“Those who sing pray twice”
Tazim R. Kassam, Syracuse University

No feature of religious life stands out with greater clarity for me than the fact of prayer intoned, chanted, sung. I remember being bundled into the car as a child on our trips to the coast in Kenya and even before my father had shifted into gear, he would have begun to sing a ginan, bhajan, or qawwals. No journey was without them. We also took along a collection of cassette tapes of devotional songs in Hindi or Gujarati. No journey was ever featureless. There seemed nothing unusual about singing ginans or hearing qawwals on the way to the beach, city, or school. Ginans, a tradition of hymns composed by Ismaili Muslims in South Asia, were an integral, daily feature of religious services which took place in the jamatkhas or prayer assemblies, both in the morning and evening. As a child, I learned to articulate my first feelings of devotion and surrender through the language and music of ginans. Singing was a thoroughly portable and enjoyable activity and I was convinced God paid special attention to prayers which were sung. Even later, when I began to study religion academically, it came as quite a shock to me that one could dedicate years to reading, studying, and learning the Qur’an, Bhagavad Gita, Torah, and countless other scriptures without reference to and knowledge of their sacred music. All too often, religion is conceptualized as quite a shock to me that one could dedicate years to reading, studying, and learning the Qur’an, Bhagavad Gita, Torah, and countless other scriptures without reference to and knowledge of their sacred music. All too often, religion is conceptualized and presented as a thoroughly portable and enjoyable activity and I was convinced God paid special attention to prayers which were sung. Even later, when I began to study religion academically, it came as quite a shock to me that one could dedicate years to reading, studying, and learning the Qur’an, Bhagavad Gita, Torah, and countless other scriptures without reference to and knowledge of their sacred music. All too often, religion is conceptualized


Central aspects of religion, which exclusively textual approaches fail to capture, are aesthetic and synaesthetic dimensions. Oral and musical expressions of religious life are first and foremost heard sounds: vibrations and movements experienced as rhythm, pitch, and duration. They often belong to ritual contexts which evoke all the senses through gesture, dance, music, incense, food, and brilliant colors. Internal sense of cognition and imagination are also evoked through storytelling, symbolism, and ritual drama. In To Take Place Toward Theory in Ritual, Jonathan Z. Smith notes that “ritual is first and foremost, a mode of paying attention. It is a process of marking interest” (28). The performance of sacred music as ritual brings one back to one’s senses and intensifies attention to the present moment. As a synaesthetic experience, ritual is a reminder that the origin of meaning or worldview is fundamentally rooted in the experience of the body in its own world, and the myriad feelings, sensations, and cognitions that arise from this dynam-ic interaction. Music helps draw attention back to being, that is, to the category of the receptive. The sensual impact of litany, chant and song mark interest and attention through the evocation of feelings and aspirations. As textualists accustomed to thinking of sacred texts as words rather than as sounding, and analyzing them primarily as historical documents and sources of belief and doctrine, it is possible to miss their fundamental basis in human and social activity. The very articulation of speech or production of sound is an action which draws attention to the here and now and engages participants personally and socially. As a social event, performance involves actors and doings which are rooted in a particular culture.

Call for General Editor, p10
Religious Studies News, AAR Edition

Hearing the Sacred: Introducing Religious Chant and Music into Religious Studies Teaching
Guy L. Beck, Tulane University

Music is, in a very real sense, the universal language. It can act as a bridge to different cultures, beliefs, and experiences. For this reason, it is essential to include the study of music in religious education. This article discusses the importance of music in religious studies and provides guidance on how to incorporate music into religious courses.

Religious studies is a field that examines the history, beliefs, and practices of religions. It is a multidisciplinary field that draws on insights from anthropology, sociology, history, and philosophy. One of the key components of religious studies is the study of religious music. Music is a fundamental aspect of religious expression, and it plays a significant role in religious rituals and ceremonies.

The study of religious music is important for several reasons. First, it helps students understand the religious traditions they are studying. By learning about the music associated with a particular religion, students can gain a deeper understanding of the beliefs and practices of that religion. Second, the study of religious music can help students develop performance skills that can be applied to other areas of study. Finally, the study of religious music can provide students with a unique perspective on the human experience.

There are many resources available to teachers who want to incorporate music into their religious studies courses. For example, there are a number of textbooks that cover the history, theory, and practice of religious music. These textbooks can be used as a primary source of information, or they can be used as supplementary materials to provide more detailed information on specific topics.

In addition to textbooks, there are many other resources available to teachers. For example, there are a number of websites and online resources that provide information on religious music. These resources can be used to support in-class activities or to provide additional reading materials for students.

There are also many video resources available to teachers. These videos can be used to supplement in-class activities or to provide additional context for specific topics. For example, there are many videos that provide an overview of a particular religion, or that focus on a particular aspect of that religion.

Finally, there are many opportunities for students to engage with religious music in class. For example, students can be asked to perform religious music, or to analyze the music associated with a particular religion. By engaging with religious music in this way, students can develop a deeper appreciation for the role of music in religious expression.

In conclusion, the study of religious music is an important aspect of religious studies. By incorporating music into religious courses, teachers can help students develop a deeper understanding of the religious traditions they are studying, and they can also provide students with valuable performance skills.

Resources:

There are many resources available to teachers who want to incorporate music into religious studies courses. Some of these resources include:

- **Textbooks**: There are many textbooks available that cover the history, theory, and practice of religious music. These textbooks can be used as a primary source of information, or they can be used as supplementary materials to provide more detailed information on specific topics.

- **Online Resources**: There are a number of websites and online resources that provide information on religious music. These resources can be used to support in-class activities or to provide additional reading materials for students.

- **Videos**: There are many video resources available to teachers. These videos can be used to supplement in-class activities or to provide additional context for specific topics. For example, there are many videos that provide an overview of a particular religion, or that focus on a particular aspect of that religion.

- **Performances**: Finally, there are many opportunities for students to engage with religious music in class. For example, students can be asked to perform religious music, or to analyze the music associated with a particular religion. By engaging with religious music in this way, students can develop a deeper appreciation for the role of music in religious expression.
Sacred Music in the Religious Studies Classroom

Stephen Marini, Wellesley College

Sacred music is an intrinsic element of virtually every religious culture. Yet it remains one of the most difficult aspects of religion to convey to students. Up to the recent past, one could assign technical reasons for that difficulty. While slide projection technology had made religious iconography and architecture relatively available in the classroom, the means for providing sacred music lagged far behind. Recordings of any of the most popular Christian sacred music—works of Bach, Mozart, Beethoven, Brahms from the classical repertory—were hard to come by and cumbersome to use. Vinyl discs were easy to scratch; cassette tape tracks were hard to find.

The advent of the compact disc, however, has rendered these technical drawbacks moot. High-quality digital recordings are now available for the sacred musics of many religious traditions and finding the correct track on compact disc is effortless. Similarly, videos of ritual performances including music have proliferated over the past decade. The advent of the “smart classroom,” moreover, has made it possible to pre-program and present a selection of audio, or video music examples at the touch of a finger. Yet sacred music still has far less currency in the religion classroom than does iconography or architecture. Why?

If the answer is not a matter of technology, then it most probably lies either in the perception that special skills are required to present music, or in the interpretive framework the instructor employs. Some training is indeed required if one expects to present music as a sacred art. Such an approach entails knowledge of how to read and perform music, as well as an acquaintance with appropriate academic disciplines including musicology and history of music. But interpretation of sacred music as an art form is not what the pedagogy of religious studies requires. Our task is to present the religious meaning of sacred music, not its technical history and performance standards. For this agenda, teachers need not possess special musical training.

