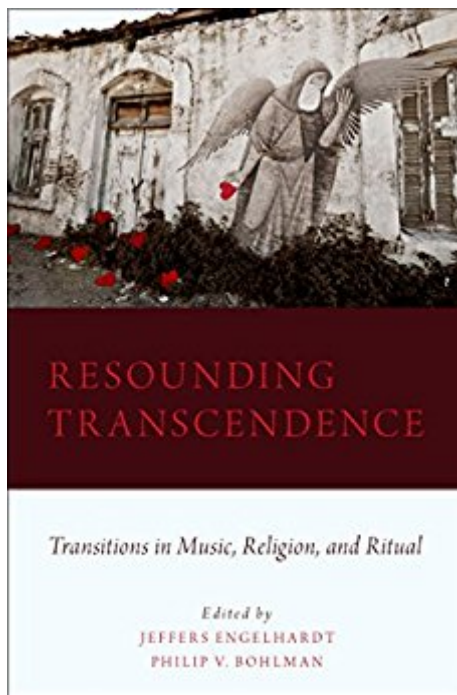




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Resounding Transcendence: Transitions In Music, Religion, And Ritual



Synopsis

Resounding Transcendence is a pathbreaking set of ethnographic and historical essays by leading scholars exploring the ways sacred music effects cultural, political, and religious transitions in the contemporary world. With chapters covering Christian, Muslim, Jewish, and Buddhist practices in East and Southeast Asia, the Indian subcontinent, North America, the Caribbean, North Africa, and Europe, the volume establishes the theoretical and methodological foundations for music scholarship to engage in current debates about modern religion and secular epistemologies. It also transforms those debates through sophisticated, nuanced treatments of sound and music - ubiquitous elements of ritual and religion often glossed over in other disciplines. Resounding Transcendence confronts the relationship of sound, divinity, and religious practice in diverse post-secular contexts. By examining the immanence of transcendence in specific social and historical contexts and rethinking the reified nature of "religion" and "world religions," these authors examine the dynamics of difference and transition within and between sacred musical practices. The work in this volume transitions between traditional spaces of sacred musical practice and emerging public spaces for popular religious performance; between the transformative experience of ritual and the sacred musical affordances of media technologies; between the charisma of individual performers and the power of the marketplace; and between the making of authenticity and hybridity in religious repertoires and practices. Broad in scope, rich in ethnographic and historical detail, and theoretically ambitious, Resounding Transcendence is an essential contribution to the study of music and religion.

Book Information

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Customer Reviews

Editors Jeffers Engelhardt and Philip V. Bohlman wrote a deep, scholarly, and extensive introduction covering the core aspects of music within ritual and religious transcendence across various religions, East and West. The specific essays by ten other scholars that follow pale in comparison, largely avoiding the psycho-philosophical matters to instead focus on pragmatic, social and political changes in sacred music brought about by modern cultural pressures and even advances in technology. The religious experience is broad, with chapters on variant Judaic Torah and Haftorah reading; simplifications and modernization of Buddhist rites on Buddha's birthday; the replacement of old time psalms with pop and rock gospel music among Evangelicals; the accommodation and blending of Islam with sub-Saharan spiritual and healing ceremonies; the adaptation of Hindu folk songs to Christian teachings; the quest for authenticity of Greek Orthodox chants; Bauls negotiating the independent but inclusive path among Sufis and Hindus; adapting traditional Javanese shadow puppet epics for contemporary audiences; music as a political tool in bringing Eastern Europe into a greater Europe; and the music of Arvo Pärt as European pan-Christian, even trans-religious. (The chapter on computer programs and recordings to teach chanting accents for the bar/bat mitzvah rites took me back to my youth when I learned the system from my cantor's LP; learning that there are chanting differences among Ashkenazi and Sephardic/Mizrahi Jews was particularly interesting.) The book indicates how much religious music is flexible to new situations and eras while attempting to maintain its traditional motivational and spiritual effects. Thus, the emphasis is on transitions in sacred music rather than mystical transcendence. There is much to appreciate here, as the parallel in Tunisia of Stambeli with Moroccan gnawa. Also, the Taiwanese rite of washing a doll of baby Buddha to celebrate his birthday, shifted to a weekend for the benefit of the wider sangha, compares with my own experience in a Korean Zen Center. The book opens new territory for ethnomusicologists interested in the interface of music and religion today compared to supposed traditions as remembered or

historically recorded.

good product with high quality. suit for this price . Awesome product! Works perfectly for leveling and trimming cakes! my parents need it, good .

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