harassment, are prohibited in educational programs and activities, including classes. Title IX legislation and College policy require the College to provide sex and gender equity in all areas of campus life. If you or someone you know has experienced sex or gender discrimination, sexual harassment, sexual assault, intimate partner violence, or stalking, we encourage you to seek assistance and to report the incident through resources available at www.nyack.edu/safetyandsecurity. Confidential assistance is available at the Student Counseling Center. Faculty are NOT confidential under Title IX and will need to share reported information with the Title IX Coordinator. For these and other policies governing campus life, please see the Student Handbook.
- **Racial or ethnic discrimination:** Please be assured that racial or ethnic discrimination is against the policy of Nyack College. If you feel that you are experiencing it, please approach your professor or the Dean of the division of the college in which it took place. If that fails, your Dean of Students is the next person to approach for resolution. Your concern will not go unnoticed.
- **Electronic Devices:** It is expected that ALL electronic devices be MUTED AND PUT AWAY during class time. Do not answer phone calls or text messages during class.
- **Withdrawal Date:** Withdrawal from a course is allowed until the class reaches the 75% mark of the course length. Withdrawal requires signatures on the Registrar's Course Withdrawal form and the process should be started well before the deadline. Financial implications and satisfactory academic progress implications provided by the financial aid counselor and the academic advisor should be considered during the Course Withdrawal form process.

ONLINE RESOURCES

School of Music Website and Online Resources will change with the Alliance University name and content!

Helpful Links for the study of music and purchase scores and material

Performance Venues:

www.ipasource.com resource for pronunciation and diction

www.freetranslation.com Word for word translations

<http://www.recmusic.org/lieder/> Thousands of songs with translations

<http://www.aria-database.com/> The same as above for opera arias

Library and Internet resources: (Please see School of Music Website.)

Music databases on our library Website

Go to "Resources"(purple tab) and click "Article Resources (Alpha)." Then you will see the alphabetical list of 91 databases. Here are some examples: (Passwords given separately)

Dram (Music Database) - Recordings and essays from the American and international repertoires (over 1500 CD's and 9800 compositions)

Grove Music Online - Grove Dictionary of Music and Musicians, Dictionary of Opera and Dictionary of Jazz (full-text)

Naxos Music Library - 256,000+ tracks of classical, jazz, world, folk, Chinese, and contemporary music with accompanying text notes on works, composers, and artists.

Piano Street -More than 10,000 pages of classical piano music to view or print

New York Public Library: <http://www.nypl.org/>

Reference materials, recordings, repertoire, and even a listening center may be found at the New York Public Library for the Performing Arts, 40 Lincoln Center Plaza (212) 870-1630

Any person residing or attending college in New York may request and receive a free public library card. If you use their search engine, LEO, you can ask up to 10 scores, 10 books, and 10 CD's or DVD's be delivered to YOUR local library in New York City. It is very hard to find material if you are not used to the Dewey system. If you use Leo they will find everything for you. Warning: It may take several weeks before material is delivered so plan ahead!

Alliance University, a Christian liberal arts university of The Christian and Missionary Alliance, seeks to assist students in their spiritual, intellectual, and social formation, preparing them for lives of service to Christ and His church and to society in a way that reflects the Kingdom of God and its ethnic diversity.

“Whatever is true, whatever is noble, whatever is just, whatever is lovely, whatever is admirable— if anything is excellent or praiseworthy— think about such things.” - Philippians 4:8

In keeping with this wisdom, the University is committed to providing its students a broad education based upon the liberal arts and rooted in the historic Christian faith. Thus, Alliance University is a Christian liberal arts institution dedicated to pursuing, integrating, communicating, and applying truth.

ALLIANCE UNIVERSITY CORE VALUES & UNDERGRADUATE STUDENT LEARNING GOALS

1. Socially Relevant

- 1a. Students will recognize the value of economic, political, social, and systems as tools for positive change.
- 1b. Students will apply a foundation of compassion and integrity to their chosen field of study.
- 1c. Students will demonstrate servant leadership as they engage the community and marketplace.