The musical mastery needed to present a hymn, chant, cantillation, or sacred song from most religious traditions is in fact quite minimal. Teachers who have sung in a chorus or taken basic lessons on an instrument can likely explain the elementary melodic and rhythmic contours of such musical forms well enough to include them in their presentations of religious traditions. Those teachers who are musically inexperienced, tone-deaf, or as one of my presentation of the Puritan, Evangelical, Fundamentalist, Liberal, and Pentecostal movements. The literalistic translations of The Bay Psalm Book and their union singing in worship alert students to the Word of God as a foundational category of Puritan religion. The rhetorical hymns of Ira Sankey’s Gospel Hymns and Washington Gladden’s Pilgrim Hymnal give voice to the emotional and doctrinal sensibilities of Fundamentalism and the Social Gospel, respectively. Recordings of H. Thomas Dorsey’s gospel songs by the Rev. James Cleveland convey the power of the Black Pentecostal and Hymn tradition.

My favorite use of sacred music, however, is the presentation of colonial and antebellum Evangelicalism through the music of the Early American singing school. Evangelicalism was a profoundly hymnic religious movement, driven by the powerful emotional lyrics of Isaac Watts and Charles Wesley. After its spectacular eruption in the Great Awakening, Evangelicalism spread across America assisted not only by its doctrine of the New Birth and the emotional preaching of its ministers, but also by the hymns of Watts and Wesley. Their lyrics were set to a new musical style created by itinerant singing masters, beginning with Boston’s William Billings around 1770, who conveyed local singing schools to teach music literacy. By 1800, the singing school had become a fixture of American religious culture, aided greatly by a unique system of music notation called shape-notes. Notes were printed in four different shapes corresponding to syllables used in sounding out the musical scale.

Thousands of singing school compositions were published in hundreds shape-note collections before 1850. The music’s sturdy harmonies and powerful rhythms articulate the fervor of the itinerant evangelists and camp meeting revivals of the Second Great Awakening, and its full-throated style of performance has been preserved by traditional singers in the rural south. I can present to students a selection of singing school source materials including the original lyrics, reprinted shape-note scores, and recent recordings that teach the style and sensibility of Early American Evangelicalism in ways that the texts of Jonathan Edwards, Lyman Beecher, and Charles Finney simply cannot.

Not every teacher of American religious history will feel comfortable presenting such materials, but their courses will be impoverished if they do not. Sacred music, especially popular hymnody, can provide access to realities of religious culture otherwise unavailable. The inclusion of sacred song informs students that religion is an embodied ritual phenomenon, that believers actually worship their divinities, and use their bodies as well as their minds to do so. Sacred song is perhaps the most potent, and popular, synthesis of head and heart in American religious culture. To exclude it is to disembody religion artificially and inaccurately. To include sacred song, on the other hand, invites our students to confront religion for what it has been in human experience: a synergy of belief, ritual, institution, and spirituality that always remains beyond the reach of logoscentric inquiry. When our students hear how a religion sounds, their study of it, and our teaching of it, can be fundamentally transformed.


My favorite use of sacred music, however, is the presentation of colonial and antebellum Evangelicalism through the music of the Early American singing school.

Resources

Tunecodes


Evangelicalism through the music of the Early American singing school. Evangelicalism was a profoundly hymnic religious movement, driven by the powerful emotional lyrics of Isaac Watts and Charles Wesley. After its spectacular eruption in the Great Awakening, Evangelicalism spread across America assisted not only by its doctrine of the New Birth and the emotional preaching of its ministers, but also by the hymns of Watts and Wesley. Their lyrics were set to a new musical style created by itinerant singing masters, beginning with Boston’s William Billings around 1770, who conveyed local singing schools to teach music literacy. By 1800, the singing school had become a fixture of American religious culture, aided greatly by a unique system of music notation called shape-notes. Notes were printed in four different shapes corresponding to syllables used in sounding out the musical scale.

Thousands of singing school compositions were published in hundreds shape-note collections before 1850. The music’s sturdy harmonies and powerful rhythms articulate the fervor of the itinerant evangelists and camp meeting revivals of the Second Great Awakening, and its full-throated style of performance has been preserved by traditional singers in the rural south. I can present to students a selection of singing school source materials including the original lyrics, reprinted shape-note scores, and recent recordings that teach the style and sensibility of Early American Evangelicalism in ways that the texts of Jonathan Edwards, Lyman Beecher, and Charles Finney simply cannot.

Not every teacher of American religious history will feel comfortable presenting such materials, but their courses will be impoverished if they do not. Sacred music, especially popular hymnody, can provide access to realities of religious culture otherwise unavailable. The inclusion of sacred song informs students that religion is an embodied ritual phenomenon, that believers actually worship their divinities, and use their bodies as well as their minds to do so. Sacred song is perhaps the most potent, and popular, synthesis of head and heart in American religious culture. To exclude it is to disembody religion artificially and inaccurately. To include sacred song, on the other hand, invites our students to confront religion for what it has been in human experience: a synergy of belief, ritual, institution, and spirituality that always remains beyond the reach of logoscentric inquiry. When our students hear how a religion sounds, their study of it, and our teaching of it, can be fundamentally transformed.

My favorite use of sacred music, however, is the presentation of colonial and antebellum Evangelicalism through the music of the Early American singing school.
In Pursuit of Active Listening

Vivian-Lee Nyitray, University of California, Riverside

In the field, the compelling power of music is manifest. Hypnotic hours of resonant drumming while Taost sample staff prepare could be interrupted, the rhythm being blown at intervals during Confucius’ birthday celebration, the musician’s call to prayer, and the intonation of the doxology — all these sounds have sufficient my field experiences and, I hope, brought insight and empathy to my scholarship. Even after the passage of years, the mere hint of a particular chord progression or the timbre of a certain bell, a musical madeline, transports me back to a particular realm of religious experience that no text or image can approach. Yet when I reflect upon the course of my own undergraduate years and subsequent graduate training in Religious Studies, the formal study of religion was one made outside the classroom. The familiar study of musical composition, oral tradition, and, to a lesser extent, images, in the classroom, apart from music punctuating the occasional documentary, religion was a surprisingly quiet field of study.

How, then, to open this dimension of religion for my own students? The answer would appear to be a more frequent integration of music into classroom sessions and in and of whatever manner possible. In my first year of teaching, I watched my colleague Vincent Harding carry a small boom box with him to class. He used it to set the tone for the hour and to ease students’ transition from their previous activity to the present course. He had invented an aural space wherein the day’s discussion could take place. I have since followed his example, playing Vedic chants or Māriān masses as students enter the room. I often close a lecture with another selection in order to send students out with a musical memory of the day’s material. Yet, for all my meticulous attention to appropriateness and aesthetic quality, to students the music is little more than aural wallpaper in the mental hallway that leads to and from my class. The pervasiveness of music in our lives has dampened our appreciation of its power.

In an essay on the use of music in history education, Jane Adas charts the profound changes that the role of music in our society underwent in the course of the twentieth century. Once, if you wanted to hear music, you had to make some considerable effort to attend a live performance or, more commonly, you had to make it yourself. Musical exposure was limited by geography and tradition, as well as time and financial resources. Advances in communications during the twentieth century enabled people everywhere to hear all kinds of music anytime, anywhere; indeed, as Adas observes, “the Western music wallpaper in the mental hallway that leads to and from my class. The pervasiveness of music in our lives has dampened our appreciation of its power.

In an essay on the use of music in history education, Jane Adas charts music, she says, “rhythm is the central component and is so highly developed that it contains whatever manner possible. In my first year of teaching, I watched my colleague Vincent Harding carry a small boom box with him to class. He used it to set the tone for the hour and to ease students’ transition from their previous activity to the present course. He had invented an aural space wherein the day’s discussion could take place. I have since followed his example, playing Vedic chants or Māriān masses as students enter the room. I often close a lecture with another selection in order to send students out with a musical memory of the day’s material. Yet, for all my meticulous attention to appropriateness and aesthetic quality, to students the music is little more than aural wallpaper in the mental hallway that leads to and from my class.

