

MU1510-F6 Church Music I: Old Testament to the Reformation

Luther Seminary
St. Paul, Minnesota, USA
Fall Semester, first half, 2009
September 9 to October 16
W, 12:00-12:50; F, 10:40-12:30
NW 232
Paul Westermeyer

I. Course intent: to gain perspective on the theory and practice of church music and the role of the church musician, theologically and musically, primarily by studying church music up to the Reformation. (This is not a how-to course, except for the lab component of singing – for which, see **V**, i.)

II. Open to: all students.

III. Course format: lecture and discussion

IV. Textbooks

Required: Westermeyer, *Te Deum: The Church and Music*. Minneapolis: Augsburg Fortress, 1998.
Westermeyer, *The Church Musician*. Minneapolis: Augsburg Fortress, 1997.
Evangelical Lutheran Worship Leaders Desk Edition. Augsburg Publishing House, 2006.
Or equivalent resource from another tradition.

Recommended: The bibliographies in *Te Deum* and on this syllabus.

V. Course Requirements

- a. **Read:**
- *Te Deum* as assigned,
 - *The Church Musician* as assigned,
 - and an equivalent amount from the sources cited in the footnotes of *Te Deum* or wherever they lead you, *in the period under consideration*.

Do the reading before the class of the date given. Do not get behind; do the readings when they are assigned so you are prepared for the class session which you should regard as a seminar with you an active participant.

- b. **Write** three sets of brief **comments**, each on a single page with citations, of the reading you did in and beyond *Te Deum*.
- c. **Take** three **quizzes**.
- d. **Write a review** of *The Church Musician*, due with the final exam.
- e. Use the class as a **forum** to discuss issues you want to raise about the theory and practice of church music, but spend most of your energy on the perspectives of others.
- f. Choose a person associated with church music from before the Reformation (it would be best to spread the choices out across the centuries; check with your classmates as you choose), and write a **report** about her or him. Settle on a choice by September 16.
- g. **Represent** your person in class discussions and report on him or her.

- h. For those taking MU1515, the second half of the semester, a ten to twenty page **paper** will be required in that course just before the Thanksgiving break. Begin work on the paper in this course on a topic of your choosing, approved by the instructor by early October. Use the period between the two courses (October 17 through October 29; MU 1515 begins on October 30) for research and writing.
- i. Take the final **exam** which will be a take-home essay and will require you to synthesize what you have learned.
- j. M Divs are to **sing** without accompaniment the clergy parts in their denomination's service books. MAs are to sing without accompaniment the Assisting Minister or Lay Assistant parts in their denomination's service books. For students from the Evangelical Lutheran Church in America, these parts are in *Evangelical Lutheran Worship Leaders Desk Edition*. For traditions where no such parts are given, three hymns – preferably not well-known – from the denominational hymnal may be substituted, sung without accompaniment. MSMs are to team up with M Divs and MAs to serve as tutors and testers. The MSMs are to grade the M Divs and MAs on their singing of the prescribed parts using the scale below, and the M Divs and MAs are to grade the MSMs on their work as music teachers using the same scale. The testing should be complete by the first week in October. The point of this requirement is to continue or to set in motion the healthy use of the voice in public singing and speaking (and tangentially to encourage collaboration between musicians and pastors).

VI. Grading

Weight

Quizzes.....	30 % (each one = 7.5 %)
Comments.....	15 % (each one = 5%)
Class participation.....	10 %
Report.....	15 %
Sing	10%
Final exam.....	20 %

Note: All components have to be completed at a Passing level to pass the course. On a P/F system, all passing grades are recorded as 85%.

Scale:

Pass (P)
A, 90-100
B, 80-89
C, 70-79
Marginal (M)
D, 60-69
Fail (F)
F, 0-59

VII. Deadlines: This class reflects the deadlines the church musician and pastor face. Ready or not, rehearsals and services are deadlines that cannot be avoided and cannot be made up. Ready or not, this class is a deadline that cannot be avoided and cannot be made up. For it to function coherently and with the greatest benefit to all of its members, due dates must be respected (even though the Professor is a pushover).

