REL 3398 Rhythms of the Sacred
T/TH @ 9:30 – 10:45
GC 285

Contact Information

Professor Janet McDaniel
jmcdanie@fiu.edu
Office Hours: TBD
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 Hybridization of musical traditions.

Learning Outcomes

- 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
- Students will be able to assess how global issues and trends are interrelated and expressed through the hybridization of culture, music and religious traditions.
- Students will be able to analyze topics in religious music from multiple perspectives: local, global, international, intercultural.
- Students will be able to demonstrate willingness to think critically about religious music as a means for combating extremism and fostering acceptance and tolerance in the contemporary world.
Required Texts


ISBN 9780889204218


ISBN 9780800698416

Additional readings and content are indicated below as assigned in the Class Calendar.

Course Requirements

Class Participation: 5 points

- Attendance: You are allowed to miss 3 classes. Afterwards, you will lose one point per absence.
- Classroom conduct and respectful discourse.
  - 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.
- **Laptop use is only permitted for note taking purposes.** Laptop use for any other reason will result in loss of the privilege. Laptop use is only permitted in the first few rows. All other electronic devices must be put away during class.
- Being prepared for and participating in class discussions

Additional Responsibilities

- Complete readings and listening selections before class.
- Checking email before each class.
- Understanding your course progress which includes checking grades the grade-book. Notification of any 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.
Reflection Papers: You will write 2 short reflection papers during the semester. Reflection 1 will be a co-curricular activity visiting a sacred music performance. Reflection 2 will correspond with watching the movie Vision along with Medieval Christian music. Full Directions will be posted on Canvas. **10 points each.**

Tests: There will be three tests accessed on Canvas throughout the semester. **20 points each.**

Semester Project: **15 points.** The project is intended for students to devote special attention to a case study in world music. This may be accomplished in two ways: 1) One that is completely research based; 2) one that is research based with a performance choice. Choice 2 may be an individual project or small groups consisting of no more than 4 students in the class. If you have an alternate idea for a project, you must speak to me prior to handing in a proposal. Projects must have the following:

- **Proposal:** A paragraph description of your project. A bibliography of at least 3 academic sources. 5 points.
- **Bibliography:** This must be in MLA or Chicago Style. Minimum 7 sources.
- **Choice 1 - Paper** 1500 - 2000 words
- **Choice 2 - Project plus Abstract** (200 - 300 words).
- **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.**
- **Choice 2 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.

Academic Conduct

**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, 4) using another student’s work as your own.

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
Guidelines for Written Work

All written work must adhere to MLA or Chicago style formatting. Students are advised to carefully proofread all papers before submitting them. All students are encouraged to take advantage of the University resources for writing to be found in the Center for Excellence in Writing, a full-service writing center providing writing assistance and feedback to university students. Center offices are located in GL 120 (MMC), Glen Hubert Library, First Floor (BBC), and EC 2780 at the Engineering Center. For more information, go to http://writingcenter.fiu.edu/.

All written work must be submitted to Turnitin. All written work must include your name, Panther ID number, course number, and the name of the professor on the title page. It must be double spaced, 1-inch margins (top, bottom, left, and right) and in 12 point font, Times New Roman or Calibri.

Grading Scale

Grades are based on accumulated points, 100 in total

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University Scale and Your GPA

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Religious Observances

Every effort will be made, where feasible and practical, to accommodate students whose religious practices coincide with class requirements or scheduling. Please make sure to notify your instructor at the beginning of the semester of which dates you will be absent or any anticipated problems with completing course work.

Physical, Mental and Sensory Challenges

Every effort will be made, where feasible and practical, to accommodate students who are so challenged. Should you require accommodations, contact the Disability Resource Center, if you have not done so already.

Class Calendar

Reading and Listening Sections: Subject to updates and changes
We will be listening to many of the “Listen/Watch” selections during class
All Due Dates will be listed on Canvas
Your Suggestions Are Welcome Additions!!!!

8/21  Introduction to class
8/23  Music and Religion: Numinous and Mystical Orientations
      Readings
          15 June, 2011.
      Watch
        • TEDx, Frank Fitzpatrick, The Technology of Emotion, Music, Mind and Transformation
8/27  Last Day to Add/Drop
8/28  Introduction to Paradigms in Religious Studies

Topics
  • Worldviews and Problems of Ethnocentrism

Reading
  • Mason, Debora. “Music: About the Discipline” The Center on Religion and the Professions

8/30  Introduction to Musicology

Topics
  • Music and Human Evolution
  • Rhythm, Scales and Notation
  • Pythagoras: Math, Music and the Divine

Readings

Recommended
  • Documentary, The Music Instinct: Science and Song

9/4  Prehistoric Societies

Topics
  • The Chicken or the Egg?
  • Music and Religion

Readings:
  • “Acoustics of Stonehenge,” Salford Innovation Research Center
  • “Ancient Music”

Recommended to Explore
  • Archaeoaoustics: The Archaeology of Sound

9/6 and 9/11  Music in Ancient Societies

Topics
  • The Divine Origins of Instruments
  • Music as a Source of Religious Teachings
Readings:
- “Music of the Ancient Near East.”

