

MUR 6705 (Class Number 21496) Sacred Music Literature

Class Meets: TBA, MUB 326

Fall 2018

Instructor: Dr. Laura Ellis, MUB 326

Phone: 352-273-3181

E-mail: lrellis@ufl.edu

Office Hours: TBA (office hours will be announced following the scheduling of applied organ, harpsichord, and carillon lessons)

REQUIRED TEXTS

Heskes, Irene. Passport to Jewish Music. New York: Tara Publications, 1997.
Call Number: ML3776 .H47 1994 (Library West/Judaica)

Westermeyer, Paul. Te Deum: The Church and Music. Minneapolis, MN: Augsburg Fortress, 1998.

RECOMMENDED TEXT

Dowley, Tim. Christian Music: A Global History. Minneapolis, MN: Augsburg Fortress, 2011.
Call number: ML3001 .D685 2011

ADDITIONAL REFERENCE TEXTS

Beck, Guy L. Sonic Theology: Hinduism and Sacred Sound. Columbia, SC: University of South Carolina Press, 1993. Call number: BL1215.S67 B43 1993

Beck, Guy L. Sacred Sound: Experiencing Music in World Religions. Waterloo, Ontario: Wilfrid Laurier University Press, 2006. Call number: ML3921 .S123 2006
Audio files for this book available here: <https://www.wlupress.wlu.ca/Books/S/Sacred-Sound>

Sullivan, Lawrence Eugene. Enchanting Powers: Music in the World's Religions. Cambridge, Mass: Harvard University Press, 1997.
Call number: ML2900 .E56 1997

Werner, Eric. The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church in the First Millennium. New York: Columbia University Press, 1959.

Available as E-Book/download:

<http://uf.catalog.fcla.edu/uf.jsp?ADV=S&t1=sacred+bridge&k1=kw&op1=a&t2=&k2=kw&op2=a&t3=&k3=kw&S=0891532270875957&avli=&fa=&fa=&pf=&pt=>

PURPOSES AND GOALS

Next to the Word of God, music deserves the highest praise. She is the mistress and governess of those human emotions . . . which control men or more often overwhelm them . . . Whether you wish to comfort the sad, to subdue frivolity, to encourage the despairing, to humble the proud, to calm the passionate, or to appease those full of hate . . . what more effective means than music could you find?

Martin Luther (1483-1546)

This course will survey the development of congregational and choral song from the early church to the present. A variety of religious traditions and both liturgical and non-liturgical services will be explored. Included will be a discussion of the use of instruments and instrumental forms in worship.

GRADE DISTRIBUTION

Attendance & Class Preparation	--	40%
Research Paper	--	20%
Research Presentation	--	10%
Bibliography	--	10%
Final Exam Reaction Paper		10%
Notebook	--	10%

		100%

ATTENDANCE

Prompt and regular class attendance is required. Students are required to attend each class session and will be responsible for all information presented or assigned. Attendance will be taken and participation during class is encouraged. Predicted absenteeism should be discussed with the instructor no less than one week prior to the event. Tardiness and/or leaving early will affect attendance record. In the event that a student is absent, the student is solely responsible for getting notes and handouts from a fellow student, not the instructor. If you must be absent, please contact me prior to class meetings:

Phone: 352-273-3181

E-mail: lrellis@ufl.edu

In consideration of the instructor and your fellow students, please silence cell-phones during class sessions.

RESEARCH PAPER & PRESENTATION

Each student will be required to submit a research paper of approximately 5000 words on a relevant topic of their choice. A short presentation (no more than 15 minutes) related to the discoveries of your research will be shared with colleagues during the final exam period. *The research paper is due on Friday, November 30th.*

BIBLIOGRAPHY

The textbooks listed above have a wealth of resources listed in the bibliography. Each student should prepare annotated bibliographies of at least 15 sources. Heskes: see notes at the end of each chapter; Westermeyer: see Bibliography, pp 333-363; Dowley: see "Further Reading" list, pg 247; etc. *Please focus on a bibliography that is likely to be different than your research topic and primary area of study. Dig into areas you don't know!! *Bibliography is due Friday, October 26.* Please have these annotated bibs in a digital format so that you may share your findings with your colleagues.

NOTEBOOK

At the time of the final exam, the student will be required to turn in a course notebook. This notebook should contain notes from all lectures, handouts, definitions, listening lists, bibliographies, etc. The format of the notebook is left up to the student, however, the purpose of the notebook is to serve as a resource for the future. Be sure to list websites and other pertinent information gained throughout the semester.