The challenge, then, is how to present music, an invaluable primary source for the study of religion, to individuals whose experience of music itself is largely unexamined, and whose music, she says, “rhythm is the central component and is so highly developed that it contains whatever manner possible. In my first year of teaching, I watched my colleague Vincent Harding carry a small boom box with him to class. He used it to set the tone for the hour and to ease students’ transition from their previous activity to the present course. He had invented an aural space wherein the day’s discussion could take place. I have since followed his example, playing Vedic chants or Māriān masses as students enter the room. I often close a lecture with another selection in order to send students out with a musical memory of the day’s material. Yet, for all my meticulous attention to appropriateness and aesthetic quality, to students the music is little more than aural wallpaper in the mental hallway that leads to and from my class. The pervasiveness of music in our lives has dampened our appreciation of its power.

In an essay on the use of music in history education, Jane Adas charts music, she says, “rhythm is the central component and is so highly developed that it contains whatever manner possible. In my first year of teaching, I watched my colleague Vincent Harding carry a small boom box with him to class. He used it to set the tone for the hour and to ease students’ transition from their previous activity to the present course. He had invented an aural space wherein the day’s discussion could take place. I have since followed his example, playing Vedic chants or Māriān masses as students enter the room. I often close a lecture with another selection in order to send students out with a musical memory of the day’s material. Yet, for all my meticulous attention to appropriateness and aesthetic quality, to students the music is little more than aural wallpaper in the mental hallway that leads to and from my class. The pervasiveness of music in our lives has dampened our appreciation of its power.
mimetic capacity to attune itself to other realities or provoke other realities into resonating. (15)

For the most part...the role of music in religious practices is not scripturally defined.

"Tantrism, Rasa, and Javanese Gamelan Music":

to enumerate musical ideas to ground systems of belief is precisely what make music so relevant to the experience. It is this ethnographic approach, especially as we apply it to the study and teaching of religion: performance actualizes, localizes, and socializes. Its enactments invite transformation, whether of traditions, meanings, or states of mind. Religious performances--to cross and confound otherwise discrete social and conceptual categories. In a few examples will illustrate in more detail how attention to musical performance can be woven through- musical performance also works to unite groups of people both physically and psychologically and, when combined with movement of any kind, kinesthetically as well. Performance, like religious practice, is experienced socially, intertwined with multiple identities (gender, ethnic, age, class, occupation) and hierarchies of social power. Musical performance in the context of ritual performance often makes social relations and roles explicit, even refining them as ideal models

...musical performance in the context of ritual performance often makes social relations and roles explicit, even refining them as ideal models

For the most part...the role of music in religious practices is not scripturally defined. Its function comes about through age-old custom and is part of common, unreflective understandings. (15)

When considered through the frame of music and dance performance, religious practices can be seen as locally situated and contingent processes through which people continually evaluate, reflect upon, and even challenge beliefs and values.

Musical performance actualizes beliefs, often multiple and shifting. Musical performance makes possible re-negotiation of meaning because of its special properties: it is ephemeral, fluid, malleable, and multivocal. Lawrence Sullivan, in his Introduction to Enchanting Powers, refers to music's ability to attract multiple meanings as "omni-dimensional:" a "miraculous capacity to allure itself to other realities or provoke other realities into resonating in tune with it." (9)

Musical performance socializes religion. With its power to attract and affect, musical performance also works to unite groups of people both physically and psychologically and, when combined with movement of any kind, kinesthetically as well. Performance, like religious practice, is experienced socially, intertwined with multiple identities (gender, ethnic, age, class, occupation) and hierarchies of social power. Musical performance in the context of ritual performance often makes social relations and roles explicit, even refining them as ideal models
It sometimes comes as a surprise to my students and colleagues that music plays such a central role in my classes on Islam. After all, there is a popular school of thought which presents Islam as a religious tradition that opposes music. From this perspective, the music one finds in abundance in the Islamic world is not truly Islamic. Music is rendered peripheral—an aberrant form of religious innovation (bid'a). This view is reaffirmed by such anecdotal reports as the public rejection of music by Yusuf Islam, the former Cat Stevens, following his conversion to Islam. (Of course, there are western musicians who have converted to Islam and continue to perform—for example Richard Thompson and Peter Muphy.) For many people, the notion of music in Islam—and particularly sacred music in Islam—seems out of place. "Islamic music" is an oxymoron. Perhaps because of my own personal history, I give a prominent place to music in my classes. Before I became an academic, I was a musician and I continue to play electric guitar in a local blues band. Coming of age in the late 60s, my interest in Islam arose in the context of a general interest in Asian religions, fueled in part by music of the period. For many of my generation, our first awareness of Hinduism came through the Beatles’ association with the M ashri Hindu yogi, and our first exposure to Indian classical music came through George Harrison's connection with Ravi Shankar. Like millions of other Americans, I first became aware of the Bauls of Bengal when they appeared on the cover of Dylan's John Wesley Harding, and only later became aware of the sacred musical tradition they represent. As my interest in the religions of Asia focused more specifically on Islam, I was predispnsed to seek out its musical traditions. In fact, part of my attraction to the study of Islam was its remarkable musical heritage. The interest in Asian and African music that began in the 1960s continues today as a subcurrent among a substantial segment of our students. There is a strong interest in so-called "world music"—especially among students adventuring in public schools, universities, and other familiar guitar virtuosos. This music, performed by a Central Asian Muslim, resonated with the students in a way which renders it accessible and familiar, rather than alien and esoteric. While this music is not religious in its content, its form is similar to explicitly sacred music such as the nefes tradition of Anatolia.

Teaching at Kenyon College, I have few Muslim students in my classes. For the great majority of my students, Islam is something initially alien. Thus my courses are designed to introduce non-Muslim students to an unfamiliar tradition. These students typically maintain a variety of stereotypes and misconceptions about Islam. Among the most negative of these is the notion that Islam forbids music. For today's students, who habitually carry portable CD and cassette players everywhere they go, how much more alien and unappealing can a religious tradition be than without one music? Of course, the reality does not fit the stereotype. Music is a vital and vibrant art form within Islam and other religious traditions. Varieties of music—sacred and secular, courtly and folk—exist in every part of the Islamic world. While it is true that certain cults have argued against the permissibility of music, they have never been successful in abolishing it. I have never traveled to the Muslim world without returning with cassettes, compact discs or musical instruments. My love of this music has a religious content. Interestingly, my students generally find this music remarkably accessible. One reason for this is that they were raised on the African-American traditions of the blues and rock and roll, whose aesthetic sensibilities share remarkable similarities with Islamic music, particularly the folk traditions. In both there is an emphasis on improvisation. Both rely heavily on lyrics that express separation, loss and longing. Many of these traditions rely on stringed instruments played rhythmically and emotively. These similarities are not mere coincidences. They are, in fact, the result of complex historical connections between the Muslim world and North America.

The central instrument of both the blues and rock and roll, the guitar—all of the "tar" instruments of Eurasia—is the direct descendant of the elementary stringed instruments of Central Asia such as the durut and the dombo. African-Americans adapted and used it to transform their own musical traditions, which had roots in the musical traditions of West Africa which were themselves connected to the larger Muslim world. If one listens in sequence to examples of the music of Central Asian folk musicians, Anatolian ashiks, Spanish Flamenco guitarristas, gnao singers, lora players, delta blues players, and post war electric blues players, the aesthetic similarities between these genres is astonishing. It is clear that the popular music of our North American students would not have come into existence in its current form except for its historical connections to the Islamic world. By demonstrating these similarities and connections between African-American Music (which is the popular American musical tradition) and Islamic music, the specific musical heritage of Islam becomes recognizable as a part of our students' larger human heritage. And, Islam itself becomes less alien.

