REL 3398 Rhythms of the Sacred

Professor Janet McDaniel
jmcdanie@fiu.edu
Office Hours: T @ 12:30 – 1:45 or by appointment
DM 301B

Course Description: This course explores how music has been a powerful and essential part of mystical experience in the world's religious traditions, how it becomes religion and how religion influences music. It will focus on the phenomenon of religion in a comparative and global perspective, investigating the connections between religious doctrines, rituals, and cultural performances. Religious cultures will include Pre-historic and ancient societies; Hinduism, Buddhism, Islam, Judaism, Christianity including Globalization and Fusion of musical traditions. Each modern religion will include examples of contemporary music, e.g. Rock and Roll/Hip Hop/Rap.

Learning Outcomes and Course Objectives

- Students will have an introductory understanding of major analytical paradigms from the academic study of religion and music, especially those useful for interpreting religious belief and cultural praxis.
- Students will be able to assess the interrelatedness of music and religious experience as expressions of reverence for, and connection with the divine.
- Students will understand that music and chant are tied to religion on a basic level of practice (ritual and liturgical) and experience.
- Students will understand that sacred music transcends music and serves a connection between ritual and myth in cultic life.
- Students will understand sacred music lies at the heart of a faith tradition

Required Texts:

Beck, Guy L.ed. Sacred Sound: Experiencing Music in World Religions. Ontario: Wilfrid Laurier University Press, 2006. If you purchase this as a used text, make sure it comes with the accompanying CD. the CD is a requirement

ISBN 9780889204218


ISBN 9780800698416
Course Requirements:

Class Participation: 10 points
- Attendance is mandatory. Missing more than 5 class periods will lower your grade by 5 points.
- Classroom conduct and respectful discourse. Regardless of attendance, if classroom conduct is repeatedly disruptive, your grade can be lowered by the entire 10 points. Respectful discourse includes but is not limited to the following: one person speaking at a time, refraining from interrupting or carrying on a conversation with those around you while I am lecturing or persistent off topic commentary/questions. If your discourse becomes problematic, you will receive an email as a warning through regular FIU/Panthersoft email.
- Being prepared for and participating in class discussions

Additional Responsibilities:
- Complete readings and listening selections before class.
- Checking email over Blackboard before each class.
- Understanding your course progress which includes checking that grades are recorded accurately in the grade-book. Notification of any such discrepancies must be emailed to me by the last week of class.
- Any questions or disagreements with grades must be sent via email and discussed before the end of the semester.

Course Work: Full descriptions, rubrics, dates will be posted on Blackboard Learn. There will be 3 Quizes consisting of multiple choice questions and an essay - each worth 20 points towards the final grade - and a Semester Project worth 30 points.

Semester Project: The project is intended for students to devote special attention to a case study in world music. This may be accomplished in three ways: 1) One that is completely researched based, 2) one that is research based with a performance choice, or 3) one that is an original student composition. Choices 2 and 3 may be an individual project or small groups consisting of no more than 4 students in the class. All projects must have the following components: Proposal, Bibliography and Paper. Choices 2 and 3 must also contain a Performance. The performance can be a traditional live or recorded performance, or accomplished through the medium of your own music video. If you choose to compose your own piece, you must also submit a score along with your paper. If you have an alternate idea for a project, you must speak to me prior to handing in a proposal.
- Proposal: Due by the end of the fifth week of class. A paragraph description of your project. A bibliography of at least 3 sources. 5 points.
- Bibliography: This must be in MLA or Chicago Style. Minimum 5 sources. Due at the end of the semester.
- Paper: Choice 1, 2000 words; Choice 2, project plus short abstract. Issues to address: style, religion, time period, setting, usage. What type of music is it? Is the piece reinforcing a doctrine or belief? Does it evoke a sense of the numinous or a mystical experience to either/both the performer and listener? Does it have an ethical, social or political message? If you are doing this as a group project, each participant must write his or her own abstract.
Performance: Your performance time should be 3 – 5 min. If your piece is longer, you must consult with me. You are responsible for any help you may need with this project, e.g. an accompanist. You are permitted to recruit additional participants if needed, e.g. extras in your video. Video ideas: choose a piece or a topic (e.g. Requiem) and place pictures or video clips with the music. Create your own music video. All videos must convey religious expression and analysis.

DO NOT: Despite the fact we will be discussing areas of music and religion that go beyond the confines of U.S. law, illegal elements will not be tolerated in your projects. For example, you may not reenact a Dionysian orgy or a sacrifice, you may not utilize drugs or create a video of a sacred marriage ritual with music in the background.

Project Resource Internet Links

- Introduction to Music Theory http://cnx.org/content/col10208/latest/
- http://www.heartheworld.org/
- http://www.folkways.si.edu/
- http://www.arcmusic.co.uk/
- http://www.worldmusic.net/
- http://lyrichord.com/
- http://www.putumayo.com/

Academic Conduct

- Plagiarism will not be tolerated and will result in a zero. Plagiarism is 1) copying any written material without using proper citation – this includes material from the internet; 2) incorporating another person’s ideas without giving proper credit/citation (literary theft). 3) cutting and pasting sections of text from the internet, even if it does not have a listed author, into your own work.

- Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.
Citations Bibliographies and citations should be in MLA or Chicago Style format.

Grading Scale: Grades are based on accumulated points, 100 in total

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Students registered through Disability Services will receive accommodations. Students with extended time on exams may take the exams at Disability Services or see me for alternate arrangements.

Class Calendar

Listen Sections: Subject to updates and changes. links on Blackboard
All Dates will be listed on Blackboard
Your Suggestions Are Welcome Additions!!!!

Unit 1

Introduction to class

- Worldviews and Problems of Ethnocentrism
- Music and Religion: Interaction between Composer, Artist and audience Introduction to Paradigms in Religious Studies
- Numinous and Mystical Orientations
- Project Explanation
- Readings:
- Watch/Listen Mickey Heart: Mysterium Temendum BB
Introduction to Musicology

- Rhythm, Scales and Notation
- Pythagoras: Math, Music and the Divine
- Watch: How Music Works; Donald Duck in Mathmagic Land On BB

Prehistoric and Ancient Societies

- The Chicken or the Egg? Music and Religion
- Prehistoric and Ancient Societies
- The Divine Origins of Instruments
- Music in the Bible
- Music as a Source of Religious Teachings
- Readings:
  - McCorkle, Dennis F. “Instruments.” Music of the Bible. 2007 On BB
  - Levy, Michael. Ancient Lyre Music BB
- Watch/Listen
  - Sappho’s Marriage Celebration BB

Judaism

- Judaism: Beliefs, practices, vocabulary and primary sources
- Origins and Worship: Temple(s) and Synagogues
- Ritual Context: Public and Private
- Medieval Music: Sephardic and Ashkenazi
- Chant and Instruments
- American Judaism: Borrowing of traditions, Hymns
- Current Trends in Jewish Music
- Readings:
- Listen
  - CD Accompanying Sacred Sound: Track 1, 1st Question of Passover; Track 2, High Holiday Prayer; Track 3, Shema; Track 4, Torah; Track 5, Passover Haggadah; Track 6, Night Prayer; Track 7, Priestly Blessing
  - Lecha Dodi (Come, My Beloved); Ana B’Ko’ach (Kabbalistic Prayer); Streisand, Barbara Avinu Malkeninu; Collection of Jewish music: Music of Israel; Matiyashu BB; Defiant Requiem

Exam 1
Unit 2

Islam

- Islam: Beliefs, practices, vocabulary and primary sources
- Oral Transmission and Chant
- Muezzin and the Adhān (The Call to Prayer)
- Qur’ān Recitation
- Sufism and Devotional Music
- Sufism and Samā’ Mystical Musical Poetry to Commune with God
- Hymns: Praising the Prophet, Commemorating Martyrdom to Saints
- Music as a Source of Spiritual Discipline
- Current Trends in Islamic Music
- Readings:
- Listen
  - CD from Sacred Sound: Track 15, Call to Prayer: Adhān; Track 16, Qur’ān: Al Fātiha; Track 17, Ai Nasim e-ku-e; Track 18, Allāh, Allāh, Allāhu; Track 19, Mujrayi Shah; Track 20, Ai wa-e-nahr-e alquaman
  - Mahiya – Great Sufi Song; Ya Muhammed feat Sufi Dance (link on bb); Maher Zain - Insha Allah | Insysa Allah; Pakistan/North India: Sufi Music (link on bb)

Hinduism

- Hinduism: Beliefs, practices, vocabulary and primary sources
- Music as means of Moksha, release/enlightenment
- Chant and music in ancient India
- Brahman and music
- Tantric Worship and music
- Bhakti movements and music
- Cultic performances
- Instruments
- Current Trends in Hindu music
- Western appropriation of Hindu music
- Readings:
  - Weismann, Ann, “Hindu Musical Instruments.” BB
- Watch: Recommended: Cartoons on traditional Hindu religious tales BB
- Listen
  - Track 21, Gāyatrī Mantra; Track 22, Rig Veda: Purusha Sūktam; Track 23, Bhagavad Gītā; Track 24, Dhrupad: Dekho Sakhī Vrīndābana; Track 25, Padāvali Kīrtan: Śrī Nanda Nandana; Track 26, Bhajan of Sūr Dās: Aba Merī Rākho Lāja Hari; Track 27, Raghupati Rāghava
The Music of India: An Explanation of Indian Music; Andaal kauthvam; Ansheeds; Maher Zain - Insha Allah | Insy Allah (modern Islamic Rock) BB
George Harrison: Samsara Davanala – Prayers to the The Spiritual Mater; My Sweet Lord BB