VIII. Proposed Calendar (subject to change)

September	9	Organizing the course
	11	<i>Te Deum</i> , Introduction and Chapter 1, "The Study of Church Music."
		<i>Old Testament</i>
	11	<i>Te Deum</i> , Chapter 2, "Prolegomena" (From this point on an equivalent amount of reading in some source related to the period and topic is assumed with every assignment in <i>Te Deum</i> .)
		+
	16	<i>Te Deum</i> , Chapter 3, "Psalms."
	18	Chapters 1-3 concluded. Comments 1
	18	OT Reports. <u>Quiz 1 (chapters 1-3)</u>
		+
		<i>New Testament and First Centuries</i>
	23	<i>Te Deum</i> , Chapter 4, "Canticles."
	25	<i>Te Deum</i> , Chapter 5, "With One Voice."
	25	<i>Te Deum</i> , Chapter 6, "Diffusion."
		+
	30	Chapters 4-6, concluded. Comments 2
October	2	NT and First Centuries Reports.
		<i>Before and After Charlemagne</i>
	2	<i>Te Deum</i> , Chapter 7, "Chant." <u>Quiz 2 (chapters 4-6)</u> . Singing and its grading completed.
		+
	7	<i>Te Deum</i> , Chapter 8, "Choirs and Thought"
	9	<i>Te Deum</i> , Chapter 9, "Life and Song."
	9	Chapters 7-9, concluded. Comments 3
		+
	14	Before and After Charlemagne Reports.
	16	<u>Quiz 3 (Chapters 7-9)</u> . <i>The Church Musician</i>
	16	<i>The Church Musician</i> and discussion

IX. Bibliography

Books

Abbington, James. *Let Mt. Zion Rejoice! Music in the African American Church*. Valley Forge: Judson Press, 2001. (Abbington writes with deep appreciation of his heritage, but he is also willing to criticize and suggest.)

Anderson, E. Byron, and Morrill, Bruce T. Ed. *Liturgy and the Moral Self: Humanity at Full Stretch Before God, Essays in Honor of Don E. Saliers*. Collegeville: The Liturgical Press, 1998. (A *Festschrift* for Don Saliers with worship, ethics, formation, and music the topics of sometimes complex but insightful essays.)

Begbie, Jeremy. *Theology, Music, and Time*. Cambridge: Cambridge University Press, 2000. (An intriguing and thought-provoking study which uses music to help elucidate theological themes.)

Best, Harold M. *Music Through the Eyes of Faith*. New York: HarperCollins Publishers, 1993. (Prepared for the Christian College Coalition and reflecting their concerns, Best represents them but is still typically idiosyncratic and raises issues the whole ecumenical church faces.)

Blackwell, Albert. *The Sacred in Music*. Louisville: Westminster John Knox Press, 1999. (Good writing, strong when the reality of the harmonic series is used against deconstructionism, and less strong when music is regarded as "potentially sacramental.")

Blocker, Robert. *The Robert Shaw Reader*. New Haven: Yale University Press, 2004. (Letters Shaw sent to his choir, analyses of large works, and other thoughts about music, art, and life. Shaw was one of the most important 20th century conductors, maybe the most important choral one. He was the son and grandson of Disciples of Christ preachers and briefly one himself. His insights are remarkable, written from the standpoint of one who left the church but could not distance himself too far from its mooring and message.)

Blumhofer, Edith L. *Her Heart Can See, The Life and Hymns of Fanny J. Crosby*. Grand Rapids: William B. Eerdmans Publishing Company, 2005. (An admirable biography of Crosby's life and a lucid perspective of the nineteenth century American evangelical civil religious empire in New York and beyond.)

Bohlman, Philip V., Blumhofer, Edith L., and Chow, Maria M., ed. *Music in American Religious Experience*. Oxford: Oxford University Press, 2006. (From a conference at the University of Chicago in 1994. A variety of authors and topics, Christian and non-Christian, in four parts: Experience and Identity; Liturgy, Hymnody, and Song; Individuals and the Agency of Faith; Congregation and Community.)

Boyd, Malcolm. *Bach*. Oxford: Oxford University Press, first pub. 1983, rev. 3rd ed., 2000. (A sturdy study of Bach's life and work.)

Braun, Joachim. *Music in Ancient Israel/Palestine: Archaeological, Written, and Comparative Sources*. Trans. Douglas W. Stott. Grand Rapids: William B. Eerdmans Publishing company, 2002. (A careful study, mostly of ancient instruments.)