FINAL EXAM

The final exam will consist of two elements: 1) a reaction paper due at the beginning of the posted final exam time; and 2) a short presentation of your research paper topic for your colleagues during the final exam period.

GRADING SCALE

The following scale will be used to determine daily work, quizzes, midterm, final, and cumulative grade:

Letter Grade	% Equivalency	GPA Equivalency
A	93 – 100	4.00
A-	90 – 92	3.67
B +	87 – 89	3.33
B	83 – 86	3.00
B-	80 – 82	2.67
C +	77 – 79	2.33
C	73 – 76	2.00
C-	70 – 72	1.67
D +	67 – 69	1.33
D	63 – 66	1.00
D-	60 - 62	0.67
E, I, NG, S-U, WF		0.00

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

ACCOMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to this instructor when requesting accommodation.

ACADEMIC HONESTY

As a result of completing the registration form at the University of Florida, every student has signed the following statement: *“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.”*

The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty.

We, the members of the University of Florida Community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

DIGITAL STUDENT COMMUNICATION AND EXPECTATION

The preferred communication method between faculty member and students enrolled in this course is via the UFL-mail system. Please send e-mails to me at: lellis@arts.ufl.edu or

LREllis@ufl.edu via your ufl.edu e-mail. I will endeavor to respond to all school related e-mails within 24 hours. Communication is a two-way street: like me, you should check your ufl.edu mail daily!

UNIVERSITY COUNSELING CENTER

Contact information:

Counseling Center

Address:

3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, FL 32611-2662

Phone: 352-392-1575

Web: www.counseling.ufl.edu

TENTATIVE COURSE SCHEDULE

Week of August 22 (Week 1)	Introduction, Syllabus Why Study Sacred Music? Westermeyer pp ix-6
Week of August 27 (Week 2)	Jewish Heritage Dowley pp11-25; Heskes pp ix-45 & Beck, Sacred Sound: intro (pp 1+), chap 2 (pp 61+) Werner: intro (pp xv+), chap 1 & 2 (pp 1+)
Week of September 3 (Week 3)	Jewish Heritage & the Birth of Christian Music Heskes pp 46-68; Dowley pp 25-49; Westermeyer pp 9-89; Werner chap 3 & 4 (pp 50+) Beck, Sacred Sound: chap 1 (pp 29+)
Week of September 10 (Week 4)	Jewish Heritage Heskes pp 68-125 Werner: chap 5 & 6 (pp 128+) The Beginnings of Notation and Polyphony Dowley pp 50-71 & Westermeyer pp 93-110
Week of September 17 (Week 5)	Renaissance & Reformation Dowley pp 72-125 & Westermeyer pp 111-198
Week of September 24 (Week 6)	The Flowering of Christian Music Dowley pp 126-155 & Westermeyer pp 201-241
Week of October 1 (Week 7)	The Path Divides/19 th Century Dowley pp 156-178 & Heskes pp 259-272

Week of October 8 (Week 8)	The Yiddish World of Eastern Europe Heskes pp 129-173 Eastern Traditions and the African Genius Dowley pp 180-189
Week of October 15 (Week 9)	Islam and Music Beck, Sacred Sound: chapter 3 (pp 89+)
Week of October 22 (Week 10)	Hinduism and Music Beck, Sacred Sound: chapter 4 (pp 113+) Beck, Sonic Theology: read as much as you like! *BIBLIOGRAPHY DUE on October 26*
Week of October 29 (Week 11)	Sikhism and Music Beck, Sacred Sound: chapter 5 (pp 141+)
Week of November 5 (Week 12)	Buddhism and Music Beck, Sacred Sound: chapter 6 (pp 169+)
Week of November 12 (Week 13)	Music in North America Dowley pp 190-194 & Westermeyer pp 245-308
Week of November 19 (Week 14)	Music in Twentieth-Century Europe Dowley pp 195-209 & Heskes pp 273-322
Week of November 26 (Week 15)	Jewish Music in America/Musical Heritage Heskes pp 177-226, 229-258 & 325-334 *RESEARCH PAPER DUE on November 30*
Week of December 3 (Week 16)	Wrap-Up & The Future of Sacred Music Dowley pp 210-246; Heskes pp 335-337 & Westermeyer pp 311-320

FINAL EXAM will be held during the posted examination time for this course.