Buddhism

- Buddhism: Beliefs, practices, vocabulary and primary sources
- Music and Chant in Early Buddhism
- Tibetan Buddhist Chant
- Japanese Shingon Buddhist Chant:
- Music as Spiritual Discipline
- Current Trends in Buddhist Music
- Western appropriation of Buddhist music
- Readings
  - Williams, Sean, “Buddhism and Music” in Sacred Sound, pp. 169 – 189; Buddhism and Music BB
- Listen:
  - Track 34, Drum Invocation; Track 35, Invocation: Mangalacharanam, Three Gems: Trisaraṇam; Track 36, Five Precepts: Panchaśīlā; Track 37, Four Noble Truths: Dhamma Chakka Sutta; Track 38, Tibetan Mantra: Oṁ Maṇi Padme Hūṁ; Track 39, Tibetan Contour Chant; Track 40, Japanese Heart Sūtra: Hannya-Shingyo
    - Buddha Oratorio BB
    - Steely Dan, Bodhisattva ; Jon Anderson, Big Buddha BB

Christianity Part 1: Beginnings through Catholicism

- Christianity: Beliefs, practices, vocabulary and primary sources
- Origins and Worship
- The Roman Catholic Church
- Oral Transmission and Chant
- Medieval, Renaissance, Classical, Baroque and Romantic Music
- Polyphony: SATB
- Counterpoint
- Sacred and Profane sounds
- Ritual Context: Mass, Requiem, Liturgical Dramas, Matins, Vespers
- Solo Motet
- Readings:
- Recommended Reading
- **CD from *Sacred Sound***: Track 8, Kyrie, Sanctus, Agnus Dei; Track 10, Salve Regina
- *A Feather on the Breath of God*, Hildegard of Bingen; Roman and Gregorian Chant lists; *Sanctus*, John Taverner (Tudor Musician); Vesper music, Monteverdi; *Requiem*, Mozart (Kyrie); (dies irae); (Lacrimosa); Verdi (dies irae); *Exultate Jubilate* (Alleluja), Mozart; *Mass in C*, Beethoven; 23rd Psalm, Schubert; *Panis Angelicus*, Schubert; *Adam Lay bounden*, Benjamin Brittan; *Pie Jesu*, Andrew Lloyd Weber

**Exam 2**

**Unit 3**

**Christianity Part 2: Protestant Music**

- The Protestant Reformation and Music
- The Waffling Church of England
- Ritual Context: Cantatas, Oratorios, Chorales, Hymns, Passions, Carols

**Readings**


**Recommended Readings**


**Listen**

- CD from *Sacred Sound*: Track 9, A Mighty Fortress; Track 11, I’ll Praise My Maker; Track 12, Holy, Holy, Holy; Track 13, All Things Bright and Beautiful; Track 14, Amazing Grace
- *In Dulcio Jubilo*, JS Bach; *Magnificat* Bach; *The Messiah* (Unto Us a Child is Given and Hallelujah) Handel; *Festgesang*, Mendelssohn; *O For the Wings of a Dove*, Mendelssohn
- *Simple Gifts*, Shaker Song; Collections of Hymns and Carols (listen, history and musical scores); Cyber Hymnal

**Contemporary Trends**

- Gospel, Country, Folk, Jazz and Rock N Roll

**Readings**


- Listen

- Watch: Slave Song Book, PBS; Selected Spirituals; Blind Willie Johnson, Blind was the Night, Cold was the Ground; Grateful Dead “Samson and Delilah” (remake, If I had my Way, I would Tear this Building Down by Blind Willie Johnson); Blues Brothers and James Brown, The Old Landmark/Can You See The Light? Fisk Jubilee Singers; Sam Cooke, That’s Heaven to Me; Thomas Dorsey, Take My Hand Precious Lord (sung by Aretha Franklin); Mahalia Jackson When I Wake Up In Glory James Vaughan, I Need The Prayers (Southern Gospel Music); Elvis Presley, How Great Thou Art; USA Gospel Music (recommended to explore) BB
  - Hank Williams, I Saw The Light, Johnny Cash, The Old Rugged Cross. BB
  - Peter, Paul and Mary Early In The Morning; Amy Grant, El Shaddai; Go Go Joseph, Joseph and the Amazing Technicolor Dreamcoat, Weber; Mary Did You Know? From The Passion of Christ BB

- Listen: Rock N Roll Send Your Suggestions!
  - Bob Dylan, Knock Knock Knockin on Heaven’s Door; Joan Osborne, One of Us; Mr. Mr., Kyrie Eleison ; Eric Clapton, Tears in Heaven; Scorpions, Send Me an Angel; Sarah Lachlan, Angel ; Beyonce, Ave Maria ; compare with Bach Gounod; Crosby, Stills, Nash, Southern Cross; Madonna, Like a Prayer. U2Charist; BB
  - Mini Documentary about Paul Simon and religion in his music; The Afterlife BB

- Sacred or Sacilegious
  - Listen: R.E.M., Losing My Religion; Bad Religion, American Jesus

Globalization and Fusion of Christian Music (time permitting)

- Readings:
Listen:
  - Eso rigor e repente, Gaspar Fernandes; Example of Nueva Cancion music; El cielo canta alegria; Ethiopian Spiritual Song; Ethiopian Orthodox Music; African Sanctus; Syrian Christians of Kerala; Malankara Orthodox Liturgical Song; BB
  - Examples from www.worldmusic.net

Conclusion

- Student Project Performances
- Readings

Final Exam Week

- Exam
- Student project performances may be during scheduled final exam time, depending on how many wish to have theirs shown.