Brown, Christopher Boyd. *Singing the Gospel: Lutheran Hymns and the Success of the Reformation*. Cambridge: Harvard University Press, 2005. (A study of Lutheranism in the town of Joachimsthal, where Boyd finds vernacular hymn singing a bridge and binding force between the Latin school and the vernacular, the clergy and the laity, the church and the home, and upper and lower classes.)

Buckley Farlee, Robert, and Vollen, Eric. Ed. *Leading the Church's Song*. Minneapolis: Augsburg Fortress, 1998. (A series of essays by nineteen different authors about the leadership of the church's song, from various perspectives, styles, and genres.)

Burch Brown, Frank. *Good Taste, Bad Taste, Christian Taste: Aesthetics in Religious Life*. New York: Oxford University Press, 2000. (A complex and careful discussion by an aesthetician, composer, and pianist who knows a wide variety of musical styles and writes about them with understanding. Addresses our period with an Eliadean center of gravity.)

Blume, Friedrich, et al. *Protestant Church Music*. New York: W. W. Norton & Company, Inc., 1974. (A classic with lengthy and solid articles.)

Christensen, Richard L., ed. *How Shall We Sing the Lord's Song? An Assessment of The New Century Hymnal*. Allison Park: Pickwick Publications, 1997. (A responsible but critical review of *The New Century Hymnal* of the United Church of Christ, especially with respect to the alteration of hymn texts.)

Costen, Melva Wilson. *African American Christian Worship*. Nashville: Abingdon Press, 1993. (Brief, valuable overview with music included.)

Day, Thomas. *Where Have You Gone, Michelangelo?: The Loss of Soul in Catholic Culture*. New York: Crossroad, 1993. (A parallel to the next entry, a bit broader in scope. Though somewhat blind to the similarity of Protestant and Roman Catholic problems, Day understands how the liturgy checks human arrogance and ego—and lays bare contemporary pretensions with delicious wit.)

_____. *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*. New York: The Crossroad Publishing Company, 1991. (Witty, acerbic, idiosyncratic and perhaps hyperbolic, Day nevertheless complains perceptively and is not easily dismissed either by Roman Catholics or the rest of the church.)

Douglas, Winfred, rev. Leonard Ellinwood. *Church Music in History and Practice: Studies in the Praise of God*. New York: Charles Scribner's Sons, 1961. (A mid-twentieth century Episcopal point of view.)

Epstein, Heidi. *Melting the Venusberg: A Feminist Theology of Music*. New York: Continuum, 2004. (Densely-packed. Priestly in that it emphasizes the body, but prophetic in its attack on "masculinist" order – which may make it seem iconoclastic, though it poses a constructive theology of sound over cosmic number and proportion.)

Faulkner, Quentin. *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church*. Westport: Greenwood Press, 1996. (The subtitle gives the content.)

Fellerer, Karl Gustav. *The History of Catholic Church Music*. Trans. Francis A. Brunner. Baltimore: Helicon Press, 1961. (An overview of Roman Catholic church music, organized somewhat thematically.)

Fischer, Hans Conrad. *Johann Sebastian Bach, His Life in Pictures and Documents with CD*, trans. Silvia Lutz. Mill Hill: Angus Hudson Ltd, 2000. (The subtitle is the substance. A good overview, with some inaccuracy in the details. Good CD in historical order.)

Foley, Edward. *From Age to Age: How Christians Celebrated the Eucharist*. Chicago: Liturgy Training Publications, 1991. (An overview from the first century to the present with architecture, music, books, and vessels the grid for the study.)

_____, ed., *The Concise Dictionary of Worship Music*. Collegeville: The Liturgical Press, 2000. (Brief, responsible, comprehensive definitions.)

Garside, Charles, Jr. *Zwingli and the Arts*. New Haven: Yale University Press, 1966. (A fine discussion of Zwingli's position.)

Geck, Martin. *Johan Sebastian Bach: Life and Work*. Trans. John Hargraves. Orlando: Harcourt, Inc., 2000. (A comprehensive study with more interpretive content than Wolff.)

Green, Joel B. (ed.) *What About the Soul? Neuroscience and Christian Anthropology*. Nashville: Abingdon Press, 2004. (A collection of essays by twelve writers from various disciplines about intersections between musical, scientific, biblical, and theological matters.)

