

MUSIC AND SPIRITUALITY

THEOLOGICAL APPROACHES, EMPIRICAL
METHODS, AND CHRISTIAN WORSHIP

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Theological Music

George Corbett, Sarah Moerman



Theological Music:

Music and Theology Don E. Saliers, 2010-08-01 Music and Theology will be a volume in the Horizons in Theology series. It will offer a relatively brief but highly engaging essay on the major concerns and questions regarding Music as it intersects with theology past and present. Don Saliers is a senior scholar in this field, one who is able to address in a clear and concise style the scope and contours of this question as it relates to theological inquiry and application. He will sketch the nature and significance of the subject, the history of reflection, the current lines of inquiry, and his own contribution to the discussion. The scope of the essays cannot be exhaustive and completely interdisciplinary. Instead, Saliers will open the broader lines of discussion in suggestive, evocative, and programmatic ways. The Horizons in Theology serve as supplements and secondary required texts in colleges and seminaries, as well as the interested nonspecialist reader.

Theological Music Jon M. Spencer, 1991-07-30 Theomusicology is musicology as a theologically informed discipline. Borrowing thought and method from anthropology, sociology, psychology, and philosophy, it has as its subject the myriad cultural worlds of ethical, religious, and mythological belief. Theomusicological research into cultural, intercultural reflections on the ethical, the religious, and the mythological involves the study of music in the domain or communities of the sacred, the secular, and the profane. By examining the depths of sacrality, secularity, and profanity in the music of civilization's many cultures, the theomusicologist can increasingly discern how particular peoples perceive the universal mysteries that circumscribe their mortal existence and how the ethics, theologies, and mythologies to which they subscribe shape their worlds. To accomplish his goal, Spencer divides his book into two parts. Part One, *The Domain of Theomusicology*, functions as a methodological exposition. Part Two, *It Defines the Meaning of and Suggested Method for Theomusicology*, delineates the theomusicologist's best and broadest possible perspective on the world. Part Two, *The Discourses of Theomusicology*, illustrates how theomusicology can and at its best does involve dialogue with different disciplines, as well as a gamut of historical epochs and movements. Each chapter is divided into sections based on the particular text theomusicology has read and interacted with. Spencer's work establishes theomusicology as a scholarly discipline and a valid research approach to studying world religious, mythological, and ethical beliefs via music. It is essential reading for historical musicologists, ethnomusicologists, and scholars of sacred music.

Resounding Truth () Jeremy S. Begbie, 2007-12-01 Christianity Today 2008 Book Award Theology Ethics Even fallen humans compose beautiful symphonies; music that touches emotions as nothing else can. *Resounding Truth* shows Christians how to uncover the Gospel message found in the many melodies that surround us. Theologian and musician Jeremy Begbie believes our divinely inspired imagination reveals opportunity for sincere, heartfelt praise. With practical examples, lucid explanations, and an accessible bibliography, this book will help music lovers discover how God's diversity shines through sound. Begbie helps readers see the Master of Song and experience the harmony of heavenly hope.

Music, Theology, and Justice Hyun-Ah Kim, Christina Labriola, Michael O'Connor, 2017-07-31 Music does not make itself. It is made by people.

professionals and amateurs singers and instrumentalists composers and publishers performers and audiences entrepreneurs and consumers In turn making music shapes those who make it spiritually emotionally physically mentally socially politically economically for good or ill harming and healing This volume considers the social practice of music from a Christian point of view Using a variety of methodological perspectives the essays explore the ethical and doctrinal implications of music making The reflections are grouped according to the traditional threefold ministry of Christ prophet priest and shepherd the prophetic role of music as a means of articulating protest against injustice offering consolation and embodying a harmonious order the pastoral role of music creating and sustaining community building peace fostering harmony with the whole of creation and the priestly role of music in service of reconciliation and restoration for individuals and communities offering prayers of praise and intercession to God Using music in priestly prophetic and pastoral ways Christians pray for and rehearse the coming of God s kingdom whether in formal worship social protest concert performance interfaith sharing or peacebuilding Whereas temperance was of prime importance in relation to the ethics of music from antiquity to the early modern period justice has become central to contemporary debates This book seeks to contribute to those debates by means of Christian theological reflection on a wide range of musics including monastic chant death metal protest songs psalms and worship music punk rock musical drama interfaith choral singing Sting and Daft Punk

