

## ABOUT THE COURSE

**T**he course takes the student through the development of early sacred music, beginning with the first references to music in the Old Testament and ending at the dawn of the Renaissance. The historical record of these times is sparse, and music historians must rely on a variety of secondary sources to reconstruct the music. By studying the general history, the theology and philosophies of the times, as well as contemporary descriptions of the music, the student will gain insight into the nature and purposes of the music and how it was employed in Christian worship.

The course stresses mastery of certain terms and familiarity with key historical figures. It also emphasizes knowledge of geography. The terminology allows us to discuss certain features of the music—some of which will presumably be encountered for the first time—and to track their development. Geography and general history provide the necessary context. Of course, the music itself is our ultimate focus. We encourage students to listen to the music repeatedly to gain familiarity with it, but the larger goal is to understand the music in relation to its purpose in a specific time and place.

The main instruction for this course comes in the form of video lessons from Professor Carol on the enclosed DVD set. Additional instruction in this text expands on the video, and we have also included a glossary and “Who’s Who” for easy reference. Assignments that help teachers and students explore the subject in more detail can be found in a separate “workbook” along with a quiz for each unit. The answer key for quizzes can be found in the back of the workbook.

This course is designed to fit within one semester. It contains 12 Units, each comprised of a separate video, a chapter in this text, and unit assignments in the workbook. Each unit can normally be completed in one-week increments. You may work at any pace you wish, however. By pursuing some of the assignments and outside materials in greater depth, the course may spread across an entire academic year.

If you have any questions or wish for assistance with the course, please contact Professor Carol: [carol@professorcarol.com](mailto:carol@professorcarol.com).



## THEOLOGICAL PERSPECTIVE

**M**any people who contemplate embarking on a study of sacred music want to know whether it fits their own religious perspective. Is it biblical? Is it Protestant or Catholic? Is it open to all religious perspectives? These are fair questions to which we respond with a few basic observations.

First, the authors of the course are unapologetically Christian, and we presume that most of those who take the course will be Christian as well. But our study of sacred music does not look solely at what happened within the church walls. It deals also with how music within the church was shaped by numerous external and secular factors, including political and social history, economics, and technology. We discuss the historical purposes of music in the church, but we do not present theological or sectarian arguments in favor of any particular doctrine or form of music. We acknowledge the Jewish roots of Christianity and emphasize the profound ways in which Christian chant and liturgy were shaped by Jewish traditions. Our discussions of theology and philosophy are intended to explain the reasons music developed as it did, not to persuade the student to any particular point of view.

Second, this study ends with the Middle Ages, before the Protestant Reformation, and so it does not take on the issues that surround that division. It deals with the history of a mostly united Christian Church—a history shared by Protestants and Catholics. We devote one unit to Eastern Orthodoxy and the ways in which its chant followed a different path from Western musical tradition.

Much of the course focuses on the Latin Mass and the Daily Offices of Benedictine Monks. That focus reflects the reality of music history, and we have tried throughout to follow the dictates of history. The liturgy and the chant form the basis of our Western musical heritage. The great composers of the Common Practice Era (1600-1914), both Catholic and Protestant, understood and incorporated these liturgical forms: Bach, Handel, Mozart, Schubert, Liszt, Brahms, and many more. An understanding of the Mass and early chant is essential not only to the study of music in the Catholic Church

today, but also to the study of Protestant hymns, the Anglican tradition, modern Praise worship, and many styles of secular music.

The course features a great deal of commentary from Benedictine monks who continue to sing the chant daily. They have a unique historical perspective. Their scholarship and generosity should be an inspiration to all. We also feature extensive commentary from classicists, medievalists, and musicologists from various religious perspectives. If we put them all in the same room together, we are confident they would engage in a spirited and charitable exchange of ideas that would enlighten all of us.

And that, in a sense, is what we have attempted to do in this course. We explore our common artistic heritage from several perspectives. That common heritage is a body of transcendent Christian art and music of indescribable beauty, and we believe it is the task of all Christians to honor and preserve it.

## ACKNOWLEDGMENTS

When we first began working on this course, we considered our options for gathering high-quality video from locations of historical significance. We travel frequently to Germany and other parts of Europe, something that is both a “perk” and a necessity to my work as a music historian. But we had never been to the Holy Land and doubted that our professional opportunities and schedule would ever take us there.

We were wrong. At the very moment I was contemplating our limited filming options, and while my husband was talking to legal clients on a conference call, I took a break and scanned my spam box. A spam box is a logical place to find junk emails with subject lines like “cruise and educational opportunity,” right? After nearly deleting this particular email, I opened it—skeptically—to find what appeared to be a *bona fide* offer to speak on behalf of The Smithsonian. The destination? Rome, Athens, Jerusalem, and points in between—just the places we needed for a study of the Temple and early Christian liturgy.