A good place to begin discussions of Islamicate music is with examples of Central Asian durut music. There are clear similarities and resonances between Central Asian music and acoustic blues music. This connection has recently been documented in the award winning film Ganghis Blues, which chronicles the journey of the blind African-American blues singer Paul Pena to Tuva, where he performed with Central Asian musicians. Although the Tuvars are not Muslims, the common origins of their music and that of Muslim Central Asians are unmistakable. A particularly good piece for introducing students to the durut is "Qara Koz" performed by Abdrasim Harirov on the 1993 CD. Central Asia. The Masters of the Durut (AIMP & VDE-GALLO). This piece demonstrates an astonishing level of technical and rich sound, especially considering that it is rendered on a simple 2-stringed instrument. My students see immediate comparisons with Hendrix and Clapton, and other familiar guitar virtuosos. This music, performed by a Central Asian Muslim, resonates with the students in a way which renders it accessible and familiar, rather than alien and esoteric. While this music is not religious in its content, its form is similar to explicitly sacred music such as the nefes tradition of Anatolia.

The Alevi-Bektashi tradition of Anatolia, called nefes, has its roots in the nomadic musical traditions of Central Asia. Its primary instrument is the kora, a seven-stringed long-necked lute, which takes on a nearly sacred status. At the center of the Alevi tradition is the figure of the singer (lover) who wanders composing songs of devotion for God, the Friend (Div). The tradition's great poet, such as Pir Sultan Abdal, were also ashiks. Depicted pictorially in upcoming issues: Spotlight on Teaching... At Primary and Secondary Schools In the United Kingdom, An International Report At Community Colleges About Material Culture

In upcoming issues: Spotlight on Teaching...

References:


Music and Chant from Great Traditions. Deben Bhattacharya and Sussex Tapes. BFM Recordings (Cassette tapes). Christianity #C11140; Hinduism #C11137; Islam #C11131; Judaism #C11136.


Explorations in Jewish Music
Joshua R. Jacobson, Northeastern University

Teach Jewish music in several different contexts in college courses. Use exposure to students to cultures other than their own, in graduate courses and seminars for specialists, in adult education workshops, and in concerts for the general public. In each case try to make people more aware about how they 'teach' music, and to help expand their definition of Jewishness in music.

What is Jewish? Music can be a powerful tool in the exploration of Jewish identity. But what is 'Jewish'? Is it a religion, a race, a culture or a nation? If 'Jewish' is a religion, then Jewish music would be limited to music used in conjunction with Jewish ritual and spiritual praxis. If 'Jewish' is defined as a race, then Jewish music would be music composed or performed by anyone who has Jewish blood. If 'Jewish' is a nation, then Jewish music would be music that comes from the Jewish state, the land of Israel. If 'Jewish' is a culture or sub-culture, then Jewish music would be that music which is used uniquely by people who share certain cultural traits. Under which definition would you consider Irving Berlin's 'White Christmas' to be Jewish music? What about 'Tov L'odi' composed by Franz Schubert for Vienna's Seitenstettengasse synagogue? Modern Israeli rap music? A Yiddish lullaby? An Ethiopian Jewish chant for the circumcision ritual? These and other works can be used to initiate and stimulate a discussion on Jewish identity.

Music as a Window. If music is a vehicle of expression, then we learn something about a composer's personality by listening to his or her music. Listening to Beethoven's 'Eroica Symphony,' I can sense something of the composer's inner struggle. But, at the same time, we can sense something about the society to which Beethoven belonged or the society against which he rebelled; the turmoil of a Europe engulfed in war, striving for emancipation.

Music can be used in the classroom as a means of instantly accessing other cultures. Analyze the polyphonic synagogue music created by Salamone Rossi (c. 1570 - c. 1630), and you begin to understand something about a unique period in pre-modern Jewish history when jews emigrated from their ghettos and participated in the Italian Renaissance. Analyze the song 'Tisch Teodoes' by Martin Rosenberg, composed in the Sachsenhausen concentration camp in 1942, and you have opened a window to empathize with the horrors of the Holocaust.

Sacred Bridges. Some music illustrates that which is unique to one culture, while other music illustrates what different groups may have in common. When I juxtapose a Gregorian chant, 'In Exitu Israel' (Tonus Peregrinus) with a Jewish chant, 'Betset Yisrael' (Moroccan tradition), my students will grasp the fact that the two are virtually identical. How can both religions claim that this melody is ancient, authoritative and universal? In the mythology of many peoples, music is presented as an invention of the gods. Since it was the gods who granted music to humankind, it was natural that music should be the vehicle for communication between the mundane and the heavenly spheres. The music to Reich's 'Tehilim' was inspired by the sound of Hebrew Psalm texts and middle-eastern percussion. Composing these works was a Jewish action, whether conscious or subconscious. Listening to them, if the listener has sufficient background to recognize the source material, can instill intellectual delight, spiritual uplift, and cultural pride.

The music to Reich's Tehilim was inspired by the sound of H'abre Psalm texts and middle-eastern percussion. Composing these works was a Jewish action, whether conscious or subconscious.

Issues of Acculturation. I also use music to teach acculturation. I begin by playing the traditional music used by Russian Jews to chant (cantillate) the Bible, pointing out that, since it is associated with the most ancient and holy Jewish text, this music has been preserved and protected from changing influences. I then show a modern Greek choir chanting that same passage from the Bible. How can they be different, if each community claims that it has preserved the ancient melodies as they were revealed to Moses on Mount Sinai some 3300 years ago? The answer lies in the fact, existing as a subculture, it was impossible for Jews to be unaffected by the sounds of the surrounding cultures. Thus each Diaspora community gradually evolved its own musical traditions, based on the ancient melodies, but bearing the marks of its geographical host. A less subtle form of acculturation can be heard in synagogue services which include a liturgy in the style of Jean Baez, or whose choirs sing hymns borrowed deliberately from Protestant worship.

For many years, America placed a high value on assimilation. Immigrants to this country were pressured into conforming to an imaginary normative cultural ideal. In recent years, however, the mold of the 'melting-pot' has given way to a more pluralistic picture of the rainbow, emphasizing the richness of a land in which many diverse cultures coexist. I challenge my students to compare these models with totalitarian and ultra-nationalist societies in which music has served political ends. The treatment of music in Nazi Germany, the Soviet Union, and Communist China provide dramatic models for the study of artistic censorship. In that context, we also examine the restrictions on music which have been imposed by Jewish, Christian, and Moslem religious authorities. Of course, music can and should be experienced for its own sake. But music can also be a powerful tool for the exploration of issues relating to religious, cultural, and national identity.

Resources:
Books and Articles:

Continued on page 12

Spring 2001 AAR RSN • 7
The challenge, then, is how to present music, an invaluable primary source for the study of religion, to individuals whose experience of music itself is largely unknown.


Christianity: As in rabbinic Judaism, the early Church forbade musical instruments in worship. For our purposes, Christian religious music begins with Gregorian Chant or Plainchant, Latin settings of the Hebrew Psalter from the Vulgate. Students may even be familiar with the recent best-selling recording of Chant, by The Benedictine Monks of Fons Vitae. De Silva, D. Thomas, 1999). Gregorian Chant Vol. 1 & 2, by Schola Cantorum (SONY Classic, 1995) as well as Russian and Greek Orthodox chant available from Onoaeusonex. The Protestant Reformation translated the Psalter into vernacular, and Calvinist psalmody is well represented in Psalterie des Paysans (Palais-Royal, Naxos, 1994). In addition, there are innumerable Latin polyphonic settings of the Roman Catholic Mass (i.e., Palestrina), Lutheran chorales in German (i.e., J.S. Bach), Mass in English by G. Handel, and Closing famous versions of the Requiem Mass by Mozart, Berlioz, Verdi, Brahms (non-traditional), Dvořák, and Faure, that illustrate the role of music in expressing the relationship of the living with the deceased in Purgatory. There is, of course, a plethora of modern Christian hymns and gospel singing available.