Music and Spirituality George Corbett, Sarah Moerman, 2024-06-28 The composer Sir James MacMillan has often referred to music as the most spiritual of the arts and for many people regardless of religious affiliation this rings true In listening to music we are drawn to dimensions of human experience beyond the material This collection brings together leading scholars from various disciplines including Christian theology musicology and psychology and neuroscience to interrogate the intimate relationship between music and spirituality Organised in three parts theological approaches empirical methods and Christian worship the volume covers a vibrant array of topics From examining how the Covid 19 pandemic has reshaped the profile of contemporary worship to investigating the spiritual effects of bodily positioning in liturgical spaces from exploring spiritual experience through heart and breathing activity electrodermal activity and saliva samples to comparing the spiritual experiences of British Methodists with Welsh sporting fans these essays attend to the lived reality of people s perceived spiritual experiences through music This collection will be an invaluable resource for scholars in the growing field of Christian theology and music and will serve as a cornerstone for future research at the intersection of theology music and psychology and neuroscience It will also appeal to anyone curious about why music consistently across cultures occupies a unique space bridging the material and spiritual dimensions of human life

Music as Prayer Thomas H. Troeger, 2013-12 This book explores how making and listening to music can be an act of prayer From an impressive range of perspectives theologians poets musicians even scientists all give witness to the deeper dimensions of music

Exploring Music as Worship and Theology Mary E. McGann, 2002 *Exploring Music as Worship and Theology* invites greater attention to the

diverse cultural music emerging in our Christian assemblies and underscores the need for more dialogue between our theories of liturgy music and the actual practice of local communities **BOOK JACKET** **A Theology of Music for Worship Derived from the Book of Revelation** Thomas Allen Seel, 1995 Analyzes the forms of music performing groups and performance practice found within the Book of Revelation Each of these aspects is traced historically through the early pagan Jewish Greek Roman and early church periods **The Music of Theology** Andrew Hass, Mattias Martinson, Laurens ten Kate, 2024-02-01 This book reconceives theology as a musical endeavour in critical tension with language space and silence An Overture first moves us from music to religion and then from theology back to music a circularity that drawing upon history sociology phenomenology and philosophy disclaims any theology of music and instead pursues the music in theology The chapters that follow explore the three central themes by way of theory music and myth Adorno Benjamin and Deleuze language Derrida Rosa and Nancy space Schelling Hegel Homer and Cage silence In overdubbing each other these chapters work towards theology as a sonorous rhythm between loss and freedom A Coda provides three brief musical examples Thomas Tallis Gy rgy Ligeti and Evan Parker as manifestations of this rhythm to show in summary how music becomes the very pulse of theology and theology the very intuition of music The authors offer an interdisciplinary engagement addressing fundamental questions of the self and the other of humanity and the divine in a deconstruction of modern culture and of its bias towards the eye over the ear The book harmonizes three scholarly voices who attempt to find where the resonance of our Western conceptions and practice musically and theologically might resound anew as a more expansive music of theology

The End Is Music Chris E. W. Green, 2018-03-15 Robert Jenson has been praised by Stanley Hauerwas David Bentley Hart Wolfhart Pannenberg and others as one of the most creative and important contemporary theologians But his work is daunting for many both because of its conceptual demands and because of Jenson s unusual prose style This book is an attempt to give Jenson the kind of hearing that puts his creativity and significance on display and allows newcomers to and old friends of his theology the opportunity to hear it afresh *Gods Song and Musics Meanings How Shall We Sing the Lords Song* James Hawkey, Ben Quash Vernon, 2016-07-28 *Hymns and Hymnody: Historical and Theological Introductions, Volume 1* Mark A. Lamport, Benjamin K. Forrest, Vernon M. Whaley, 2019-02-21 Hymns and the music the church sings are tangible means of expressing worship And while worship is one of if not the central functions of the church along with mission service education justice and compassion and occupies a prime focus of our churches a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship *Hymns and Hymnody Historical and Theological Introductions* is a 60 chapter three volume introductory textbook describing the most influential hymnists liturgists and musical movements of the church This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers that have impacted the church over the course of twenty centuries Volume 1 explores the early church and concludes with the Renaissance era hymnists Volume 2