Guinness, Os. *Dining with the Devil: The Megachurch Movement Flirts with Modernity*. Grand Rapids: Baker Book House, 1993. (Not specifically about music, but useful for its analysis of church growth motifs.)

Hanson, James, et al. *Cantor Basics Revised Edition*. Portland: Pastoral Press, 2002. (A how-to book with practical questions and answers about leading the people in song.)

Harper, John. *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Centuries: A Historical Introduction and Guide for Students and Musicians*. Oxford: Clarendon Press, 1991. (A helpful overview, albeit a detailed and overly English treatment with an implicit and problematic view that the liturgy is primarily about books.)

Hendrickson, Marion Lars. *Music Christi: A Lutheran Aesthetic*. New York: Peter Lang, 2005. (A survey of vocal music and reflections about it by musicians and theologians from the Reformation to the present with a systematic discussion that argues the Lutheran aesthetic is Christological. A valuable contribution, but not a simplistic one.)

Herl, Joseph. *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict*. Oxford: Oxford University Press, 2004. (Choral services set against congregational services, with Luther perceived to give less vigorous support for the latter than is normally presumed; two and a half centuries later the congregational conception – perhaps in a Reformed version, though this is not explicit – wins out. Many sources combed and brought together well.)

Highben, Zebulon M., and Langlois, Kristina M. *With a Voice of Singing: Essays on Children, Choirs, and Music in the Church in Honor of Ronald A. Nelson*. Minneapolis: Kirk House Publishers, 2007. (A Festschrift with thoughtful and responsible discussions of the topics the subtitle details. The Foreword by Paul Manz and the first chapter by Helen Kemp symbolize the character of the authors.)

Hoffman, Lawrence A. and Walton, Janet R., ed. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame: University of Notre Dame Press, 1992. (History, present analysis, actual compositions, and critiques by different authors with varying opinions: provocative and serious studies.)

Hustad, Donald P. *Jubilate II: Church Music in Worship and Renewal*. Carol Stream: Hope Publishing Company, 1993. (The best study of music in the “evangelical”—using that word with its American meaning—tradition.)

_____. *True Worship: Reclaiming the Wonder and Majesty*. Carol Stream: Hope Publishing Company, 1998. (A critique of much contemporary practice through the lens of the “evangelical” tradition in the United States.)

Irwin, Joyce L. *Neither Voice nor Heart Alone: German Lutheran Theology of Music in the Age of the Baroque*. New York: Peter Lang, 1993. (Careful summaries of theological thought about music from the end of the sixteenth century to Bach.)

Johansson, Calvin M. *Discipling Music Ministry: Twenty-first Century Directions*. Peabody: Hendrickson Publishers, Inc., 1992. (Though written with male generic language, this book and the next one are nevertheless thoughtful and perceptive theological perspectives on church music from a conservative Calvinist's perspective.)

_____. *Music and Ministry, A Biblical Counterpoint*. Peabody: Hendrickson Publishers, Inc., 1984.

Kevoorkian, Tanya. *Baroque Piety: Religion, Society, and Music in Leipzig, 1650-1750*. Burlington: Ashgate Publishing Company, 2007. (Well-researched, gives what the subtitle says, especially good on pew holders and their implications – 5706 of whom were studied from 1686 to 1725 at St. Nicholas.)

Kroecker, Charlotte, ed. *Music in Christian Worship: At the Service of the Liturgy*. Collegeville: Liturgical Press, 2005. (Twelve authors seriously address church music from theological, historical, biblical, and practical points of view.)

Lathrop, Gordon W. *Holy Things: A Liturgical Theology*. Minneapolis: Fortress Press, 1993. (Not specifically musical, but perceptive and helpful for understanding worship.)

_____. *Holy People: A Liturgical Ecclesiology*. Minneapolis: Augsburg Fortress, 1999. (A sequel to *Holy Things*, focused on the shape of the Christian community.)

_____. *Holy Ground: A Liturgical Cosmology*. Minneapolis: Augsburg Fortress, 2003. (A third book in this set by Lathrop, related to the world and ecological themes.)