Islam: Although traditionally not classified as music, the recitation of the Holy Qur'an in Islam is nonetheless religious chant at its finest, and its audible presentation to students conveys the depth and beauty of this sacred tradition. There are not many recordings, however, I recommend Qur'an Recitation, Volume 10 in series The M usic of Islam: Cevals Halim, 1998. The other volumes in this 17 CD set contain various renditions of music used in the various branches of Islam, which are available on courses on Islam. Music of the Whirling Dervishes (Atlantic, 1987) is a genuine rendering of the devotional music of the Mevlevi Sufis that also contains a short Qur'an recitation. For Islamic Qawwali music, Pakistan: The M usic of Qawwals (UNESCO, 1999) is authentic. Also, the recordings of Nusrat Fateh Ali Khan, a world famous Qawwal singer, are good and may even be known to some students.

Hinduism: Authentic Vedic chant is rarely recorded on modern recorded media. However, Ravi Shankar: Chants of India, produced by George Harrison (Angel, 1997) has examples of traditional Vedic chant, Bhagavad-Gita recitation, and mantra chanting in all one C D. There is also Religious Chants from India—Sikh, Buddhist, Hindu (ARC Records, 1999), which has some interesting items from three Hindu traditions. Ramnad Krishnan: Vishwa, Music of South India, Songs of the Carnatic Tradition (Ethnomusicology Series, 1989), contains examples of Carnatic music. Sacred Raga (STR Digital, 1999) contains classical compositions and bhajans of the Hindustani (North) tradition sung and performed on authentic instruments by myself. I trained in India for six years under traditional circumstances.) Devotional prayers from ISKCON (I are Krishna Movement), including the famous I am Krishna Chant are often effective in classes. I use, I am Krishna Mahamantra, by His Divine Grace A.C. Bhaktivedanta Swami Prabhupada (Bhaktivedanta Book Trust, 1994).

Sikhism: This is the only world religion in which the founder was a musician who preached his message primarily through song and music, and thus is a prime example of the combination of religion and music. There are some excellent recordings of Guru Nanak's Kirtans as well as other verses from the Sikh Adi Granth, or Holy Scripture, set to music. I use Asa Di War, 2 CD set (New Delhi, T Series, 1997), morning prayers from the Adi Granth sung by Bha Rabin Singh Jii of the Golden Temple in Amritsar, Punjab.

Buddhism: Chants and music from Buddhist Temples (ARC Records, 2000), contains good examples of chanting, some similar to Vedic chant and Buddhist music in Taiwan, China, India, Thailand, and Tibet. Buddhist M usic of Tianjin (Nimbus, 1994), contains Chinese Buddhist ensemble music that is similar in style to older forms of imperial court music (Confucian and Taoist). Buddhist D ums Belas! Chants and Drums (Lyrichord, 1994) contains music recorded at actual service in the temple of Kyoto, Japan. For Noh drama and other music, there is Japanese Noh M usic (Lyrichord, 1993), and Japanese Noh M usic: Zen, Nenbutsu, and Yamakashi (Lyrichord, 1980). Also recommended is, Japan: Kabuki and Other Traditional M usic (Nonesuch, 1980).

Shinto: Japanese-Shinto Ritual Music (Legacy, no data), contains traditional Shinto kagura music, difficult to find, as well as Norito prayers to Amaterasu sung by a Shinto priest.

References
The challenge which closes Ed Abbey's introduction to Deert Solitaire, and its more recent echoes by activist folk singer Casey Nell, are celebrations of the attitudes of many contemporary environmental activists. Affirmations of this kind, which seem eager to topple all forms of conventional institutions, are not made hardy seen as the stuff of religious inquiry. Indeed, these voices seem to undermine what many in our culture would consider to be the bedrock of religious life and conviction. However, the themes of nature and religion are consistently intertwined and woven in American culture, and debate over conceptions of and attitudes toward 'nature' often occur within a 'religious context.' I will examine the 'radical environmental' movement and its conceptions of nature religion through an analysis of its music. In so doing, I will examine conceptions of 'nature' and 'religion,' and how these relate to one another. Using the music and texts of activist songwriting, we can see how debates on 'nature' play out in American culture and also see how activist music functions as community-building ritual activity.

Central to this discussion are the terms 'nature' and 'religion.' Catherine Albanel has argued that since conceptions of nature and environment have played important roles in political movements, the connection between these two terms in American culture relates to reality, it makes sense to talk about nature religion in this culture. Albanel's, I however, we as scholars of religion have an orientation to 'nature' as it relates to what we study as religion. As Ronald Grimme points out, "'M inca Eliade... made much of the idea of sacred space and the symboliz of the center, the orienting place from which a people's sacred cosmos is generated. Even when scholars did look at space and place as important aspects of religion, they treated it 'in ways that were largely metaphoric, having little to do with actual geography or the concrete complexities of the environment.'" (Grimme, 72). The study of religious life placed in the physical context of 'nature' is thus an obvious enterprise but at one absent, and music offers a useful index to the radical environmentalist nature religion.

The Musical Religious Activity of the Movement. The road shows which activists undertake to raise consciousness about various issues and to build solidarity are an important means for disseminating the message of radical environmentalism. They aim both to gain supporters on the outside of the movement, and to bring new individuals inside the movement. But these interests spring from more than simply a political agenda; they are linked to a sense of spirituality. The road shows combine the practical environmental concerns of the movement with its spiritual orientation in expressive forms seen to mystically connect the two. Expressive forms are also central to the various gatherings of activists that occur regularly, such as regional wilderness meetings, camps, trainings, and the larger national 'rendezvous.' Among activists, expressive and artistic forms in general and song in particular help reinforce activism, and spirituality as well as cement the bond between activists and their community. W hile the often light-hearted character of these gatherings is reflected in the songs, rowdiness and joking occur in the context of an assumption that the gatherings are important on both a temporal and spiritual level. Although connected with other activist activities, music is central to the fulfillment of the purposes of these gatherings, and analysis of how the themes of radical environmentalism are woven into lyrics and music proves very interesting and provides insight into the ways in which the political and philosophical sides to the movement are presented in an artistic forum. Let us examine two particular themes of environmental activist music.

The 'Environmentalization' Of The Everyday. This first type of song might at first listening appear to be deceptively frivolous and tenuously connected to the serious business of activism. However, the themes of nature and religion are consistently intertwined and woven in American culture, and debate over conceptions of and attitudes toward 'nature' often occur within a 'religious context.' I will examine the 'radical environmental' movement and its conceptions of nature religion through an analysis of its music. In so doing, I will examine conceptions of 'nature' and 'religion,' and how these relate to one another. Using the music and texts of activist songwriting, we can see how debates on 'nature' play out in American culture and also see how activist music functions as community-building ritual activity. Central to this discussion are the terms 'nature' and 'religion.' Catherine Albanel has argued that since conceptions of nature and environment have played important roles in political movements, the connection between these two terms in American culture relates to reality, it makes sense to talk about nature religion in this culture. Albanel's, I however, we as scholars of religion have an orientation to 'nature' as it relates to what we study as religion. As Ronald Grimme points out, "'M inca Eliade... made much of the idea of sacred space and the symboliz of the center, the orienting place from which a people's sacred cosmos is generated. Even when scholars did look at space and place as important aspects of religion, they treated it 'in ways that were largely metaphoric, having little to do with actual geography or the concrete complexities of the environment.'" (Grimme, 72). The study of religious life placed in the physical context of 'nature' is thus an obvious enterprise but at one absent, and music offers a useful index to the radical environmentalist nature religion.