begins with the Reformation and extends to the eighteenth century hymnists and liturgists Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty first century Each chapter contains these five elements historical background theological perspectives communicated in their hymns compositions contribution to liturgy and worship notable hymns and bibliography The mission of Hymns and Hymnody is 1 to provide biographical data on influential hymn writers for students and interested laypeople and 2 to provide a theological analysis of what these composers have communicated in the theology of their hymns We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology This latter aspect we contend is missing yet important in accessible formats for the current literature

Music as Theology Maeve Louise Heaney, 2012-09-01 The conversation between music and theology dormant for too long in recent years is at last gathering pace And rightly so There will always be theologians who will regard music as a somewhat peripheral concern too trivial to trouble the serious scholar and in any case almost impossible to engage because of its notorious resistance to words and concepts But an increasing number are discovering again what many of our forbears realized centuries ago that the kinship between this pervasive feature of human life and the search for a Christian intelligence of faith is intimate and ineradicable Maeve Heaney s ambitious wide ranging and energetic book pushes the conversation further forward still Her approach is unapologetically theological grounded in the passions and concerns of mainstream doctrinal theology And yet she is insisting that music must be given its due place in the ecology of theology Although convinced that music should not be set up as a rival to linguistic or conceptual articulation let alone swallow up traditional modes of theological language and thought she is equally convinced that music is an irreducible means of coming to terms with the world a unique vehicle of world disclosure and as such can generate a particular form of understanding there are things which God may only be saying through music If this is so it is incumbent on the theologian to listen

Jeremy Begbie from the Foreword

Worship Music in the 21st Century Marius E. Marton, 2015-09-09 This book was born out of necessity and desire of the author to learn about proper church music in regards to melody harmony lyrics instrumentation and rhythm The necessity is for clearer guidelines for pastors and musicians since there are many debates and divisions over worship music The author desired a deeper understanding since he is a professional musician who was criticized for his choice of instruments style and genre This book informs the reader of the musicological and theological aspect of worship music It examines and explains the role of electric instruments and drums in 21st century worship It helps music leaders make better decisions when it comes to building a church band and selecting proper music This book also helps answering some myths people have about instrumentation style rhythm lyrics and harmony in respect to theology culture and musicology vs personal preference This book will encourage today s musicians to explore invent develop and enrich worship with their music It will also help mend the gap between generations in regards to change as good Christians will realize that drums were not invented by the devil and if rightly used could be a wonderful addition to the church band

Exploring Christian Song M. Jennifer Bloxam, Andrew Shenton, 2017-06-12 This essay collection celebrates the richness of Christian musical tradition across its two thousand year history and across the globe Opening with a consideration of the fourth century lamp lighting hymn Phos hilaron and closing with reflections on contemporary efforts of Ghanaian composers to create Christian worship music in African idioms the ten contributors engage with a broad ecumenical array of sacred music Topics encompass Roman Catholic sacred music in medieval and Renaissance Europe German Lutheran song in the eighteenth century English hymnody in colonial America Methodist hymnody adopted by Southern Baptists in the nineteenth century and Genevan psalmody adapted to respond to the post war tribulations of the Hungarian Reformed Church The scope of the volume is further diversified by the inclusion of contemporary Christian topics that address the evangelical methods of a unique Orthodox Christian composer s language the shared aims and methods of African American preaching and gospel music and the affective didactic power of American evangelical praise and worship music New material on several key composers including Jacob Obrecht J S Bach George Philipp Telemann C P E Bach Zoltan Kodaly and Arvo Part appears within the book Taken together these essays embrace a stimulating variety of interdisciplinary analytical and methodological approaches drawing on cultural literary critical theological ritual ethnographical and media studies The collection contributes to discussions of spirituality in music and in particular to the unifying aspects of Christian sacred music across time space and faith traditions This collection celebrates the fifteenth anniversary of the Society for Christian Scholarship in Music