Leaver, Robin A. and Zimmerman, Joyce Ann, ed. *Liturgy and Music: Lifetime Learning*. Collegeville: The Liturgical Press, 1998. (A series of well-conceived individual essays which can be used alone or together, pay repeated reading, and conclude with a detailed bibliographic essay by Edward Foley for further sources.)

Leaver, Robin A. *Luther's Liturgical Music: Principles and Implications*. Grand Rapids: William B. Eerdmans Publishing company, 2007. (A summary of Luther's work in relation to worship and music, with Leaver's ample footnotes which enable the reader to chase down the sources and draw his or her own conclusions. The importance of music in Luther's reforming efforts becomes undeniable.)

Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. New York: Dutton, 2006. (A scientific exploration of music.)

Luther's Works. Philadelphia: Muhlenberg Press, 1960ff. (Volume 53 for the musical and liturgical materials.)

Marissen, Michael. *Lutheranism, Anti-Judaism, and Bach's St. John Passion with an Annotated Translation of the Libretto*. New York: Oxford University Press, 1998. (A careful study that grew out of a controversy at Swarthmore and is not as simple as one might expect.)

_____. *The Social and Religious Designs of J. S. Bach's Brandenburg Concertos*. Princeton: Princeton University Press, 1995. (Bach, says the author, puts down the high and mighty by musical means.)

Marshall, Madeleine Forell and Todd, Janet. *English Congregation Hymns in the Eighteenth Century*. Lexington: The University of Kentucky Press, 1982. (Watts, Wesley, Newton, Cowper.)

McKinnon, James. *Music in Early Christian Literature*. Cambridge: Cambridge University Press, 1988. (A compendium of early Christian quotations about music, with cogent introductory remarks.)

Messerli, Carlos R. (ed.). *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk*. Minneapolis: Lutheran University Press, 2005. (A *Festschrift* divided into "Music of the Lutheran Heritage" and "The Lutheran Musical Heritage and Worship in the Twenty-first Century," plus the life and works of Schalk.)

Music, David W. *Hymnology: A Collection of Source Readings*. Lanham: The Scarecrow Press, Inc., 1996. (This and the next entry do what their title and subtitles say. They are valuable collections, somewhat parallel to McKinnon, but, unlike his work, they span the whole of church history, not only the early period.)

_____. *Instruments in Church: A Collection of Source Documents*. Lanham: The Scarecrow Press, Inc., 1998.

_____, ed. *We'll Sing and Shout Hosanna: Essays on Church Music in Honor of William J. Reynolds*. Fort Worth: Southwestern Baptist Theological Seminary, 1998. (A *Festschrift* for a Baptist, edited by a Baptist.)

Mark A. Noll and Edith L. Blumhofer, ed. *Sing Them Over Again to Me: Hymns and Hymnbooks in America*. Tuscaloosa: The University of Alabama Press, 2006. (Eleven chapters by eleven authors, interpreting nineteenth century evangelical [in the American sense] religious life in America by means of hymns.)

Powell, Mark Allen. *Encyclopedia of Contemporary Christian Music*. Peabody: Hendrickson Publishers, Inc., 2002. (1088 pages that cover everything you wanted to know at the time of publication about any person or group associated with "Contemporary Christian Music.")

Quasten, Johannes. *Music and Worship in Pagan and Christian Antiquity*. Trans. Boniface Ramsey. Washington: National Association of Pastoral Musicians, 1973. (A classic study.)

Ratzinger, Joseph. *A New Song for the Lord: Faith in Christ and Liturgy Today*. New York: The Crossroad Publishing Company, 1996. (A Roman Catholic perspective.)

Sacks, Oliver. *Musicophilia: Tales of Music and the Brain*. New York: Alfred A. Knopf, 2007. (Fascinating case studies with perceptive commentary.)

Saliers, Don. *Music and Theology*. Nashville: Abingdon Press, 2007. (A poetic treatment about the wonder, mystery, and potency of music in relation to theology, written in what Saliers himself.)

Schalk, Carl. *First Person Singular: Reflections on Worship, Liturgy, and Children*. St. Louis: Morning Star, 1998. ("Politically incorrect discourses," brought together and slightly revised, originally appeared in *Lutheran Education*.)

_____. *Luther on Music, Paradigms of Praise*. St. Louis: Concordia Publishing House, 1988. (A brief but balanced and complete picture of Luther's thoughts about music.)