The Musical Religious Activity of the Movement. The road shows which activists undertake to raise consciousness about various issues and to build solidarity are an important means for disseminating the message of radical environmentalism. They aim both to gain supporters on the outside of the movement, and to bring new individuals inside the movement. But these interests spring from more than simply a political agenda; they are linked to a sense of spirituality. The road shows combine the practical environmental concerns of the movement with its spiritual orientation in expressive forms seen to mystically connect the two. Expressive forms are also central to the various gatherings of activists that occur regularly, such as regional wilderness meetings, camps, trainings, and the larger national 'rendezvous.' Among activists, expressive and artistic forms in general and song in particular help reinforce activism, and spirituality as well as cement the bond between activists and their community. While the often light-hearted character of these gatherings is reflected in the songs, rowdiness and joking occur in the context of an assumption that the gatherings are important on both a temporal and spiritual level. Although connected with other activist activities, music is central to the fulfillment of the purposes of these gatherings, and analysis of how the themes of radical environmentalism are woven into lyrics and music proves very interesting and provides insight into the ways in which the political and philosophical sides to the movement are presented in an artistic forum. Let us examine two particular themes of environmental activist music.

The 'Environmentalization' Of The Everyday. This first type of song might at first listening appear to be deceptively frivolous and tenuously connected to the serious business of activism. However, the themes of nature and religion are consistently intertwined and woven in American culture, and debate over conceptions of and attitudes toward 'nature' often occur within a 'religious context.' I will examine the 'radical environmental' movement and its conceptions of nature religion through an analysis of its music. In so doing, I will examine conceptions of 'nature' and 'religion,' and how these relate to one another. Using the music and texts of activist songwriting, we can see how debates on 'nature' play out in American culture and also see how activist music functions as community-building ritual activity. Central to this discussion are the terms 'nature' and 'religion.' Catherine Albanel has argued that since conceptions of nature and environment have played important roles in political movements, the connection between these two terms in American culture relates to reality, it makes sense to talk about nature religion in this culture. Albanel's, I however, we as scholars of religion have an orientation to 'nature' as it relates to what we study as religion. As Ronald Grimme points out, "'M inca Eliade... made much of the idea of sacred space and the symboliz of the center, the orienting place from which a people's sacred cosmos is generated. Even when scholars did look at space and place as important aspects of religion, they treated it 'in ways that were largely metaphoric, having little to do with actual geography or the concrete complexities of the environment.'" (Grimme, 72). The study of religious life placed in the physical context of 'nature' is thus an obvious enterprise but at one absent, and music offers a useful index to the radical environmentalist nature religion.

The Musical Religious Activity of the Movement. The road shows which activists undertake to raise consciousness about various issues and to build solidarity are an important means for disseminating the message of radical environmentalism. They aim both to gain supporters on the outside of the movement, and to bring new individuals inside the movement. But these interests spring from more than simply a political agenda; they are linked to a sense of spirituality. The road shows combine the practical environmental concerns of the movement with its spiritual orientation in expressive forms seen to mystically connect the two. Expressive forms are also central to the various gatherings of activists that occur regularly, such as regional wilderness meetings, camps, trainings, and the larger national 'rendezvous.' Among activists, expressive and artistic forms in general and song in particular help reinforce activism, and spirituality as well as cement the bond between activists and their community. While the often light-hearted character of these gatherings is reflected in the songs, rowdiness and joking occur in the context of an assumption that the gatherings are important on both a temporal and spiritual level. Although connected with other activist activities, music is central to the fulfillment of the purposes of these gatherings, and analysis of how the themes of radical environmentalism are woven into lyrics and music proves very interesting and provides insight into the ways in which the political and philosophical sides to the movement are presented in an artistic forum. Let us examine two particular themes of environmental activist music.

The 'Environmentalization' Of The Everyday. This first type of song might at first listening appear to be deceptively frivolous and tenuously connected to the serious business of activism. However, the themes of nature and religion are consistently intertwined and woven in American culture, and debate over conceptions of and attitudes toward 'nature' often occur within a 'religious context.' I will examine the 'radical environmental' movement and its conceptions of nature religion through an analysis of its music. In so doing, I will examine conceptions of 'nature' and 'religion,' and how these relate to one another. Using the music and texts of activist songwriting, we can see how debates on 'nature' play out in American culture and also see how activist music functions as community-building ritual activity. Central to this discussion are the terms 'nature' and 'religion.' Catherine Albanel has argued that since conceptions of nature and environment have played important roles in political movements, the connection between these two terms in American culture relates to reality, it makes sense to talk about nature religion in this culture. Albanel's, I however, we as scholars of religion have an orientation to 'nature' as it relates to what we study as religion. As Ronald Grimme points out, "'M inca Eliade... made much of the idea of sacred space and the symboliz of the center, the orienting place from which a people's sacred cosmos is generated. Even when scholars did look at space and place as important aspects of religion, they treated it 'in ways that were largely metaphoric, having little to do with actual geography or the concrete complexities of the environment.'" (Grimme, 72). The study of religious life placed in the physical context of 'nature' is thus an obvious enterprise but at one absent, and music offers a useful index to the radical environmentalist nature religion.
In lectures on Sufism, I have made fruitful use of video of a Sufi dervish festival in Tunceli which allows it to carry profound and ambiguous messages, deep and multivocal ideas. As in the blues, whose relatively simple form masks a deep substructure, the relatively simple musical structure the baglama is relatively easy to learn to play. Ordinary people can quickly learn to accompany themselves on folk songs in order to perform in households or small gatherings. Like the guitar, however, in the hands of a master it becomes a vehicle for great technical artistry. I have found the performances of artists like Arif Sag, Erdal Eroglu, and Muaz Eroglu make a powerful impression on students. Erdal Eroglu's CD, Gurubet, Yollarinda Musa Eroglu make a powerful impression on students. Erdal Eroglu's CD, Gurubet, Yollarinda is available on DVD, video and CD through the Tuva Trader at www.tuvatrader.com. A particularly good sampler of various instruments, which includes a recording of "Qara Koz," is Asia lderinden Balkanlara Saz, available from Kalan Music, a truly remarkable resource located at www.kalan.com.

There are clear resonances between the nefes tradition and African-American music. These evident in the work of the young performer of nefes, Ulus Ozdemir, who also records with the blues band, Istanbul Blues Kumpanyasi, which incorporates Turkish instruments into their music. On the eve of his concert in Istanbul, a newspaper article about the American blues singer Ben Harper referred to him as an American ashik. (Ben Harper, has in fact studied Turkish music and uses imagery from the story of Pir Sultan Abdal's martyrdom in his song "Rose from a Friend.") Like the guitar, the baglama is relatively easy to learn to play. Ordinary people can quickly learn to accompany themselves on folk songs in order to participate in households or small gatherings. Like the guitar, however, in the hands of a master it becomes a vehicle for great technical artistry. I have found the performances of artists like Arif Sag, Erdal Eroglu, and Muaz Eroglu make a powerful impression on students. Erdal Eroglu's CD, Gurubet, Yollarinda is particularly useful in this regard. Not only is the music of exceptionally high caliber, but the Sufi and Shi'i imagery of the poetry provides a forum for discussing the intimate connections between mysticism, poetry, and music within Islam. The Aliw-Bektaşi tradition, which functions both as a form of popular music and as music used in sanaa, is an exquisite example of the interpenetration in Islam between so-called 'high traditions' and 'popular traditions,' challenging the artificial distinction between textual and 'popular' Islam. Musical traditions like nefes and qawwals demonstrate the ways in which even non-literate people gain access to profound spiritual ideas through the medium of music. Despite its relatively simple musical structure the nefes facilitates the transmission of poetry that carries deep and multivocal ideas. As in the blues, whose relatively simple form masks a deep subtlety which allows it to carry profound and ambiguous messages, nefes, like other folk music traditions in the Islamic world, operates on numerous levels and communicates, among other things, deeply esoteric notions of tawhid.