Music, Modernity, and God Jeremy Begbie, 2013 Jeremy Begbie explores how the practices of music and the discourses it has generated bear witness to some of the pivotal theological currents and counter currents shaping modernity Begbie argues that music is capable of yielding highly effective ways of addressing some of the more intractable theological problems and dilemmas of modernity

Secular Music and Sacred Theology Tom Beaudoin, 2013 When the basic conceptions of the world held by whole generations in the West are formed by popular culture and in particular by the music that serves as its soundtrack can theology remain unchanged The authors of the essays in this important volume insist that the answer is no These gifted theologians help readers make sense of what happens to religious experience in a world heavily influenced by popular media culture a world in which songs musicians and celebrities influence our individual and collective imaginations about how we might live Readers will consider the theological relationship between music and the creative process investigate ways that music helps create communities of heightened moral consciousness and explore the theological significance of songs Contributors to this fascinating collection include David Dalt Maeve Heaney Daniel White Hodge Michael J Iafrate Jeffrey F Keuss Mary McDonough Gina Messina Dysert Christian Scharen Myles Werntz Tom Beaudoin is associate professor of theology at Fordham University specializing in practical theology His books include Witness to Dispossession The Vocation of a Postmodern Theologian Consuming Faith Integrating Who We Are with What We Buy and Virtual Faith The Irreverent Spiritual Faith of Generation X He has given nearly 200 papers lectures or presentations on

religion and culture over the last thirteen years He has been playing bass in rock bands since 1986 and directs the Rock and Theology Project for Liturgical Press www.rockandtheology.com

Hymns and Hymnody: Historical and Theological Introductions, Volume 3 Mark A. Lamport, Benjamin K. Forrest, Vernon M. Whaley, 2019-08-01 Hymns and the music the church sings in worship are tangible means of expressing worship And while worship is one of if not the central functions of the church along with mission service education justice and compassion and occupies a prime focus of our churches a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship Hymns and Hymnody Historical and Theological Introductions is a sixty chapter three volume introductory textbook describing the most influential hymnists liturgists and musical movements of the church This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers who have impacted the church over the course of twenty centuries Volume 1 explores the early church and concludes with the Renaissance era hymnists Volume 2 begins with the Reformation and extends to the eighteenth century hymnists and liturgists Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty first century Each chapter contains these five elements historical background theological perspectives communicated in their hymns compositions contribution to liturgy and worship notable hymns and bibliography The mission of Hymns and Hymnody is 1 to provide biographical data on influential hymn writers for students and interested laypeople and 2 to provide a theological analysis of what these composers have communicated in the theology of their hymns We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology This latter aspect we contend is missing yet important in accessible formats for the current literature

God in Sound and Silence Danielle Anne Lynch, 2018-06-22 Music by its indeterminate levels of meaning poses a necessary challenge to a theology bound up in words Its distinctive nature as temporal and embodied allows a unique point of access to theological understanding Yet music does not exist in a cultural vacuum conveying universal truths but is a part of the complex nature of human lives This understanding of music as theology stems from a conviction that music is a theological means of knowing knowing something indeterminate yet meaningful This is an exploration of the means by which music might say something otherwise unsayable and in doing so allow for an encounter with the mystery of God

T&T Clark Handbook of Theology and the Arts Stephen M. Garrett, Imogen Adkins, 2025-04-24 Provides and up to date overview of the Christian theology arts conversation with its various approaches central themes and new directions

Ignite the flame of optimism with its motivational masterpiece, Find Positivity in **Theological Music** . In a downloadable PDF format (PDF Size: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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