My husband waived off any interruption as I jumped up and down beside his desk, so I did what any prudent person would do and accepted the offer without waiting to consult him or ask the first question! Call it Divine Providence or a happy coincidence, I thank God for opening this door. And, of course, I do thank The Smithsonian and Sadie McVickers of Smithsonian Journeys who kept the travel opportunities coming!

On that very trip we made connections with a marvelous group of musicians, scholars, and monastics. On one of the most magical days of our lives, we visited in Rome with a brilliant, witty scholar and master teacher of chant, Sr. (Dame) Margaret Truran. She astonished us by taking us privately down *underneath* the *Chiesa di Santa Cecilia* in Trastevere, right onto the actual excavated Roman streets and buildings where St. Cecilia lived as patron to the early Christians and, eventually, was martyred. On a return visit, we were able to conduct an interview with Sr. Margaret and profit from her advice.

We also were blessed by the expertise and unbridled enthusiasm of Jerusalem archeologist Yuval Edden. Touring the holiest sites in Jerusalem with him will always be a high point of our lives. (Thanks for the camel ride, Yuval.)

Another great opportunity for the course came later when we made contact with a group of Italian musicians and researchers known as Synaulia. If you ever saw the movie *Gladiator*, you've heard their vibrant Roman music performed on reconstructed period instruments. In particular we must thank Walter Maioli, Luce Maioli, and Ivan Gibellini. They also made arrangements for us to be able to film in a massive excavated Villa San Marco in Castellammare di Stabia, outside of Naples, that lies literally at the foot of Mount Vesuvius.

Equally critical to the course has been our connection with an ensemble of Italian singers known as *Ring Around Quartet*. Yes, it's a funny name for Italian singers who specialize in medieval and renaissance music. But when they created their ensemble as university students years ago, it was "hip" to come up with an English-language name, and it stuck. We cannot sufficiently express our gratitude to Vera Marengo, Manuela Litro, Umberto Bartolini, and Alberto Longhi for all that they did: for their music, their friendship, and for arranging a way for us to film inside the *Chiesa di Santa Maria Maddalena* in Camuzzago. Also, we want to thank their colleagues Aimone Gronchi, Maria Notarianni, Atsufumi Ujiie who brought their instruments for a day of filming together. Many thanks, too, to Salvatore Urso who served as our director in Camuzzago.

Far distanced from warm Italy, in northern Russia, gratitude goes to the singers of Terra Musica, an ensemble of Russian singers whom we filmed on the remote island of Kizhi. Their recorded music also appears in this course, and we will never forget their kindness.

Closer to home, we had the marvelous fortune to gain an association with the monks of St. Louis Abbey. Time spent with them has been invaluable. Our deepest gratitude goes to Abbot Thomas Frerking, Prior Gregory Mohrman, Prior Timothy Horner, and Fr. Bede Price. Their wisdom, joy *and* music have enriched and shaped many units of this course. In our several visits to the monastery, we shared stories and ideas and chanted the Daily Offices with them. In addition to their friendship, we gained an abiding appreciation of the monastic life.

Those who know the work here at Professor Carol immediately realize that my husband, Hank Reynolds, has been a driving force behind the creation

of this course. His theoretical and academic knowledge brought forth much of the prose for the text. No words are strong enough to describe the amount of videography and editing, creative design, and the wisdom he has brought to the process.

Appearing throughout the course are musicians, scholars, and specialists, without whom (to use the old phrase) this course would not exist. These include our favorite art historian Dr. Peter Mooz (well known to our students of *Exploring America's Musical Heritage* and *America's Artistic Legacy*); Professor and master organist Dr. Christopher Anderson; musicologist, composer, and violinist Dr. Michael Dodds; Professor of Philosophy Dr. John Trapani; and esteemed medievalist Dr. Jeremy Adams—all magnificent scholars and teachers *par excellence*. We're so happy, too, that we could interview Dr. Christopher Perrin, Classics scholar and valued colleague, and include his commentary in the course.

In the same vein, we appreciated the chance to spend time with Belgian archeologist and linguist Jacques Pauwels whose knowledge of the daily world in which Jesus dwelt was extremely helpful.

Others, behind the scenes served as much-needed consultants, including Fr. David Allen, Fr. Robert McBride, Rabbi Jack Segal, Abbot Philip Anderson, and my dearest long-time friend from our days at Leningrad Conservatory in the early 1980s, Valentina Kaniukova. Valentina also arranged for us the extraordinary opportunity to film at the Novodevichy Convent in St. Petersburg.

In short, there could be no course without all of these people and the opportunities afforded us to present their expertise. May their gifts and devotion enhance your experience as you travel through the journey of Early Sacred Music.