Recommended to Watch Before Class
- Ancient Civilizations’ Music

9/13 Music in the Hebrew Bible

Readings:
- “Music in the Ancient World of the Bible”
- “Musical Instruments in the Ancient World”
- “Song of Deborah” Judges 5

9/18 Judaism

Topics
- 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

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

9/20 Judaism

Topics
- American Judaism: Borrowing of traditions, Hymns
- Current Trends in Jewish Music

Reading

Exam 1
9/25 Islam

Topics
- Beliefs, practices, and primary sources
- Oral Transmission and Chant
- Muezzin and the Adhān (The Call to Prayer)
- Qurʾān Recitation

Readings

Listen
- CD from Sacred Sound: Track 15, Call to Prayer: Adhān; Track 16, Qurʾān: Al Fātiḥa; Track 17, Ai Nasim e-ku-e; Track 18, Allāh, Allāh, Allāhu; Track 19, Mujrayi Shah; Track 20, Ai wa-e-nahr-e alquaman

9/27 Islam: Sufism and Devotional Music

Topics
- Sufism and Samā’ Mystical Musical Poetry
- Hymns: Praising the Prophet, Commemorating Martyrdom to Saints
- Music as a Source of Spiritual Discipline
- Current Trends in Islamic Music

Reading

Watch
- Rumi in the Land of Khusrau – Video on Youtube

10/2 Hinduism

Topics
- Beliefs, practices, and primary sources
- Music and Moksha
- Chant and music in ancient India
- OM

Readings:

Listen – BB
- Track 21, Gāyatrī Mantra; Track 22, Rig Veda: Purusha Sūktam; Track 23, Bhagavad Gītā; Track 24, Dhrupad: Dekho Sakhī Vrindābana; Track 25, Padāvali
Kīrtan: Śrī Nanda Nandana; Track 26, Bhajan of Sūr Dās: Aba Merī Rākho Lāja Hari; Track 27, Raghupati Rāghava

10/4 Hinduism – Guest Lecture, Dr. Steven Vose

Topics
- Bhakti Movements and Music
- Musical Instruments

Readings:

10/9 Hinduism

Topics
- Current Trends in Hindu music
- Western appropriation of Hindu music

Readings:

10/11 Buddhism

Topics
- Beliefs, practices, vocabulary and primary sources
- Music and Chant in Early Buddhism

Reading
- Williams, Sean, “Buddhism and Music” in Sacred Sound, pp. 169 – 189;

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: Oṃ Maṇi Padme Hūṃ; Track 39, Tibetan Contour Chant; Track 40, Japanese Heart Sūtra: Hannya-Shingyo

10/16 Buddhism

Topics
- Tibetan Buddhist Chant
- Japanese Shingon Buddhist Chant
- Music as Spiritual Discipline
- Current Trends in Buddhist Music

Reading
- Sounds of the Dharma: Buddhism and Music

10/18 Christianity
Topics

- Christianity: Beliefs, practices, vocabulary and primary sources
- Origins and Worship
- The Roman Catholic Church
- Oral Transmission and Chant

Readings:


**10/23 Christianity**

Topics

- Medieval Music
- Polyphony: SATB
- Counterpoint
- Sacred and Profane sounds
- Ritual Context: Mass, Requiem, Liturgical Dramas, Matins, Vespers
- Solo Motet

Readings


Listen

- CD from *Sacred Sound*: Track 8, Kyrie, Sanctus, Agnus Dei; Track 10, Salve Regina

Watch

- *Vision*, Movie about Hildegard of Bingen – **For Reflection Paper 2**

**10/25 Christianity**

Topics

- Solo Motet
Reading


10/29 Last Day to Drop with a DR

10/30 Christianity: Protestant Music

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

Readings
- Hobbs, Gerald, “Christianity and Music,” in *Sacred Sound*, pp. 69 – 85

Recommended

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

11/2 England to America

Topics
- Anglican Church Music
- Carnal association: Rhyme and Meter
- Gospel Hymns
- The Music of the Shakers

Readings

11/6 Contemporary Trends

Topics
• From Spirituals to Gospels
• From Gospels to Country, Folk, Jazz and Rock N Roll

Readings:

11/8 Christianity and Popular Music

Topics
• Contemporary Christian Music
• Popular Music Industry and Spirituality

Readings

11/13 Christianity and Popular Music Continued

Topics
• Pushing Boundaries: Protest and Change
• Music and Social Causes

Readings:
• “Singing and Religious Wrath,” Religion News Service

11/15 & 11/20 Globalization and Hybridization of Christian Music

Readings:

11/22 No Class – Thanksgiving

11/27 – 11/29 Conclusion and Student performances

Readings

Final Exam Week - TBA

• Exam 3
• Student project performances may be during scheduled final exam time, depending on how many wish to have theirs shown.