Of course, nefes is only one example of Islamic sacred music existing both in the context of zikr and as a popular musical form. Two other examples are the aforementioned qawwals traditions of South Asia and the inshad tradition of Egypt. For the former, CDs and videos by Nusrat Fateh Ali Khan and the Sabri brothers are particularly useful. The prominence of rhythm and the call-and-response patterns in the singing are particularly attractive to students. In lectures on Sufism, I have made fruitful use of video of a maulvi-samah, which I filmed in Multan, and which shows qawwals facilitating a state of wajd in a visiting pir. Similarly, Valerie Hoffman's recent video documenting the inshad tradition in Egypt shows the importance of music in the North African Sufi tradition. This provide powerful examples of the ways in which Sufi ideas penetrate into Islamic culture at the popular level through music. Exposing students to the music of Islam makes the religion less esoteric and foreboding. Seldom have I played music for my students without them asking where they can purchase the CDs. Over time, they begin to appreciate this music not as a curiosity but as something that speaks to them as a part of their common human musical heritage. In so doing, the larger world of Islam becomes a part of their world as well.

Resources:

Discography


Websites


The Official Danny Dolinger Homestead www.geocities.com/SunsetStrlPlounge3267/danny.html

We Are All Travelers Here (Timothy Hull Web page) - www.2.whidoby.net/tinker/ Kuma, Dana. Lyons Web page - http://www.cowswithguns.com/


References:


General Editor, Spotlight on Teaching

The AAR seeks nominations (including self-nominations) for the General Editor of the nationally recognized publication, Spotlight on Teaching, an initiative of the Committee on Teaching and Learning, which is a principal venue for exploration of teaching and learning issues in the field of religion. It appears as a special supplement to Religious Studies News, AAR Edition in the spring and fall.

Responsibilities include:

Developing issues from inception to completion

Establishing a publishing schedule

Copy editing, proof reading, and writing

Soliciting manuscripts by authors and guest editors

Developing the electronic version of the publication

Working with the Editor of Religious Studies News on all production procedures

Working with the present general editor, Dr. Richard A. Freund, to ensure a smooth transition

Nominees must have prior editing experience, computer knowledge, excellent people skills and disciplined follow up habits, a demonstrated passion for teaching and learning issues in the field of religious studies, and a wide variety of interests and contacts in the field. This editorship is an important service especially suitable for scholars reviewed for tenure, and whose work includes the scholarship of teaching and learning.

The editor is appointed by the president, and serves as an ex-officio member of the Committee on Teaching and Learning. Please direct questions and nominations (including a cover letter, C.V., the names of three references, and teaching philosophy statement to): Edward R. Gray, Director of Academic Relations. See page 2, staff listing, for full contact information.

Continued from page 9, Ulissi

their music to be their activism and their central contribution to their community. The lyrics, sounds, and forms of the music itself support these conclusions; they pull together disparate forms and styles, and they playfully enact the beliefs, concerns, and passions of the activist community that generates them.

Continued from page 6, Schubel

with his baglama over his head in a defiant image of resistance. Pir Sultan Abdal is a hero not only to Alevi's but also to the secular Left who see him as a defender of the poor and oppressed. Although nefes is a sacred musical tradition used in zikr, it has a huge following in Turkey which extends beyond the Alawi community. There are clear resonances between the nefes tradition and African-American music. These evident in the work of the young performer of nefes, Ulas Ozdemir, who also records with the blues band, Istanbul Blues Kumpanyasi, which incorporates Turkish instruments into their music. On the eve of his concert in Istanbul, a newspaper article about the American blues singer Ben Harper referred to him as an American ashik. (Ben Harper, has in fact studied Turkish music and uses imagery from the story of Pir Sultan Abdal's martyrdom in his song "Rose from a Friend.") Like the guitar, the baglama is relatively easy to learn to play. Ordinary people can quickly learn to accompany themselves on folk songs in order to participate in households or small gatherings. Like the guitar, however, in the hands of a master it becomes a vehicle for great technical artistry. I have found the performances of artists like Arif Sag, Erdal Eroglu, and Muaz Eroglu make a powerful impression on students. Erdal Eroglu's CD, Gurubet, Yollarinda is particularly useful in this regard. Not only is the music of exceptionally high caliber, but the Sufi and Shi'i imagery of the poetry provides a forum for discussing the intimate connections between mysticism, poetry, and music within Islam. The Aliw-Bektaşi tradition, which functions both as a form of popular music and as music used in sanaa, is an exquisite example of the interpenetration in Islam between so-called 'high traditions' and 'popular traditions,' challenging the artificial distinction between textual and 'popular' Islam. Musical traditions like nefes and qawwals demonstrate the ways in which even non-literate people gain access to profound spiritual ideas through the medium of music. Despite its relatively simple musical structure the nefes facilitates the transmission of poetry that carries deep and multivocal ideas. As in the blues, whose relatively simple form masks a deep subtlety which allows it to carry profound and ambiguous messages, nefes, like other folk music traditions in the Islamic world, operates on numerous levels and communicates, among other things, deeply esoteric notions of tawhid.

Of course, nefes is only one example of Islamic sacred music existing both in the context of zikr and as a popular musical form. Two other examples are the aforementioned qawwals traditions of South Asia and the inshad tradition of Egypt. For the former, CDs and videos by Nusrat Fateh Ali Khan and the Sabri brothers are particularly useful. The prominence of rhythm and the call-and-response patterns in the singing are particularly attractive to students. In lectures on Sufism, I have made fruitful use of video of a maulvi-samah, which I filmed in Multan, and which shows qawwals facilitating a state of wajd in a visiting pir. Similarly, Valerie Hoffman's recent video documenting the inshad tradition in Egypt shows the importance of music in the North African Sufi tradition. These provide powerful examples of the ways in which Sufi ideas penetrate into Islamic culture at the popular level through music. Exposure to the music of Islam makes the religion less esoteric and foreboding. Seldom have I played music for my students without them asking where they can purchase the CDs. Over time, they begin to appreciate this music not as a curiosity but as something that speaks to them as a part of their common human musical heritage. In so doing, the larger world of Islam becomes a part of their world as well.
The Importance of Listening to the Heartbeat of Mother Earth

Ina J. Fandrich, Swarthmore College

Teach courses on African American music, Afro-Atlantic or African-based New World Religions like Haitian Voodoo or Cuban Santeria, and Indigenous Religions such as Traditional African Religions and Native American Religions. In all of my courses, music plays an important role. Not only do my students read about the significance of sacred music in the religious traditions we are studying, but they also watch numerous videos about religious ceremonies and, if possible, make field trips to religious worship sites. Both the videos and field trips include the sound of music. At least once per semester, I invite a professional musician to my classes to facilitate a workshop on music for my students. Music helps maintain harmony in and with both the visible and the invisible world. (Wilson, xiii)

It is true that all world religions have their own brands of sacred music. Hence, the integration of music into the curriculum of any form of religious education would be meaningful. Yet, in religions with sacred written documents revered as ‘the word of God,’ such as the Bible, the Koran, and the Veda, the study, contemplation, interpretation, and recitation of sacred texts is at the core of the believers’ religious practice. Performing sacred music may appear less significant in comparison. To the contrary, in the religious traditions of oral cultures, music expressions are at the center, not the margins of religious practices and experience. The ceremonies of these traditions are elaborate communal performances involving musical instruments (mainly drums and percussion instruments), songs, dances, and drama. In these sacred performances, the believers communicate with the invisible forces of the divine and experience their deepest forms of religious devotion—a mystical union with the divine, often called ‘possession.’ The term ‘possession,’ though still used in some religions, has been replaced with terms like ‘ego-loss’ or ‘ego-lessness’ in the context of contemporary African American sacred music. The essence of all traditional religions is that they are spiritual in nature, in the sense that they address the spiritual dimension of human life. (Olupona, Jacob)

All indigenous religious traditions consider the earth sacred; that is why they are sometimes referred to as ‘geocentric’ religions. In their view, the heartbeat of Mother Earth is represented symbolically in the rhythms of their drums, which ubiquitously accompany the sacred ceremonies. It is no surprise, then, that among indigenous cultures throughout the world, drums and the rhythms they invoke are sacred. The indigenous artists, often extra-ordinarily complex rhythms of the musical ritual performances thus become the venue where the realms of the human and the divine intersect. There, the living rejoin with the dead as they celebrate and honor the traditions of those who have gone before them. Nigerian author Akinmurele (2001) illustrates this multiple reconnection in the following words:

And when ‘Drum’ started to beat himself all the people who had been dead for hundreds of years rose up and came to witness ‘Drum’ when he was drumming. The presence of a real person and the active involvement in live music always intensifies the students’ attention and participation in the learning process.