2. Academically Excellent -

- 2a. Students will attain an educational foundation in arts and humanities, science, mathematics, and social science.
- 2b. Students will be able to communicate in oral and written form and demonstrate information and technological literacy.
- 2c. Students will demonstrate critical thinking, problem-solving, and research skills across the curriculum.

3. Globally Engaged -

- 3a. Students will understand the interplay of historical, cultural, and geographical realities of the global community.

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- 3b. Students will value diversity through an understanding of worldviews, languages, cultures, and peoples.
- 3c. Students will engage in service opportunities within the global community.

4. Intentionally Diverse -

- 4a. Students will understand the heritages and traditions of diverse peoples and cultures.
- 4b. Students will appreciate the need to promote biblical principles of social equality.
- 4c. Students will engage in interactions and relationships with those from diverse backgrounds.

5. Emphasizing Personal Transformation -

- 5a. Students will grow in their faith as they pursue God's purpose in their lives.
- 5b. Students will integrate their Christian worldview into learning and service.
- 5c. Students will apply discipleship principles to assist in the personal transformation of others

SCHOOL OF MUSIC GOALS & OBJECTIVES

The School of Music of Alliance University graduates students with the following skills and understandings, by creating a curriculum that is:

1. Socially relevant

- 1a. Students will develop an understanding and awareness of significant social and spiritual issues as they choose and perform music relevant to their communities and the college milieu.
- 1b. Students will demonstrate servant leadership in the areas of Christian music performance, composition, and direction.
- 1c. Students will understand the potential of music to promote psychological, physical, and spiritual well-being and will study the means by which they might utilize their discoveries to benefit others.

2. Academically Excellent

- 2a. Students will learn to understand and interpret the language of music through studying its literature and materials in the well-integrated areas of music history, theory, and performance.
- 2b. Students will connect the literature and materials of music with the historical literary, artistic, and political movements which provoked their creation and development.
- 2c. Students will demonstrate their understanding of Christian and human values in the study, creation and performance of diverse musical styles.
- 2d. Students will apprehend and deliver the meaning inherent in every musical phrase, be it in art song, in jazz, in music drama, in opera, in Gospel, or in other instrumental or vocal media.
- 2e. Technologically as well as verbally literate, students will demonstrate the skills needed to write and speak critically and accurately about music and related fields.

3. Globally Engaged

- 3a. Music students will study international culture and demonstrate the interplay of musical themes to global cultural ideas.
- 3b. Music students will familiarize themselves with geographical realities and gain a working relationship with some of the instruments that have informed classical composers since the Impressionists and continue to gain prominence through the ascendancy of "world music."
- 3c. Music students experiencing international culture first-hand will prioritize both the respect due the culture they are visiting, and the humble sharing of their music and Christians ideals with the persons of another global culture.

- 3d. Music students will study and learn music of other countries besides their own, in recognition of the dignity of other civilizations and their great contributions to world music, as well as to further respectful dialogue with other cultures

4. Intentionally Diverse

- 4a. Music studied and performed by students in this School of Music will be deliberately chosen from diverse fields—founded in classical precepts and literature, enriched by jazz, Gospel music, folk music, spiritual music both old and new, and the music of contemporary Christian culture.
- 4b. Studies in diverse music will represent a broad spectrum of human achievement and be characterized by a contemporary Christian understanding of human dignity.
- 4c. Communities currently served by Alliance University are and will be represented by students and faculty of rich cultural heritage which will continue to inform our musical understanding. This fortuitous inclusion will help us to create an atmosphere of tolerance and filial affection which must extend far beyond the walls of our campus.

5. Personally Transforming

- 5a. Students and faculty in the School of Music will continually be transformed by the music they rigorously study as its inspiration comes from the hand of our beautiful and excellent Creator God.
- 5b. Students will use many forms of music as tools for ministry and self-discovery.
- 5c. Students will be philosophically and academically transformed as they apply the rigorous technique and theory of music learning and make the study of music a life-long pursuit.
- 5d. Students and faculty will proceed in these directions and discoveries together, in the spirit of the University as a center of mutual learning and respect.