_____. *Music in Early Lutheranism: Shaping the Tradition (1524-1672)*. Saint Louis: Concordia Academic Press, 2001. (An overview of Lutheran musicians and musical perspective from the Reformation to just before the birth of J. S. Bach.)

Schattauer, Thomas H., ed. *Inside Out: Worship in an Age of Mission*. Minneapolis: Fortress Press, 1999. (Articles on a variety of topics related to worship by Lutheran Seminary worship professors.)

Schultze, Quentin J. *Dancing in the Dark: Youth, Popular Culture, and the Electronic Media*. Grand Rapids: William B. Eerdmans Publishing Company, 1991. (A responsible and helpful analysis of contemporary culture by a group of teachers at Calvin College.)

Shepherd, Massey H., Jr. *The Psalms in Christian Worship, A Practical Guide*. Collegeville: The Liturgical Press, 1976. (A brief overview of Hebrew poetry, how the church has used Psalms, and the twentieth century revival of Psalms in worship.)

Speelman, Willem Marie. *The Generation of Meaning in Liturgical Song*. (A perceptive and deeply analytical study of the verbal and the musical – the former, for example, to be understood, the latter to be followed. Very helpful, but seldom considered in our deliberations about music.)

Spencer, Jon Michael. *Protest and Praise: Sacred Music of Black Religion*. Minneapolis: Augsburg Fortress, 1990. (An account of how music relates to the Black religious experience in the United States.)

Stapert, Calvin R. *A New Song for an Old World: Musical Thought in the Early Church*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (Topical narratives and discussions of particular persons combine to give a fine overview of why the church in its first centuries objected to the music associated with the spectacles, lavish banquets and weddings, and pagan religious rites.)

_____. *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach*. Grand Rapids: William B. Eerdmans, 2000. (A Calvinist briefly but responsibly introduces Bach and then sets a Calvinist document, the Heidelberg Catechism, in dialogue with Bach's music.)

Temperley, Nicholas. *The Music of the English Parish Church*. Two Volumes. Cambridge: Cambridge University Press, 1979. (Good historical study with insights off the beaten path.)

Tyson, John R. *Assist Me to Proclaim: The Life and Hymns of Charles Wesley*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (A good chronology with commentary.)

J. R. Watson. *The English Hymn: A Critical and Historical Study*. New York: Oxford University Press, 1997. (A lengthy and detailed literary study which works out from the hymn texts themselves. After a discussion of hymns and their contexts, the book travels from the "Old Version" of the Psalms at the Reformation to the hymn explosion in the late twentieth century.)

Werner, Eric. *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium*. London: Dennis Dobson, 1960. (The subtitle tells this book's--and the next's--complicated tale.)

_____. *The Sacred Bridge, Volume II*. New York: KTAV Publishing House, Inc., 1984.

Westermeyer, Paul. *Let the People Sing: Hymn Tunes in Perspective*. Chicago: GIA, 2005. (An overview of the melodies used in the church's hymns, with perspectives on congregational song spliced into the narrative.)

_____. *Rise, O Church: Reflections on the Church, Its Music, and Empire*. St. Louis: MorningStar, 2008.

Witvliet, John D. *The Biblical Psalms in Christian Worship: A Brief Introduction & Guide to Resources*. Grand Rapids: William B. Eerdmans Publishing Company, 2007. (This book examines the Psalms on the basis of their content and also gives a multitude of suggestions for their use in Christian worship, with testimonies from Patristic, Reformation, and Modern sources.)

Wolff, Christoph. *Johann Sebastian Bach: The Learned Musician*. New York: W. W. Norton, 2000. (A careful and detailed analysis, not concerned about Bach's musical language the way Helmuth Rilling is in his study of the B Minor Mass, for example.)

Wren, Brian. *Praying Twice*. Louisville: Westminster John Knox Press, 2000. (A liberal Calvinist's viewpoint. Wren states his disagreements with Johansson and others, as a poet and critic is especially helpful in his discussion of hymn texts, less helpful about music.)

Periodicals, such as

The American Organist

The Choral Journal

Cross Accent

The Diapason

The Hymn

Pastoral Music

Reformed Liturgy and Music

Worship

Other journals, as a rule more ancillary, like

Currents in Theology and Mission

The Musical Quarterly

Word & World