Resources


The Souls of Black Folk

In the 1960s, the Sorrow Songs became liberation songs. Without them there would have been no Civil Rights Movement. When jailed as a protesting college student she discovered the spirit-sustaining power of song. She joined the Student Nonviolent Coordinating Committee (SNCC) Freedom Singers, and traveled the country teaching the songs of protest. This subversive ‘freedom’ music became a powerful non-violent weapon in the often demonizing struggle for justice and equality against the heavily armed police force of the white-supremacist system.

Taking Dubois and Reagon’s assessments into account, in my courses on African American Religions I set aside at least one whole week to explore the significance of music in these faith traditions. In addition to the workshop on traditional African music, I often invite a musician from one of the major American Black Church traditions to demonstrate how contemporary African American sacred music still reflects ancient African spirituality, though it has evolved and transformed. For instance, I once invited the director of a local gospel choir who is also an ordained minister and a professional entrepreneur, to visit my class. Members of his gospel choir perform on a regular basis in his church, but they also sing in various public and private venues and have several recordings on the market. The presence of a real person and the active involvement in live music always intensifies the students’ attention and participation in the learning process.

In conclusion, I could not teach religion courses without the mesmerizing beat of sacred Yoruba bata drums or Cuban congas, the spooky echoes of a didgeridoo, or the uplifting sound of a gospel choir. The music is an essential part of the subject matter.

The heartbeat of Mother Earth is expressed symbolically in the rhythms of their drums, which ubiquitously accompany the sacred ceremonies...
Hearken to this reed forlorn, breathing since tw'ast torn
From its rusdy bed, a strain of impassioned love and pain.
The secret of my song, though near, none can see and none can hear.
Oh, for a Friend to know the sign and mingle all His soul with mine!

As guest editor, I invited contributors to this issue of Spotlight on Teaching to reflect on how and why they have used musical resources, very broadly defined, to teach courses in religious studies, and to describe their aims, methods, and experiences of teaching religious music. The articles argue how and why a sacred study of music deepens students' appreciation of the manifold aspects of religious life, and encourages readers to reflect on how traditions of sacred music help engage issues of identity, religious change, ritual process, and communal worship which arise when analyzing the musical examples and performances within specific historical and social contexts. Illustrating how they have used music as a primary source in their courses, our contributors provide theoretical arguments in support of doing so, and offer specific pedagogical techniques, and music and audio-visual resources for teachers.

Does one have to be trained in music to use musical sources in teaching? While it may be an advantage, G. Beger and Steven M. Arini argue that it is not a prerequisite. They simply hearing sacred music can make it comprehensible! Vivan-Lee Nyitray talks about ways of avoiding the wallpaper effect of music and teaching students how to listen attentively and critically. What can we learn from ethnomusicologists who teach students what to listen for and how to analyze music? Carol Babiracki speaks to the point that the sacred music of other cultures is unfamiliar not only from the point of view of sound, but cultural meaning. At the same time, cross-fertilization of sacred musical traditions is to be found in many traditions. Vernon Schubert explores the links between the string instruments of the Islamic world as precursors of the medieval lute and modern guitar, and uses music to make Islamic less alien. Jacob Jacobson uses the variety of Jewish music to problematize the question of identity, and to demonstrate how music too can be re-conceived in religious studies. Ulises M.A. Urman argues that the music of environmental activists is a form of worship. The Sufis developed Ibn Sina's position that music is an act of devotion, as it prepares the heart to intensify worship of God. Aesthetic pleasures that celebrate love and pain.

References:

Recording s of f o lk songs and p opular m usic:
H ear O ur V oices S ongs from t he Ghettos and the C amps. T he Zamir Chorale. HaZamir H Z-909.
Israel's 240 G reatest S ongs (G adalu n Y acha d). H ed A rzti A C U M 15950.
Klez. T he Kl eimer C onservatory B an d. V anguard V MD -79449.

Recording s of ch an ts:
H aftarah: T radition A thakhan az; T radition S hopard Y er ushal aim y; T radition Y e r ezn. J erusalem: T he I nstitute fo r J ewish M usic.

Recording s of a rtistic w orks b ased o n J ew ish t hemes:
D ybbuk, and C hichest er P salms. D G 289 463 462-2 C D.
Gol jo y, O s a b ab. K v ala r. P erformed by th e K ronos Q uartet on N ight P rayers E lektr a /N onesuch 975346-2.
Reich, Steve. T e billi on. E CM 827411-2.
Schoenberg, Arnold. A S urvivor f rom W arsaw. S ON Y S ZK -44571.
St atman, A ndy. B etwe en H eaven a nd E arth: M usic o f th e J ew ish M y stics S hanachie 64079.

V ideos:
Sephard: J u d e -S p a n ish M usic (E rgo M edia, 27 m in).
Teiman: T he M usic o f Y e r ezn /J ew ish (E rgo M edia, 27 m in).
Zamir: J ewish V oices R eturn to P oland (P BS 2000, 57 m in).

W ebsites:
E rgo M edia w w w. j ewvid e o.com (v ideos).
T he Institute fo r J ewish M usic: w w w. re nanc o.co .i l (C Ds a nd p rint an th ologies o f s acred m usic t raditions).
T he J ew ish M usic C enter at th e D iag rap h M useum in T el A v iv : w w w . b b o r g . j is.m u c (C Ds).
T he J ewish M usic R e search C enter: h ttp : / /u m.sc.huji.ac .i l/ -m jmrj /m jrjm .h tm (r esearch m aterials).
J ewish M usic W eb C enter: w w w . j mwc.org (l inks).
J ew-w ho: h ttp : / /j e wh o.com/ bo -g in/ f 2b /j ewh ocat eg ory. c gl/ m usic (a listing o f p rom inent /j ew ish m usicians).
T ara M usic: w w w.j ewishm usic.com (C Ds,b ooks, a nth ologies, a nd v ideos).
Transcontinental M usic Publications: w w w. etran c eon s.com (she et m usic).
World M usic P ress: w w w. worldmusi cpress.com (she et m usic, a nth ologies, a nd e ducational m aterials).
T he Zamir C horale o f B oston: w w w.Zamir. o r g (C Ds, r esources).

continued from page 7, Jacobson

--- "W e Hum up O ur H arps: R abbinic R e strict ions on M usic," T he J ournal o f S y ngag ope M usic. 25:2 (A pril, 1998).
--- "W hat is J ew ish M usic?" T he O rff E cho. 33:3 (S pring, 2001).


continued from page 11, Franchard

If you don't go, don't hinder me: the African American sacred song tradition, Lincoln: University of Nebraska Press, 2001.

References:
“Music and religion have the same roots,” believes Swiss musicologist and psychologist Maria Spychiger. “They can unleash feelings that are difficult to capture in words. Experiences emerge that go beyond the everyday.” The spiritual power of music can be seen as a thread running through the course of human history. Even into the 21st century, shamans draw on the beat of drums or the sounds of a flute for their rituals. A number of traditional and tribal groups use music not just for entertainment, but as a mode of access to the gods. In Christianity, music has always played an important role. From Gregorian chants and Bach's organ cantatas all the way to gospel singing, music serves as a language for giving expression to sorrow and jubilation, meditation and ecstasy.