

# BOOK OF SESSION ABSTRACTS

Music and the Sacred  
12–14 November  
House of Science and Letters  
Helsinki

*Session 1A (Chair: Heidi Haapoja-Mäkelä)*

**Tuuli Lukkala, University of Eastern Finland**

**The soundscape of Orthodox worship – first experiences from the field**

Worship is a multisensory experience in Eastern Orthodox Christianity, but there is a strong emphasis on sounds and the sense of hearing. Sounding prayers and hymns aloud gives worship some of its main purposes: common prayer, sanctification of time, and praising God with voice, essential for being human, according to Orthodox teaching.

The study of Orthodox worship and church music has traditionally focused on historical research based on written sources. Interest in the present day and the use of ethnomusicological methods have only started to gain ground among scholars around the world. In Finland, only sporadic observations of church music repertoire and liturgical practices have been published.

The aim of my research is not only to document current worship practices in Orthodox parishes in Finland but to study different aspects of the whole soundscape of worship using an ethnographic approach. How do people participating in divine services perceive and experience the sounds of worship? Questions of special interest include the formation of and choices made regarding the musical component of a service and the role of languages, cultures and nationalities in the soundscape of worship. Who decides what is sung and on what grounds? Are there audible traces of the nationalizing movement of the 20th century? How do services sound in the multicultural parishes of the 21st century?

I will conduct field work in different Orthodox parishes and churches, observing and making audio recordings of divine services and interviewing different kinds of participants of services: priests, cantors, choir singers, readers, members of the congregation. The recordings will be archived after the study for later use by the research community.

I will present my first experiences and observations from the field as well as possible focusing of research questions or new angles arising from the data collected in autumn 2018.

**Uğur Aslan, Lecturer, Karadeniz Technical University**

**Ritualization of Ritual and Religious Music: The Case of Priestess Barbara's Peace Ritual at the Antioch Catholic Church**

The aim of this paper is to investigate how music functions in the process of ritualization in the case of the ritual of priestess Barbara at the Antioch Catholic Church, Turkey. Although scholars define ritual as more dynamic in terms of structure, meaning, iconic representations and metaphors, thinking about the process of ritualization gives attention to the relations between social agents and the performance practices in the ritual. In this context, as Jackson (2012) indicates, ritualization focuses on creation, transmission, the transformation of social memory, identity, musicking and the habit of social agents. Priestess Barbara Kallasch is assigned to Antioch Catholic Church in 1976 and since that time she practices the "Peace Ritual" on 29th of June every year, when is accepted as one of the pilgrimage places by the Vatican in 1963. On this date, many Christians around the world gather in Antioch, at the St. Pierre Church which is known as the first place where the followers of Jesus called as Christians. Thus, Kallasch's ritual began to be practiced since 1976 on this date and after 1993 Antioch Polyphonic Choir began to take part in this ritual by singing the chosen hymns in different languages such as Arabic, Turkish, Latin and Hebrew. By this repertoire, they aim to

give the message of the peace for all people and at the same time show the multicultural and peaceful environment of the Antioch for the visitors. Although this phenomenon is a religious ritual in terms of being seasonal, taken place in a religious environment (church), meanings of symbols and iconic representations, it is also ritualized due to disposition of agents, and being an “invented” ritual by assigning new meaning to practices of rituals through new repertoire with hymns and non-religious songs in a new form of ritual and music.

**WONG Chun Kwok, Goldsmiths, University of London**

**Presentation Title: “The Universe Is Vibrating!” Hang, Handpan, and New Age Capitalism**

This presentation examines Hang and Handpan within the context of New Age Capitalism. In 2000, two Swiss steelpan makers, Felix Rohner and Sabina Schärer, invented the Hang – an UFO looking percussion instrument one can place on their lap and play with hands (hence the Bernese-German name “Hang”, meaning “Hand”). The mesmerizing sound, exotic look, and “fool-proof” diatonic design of the Hang quickly became highly sought-after among street performers as an ideal tool for drawing attention with minimum musical skills.

With the help of YouTube videos and other social media platforms, Hang became successfully globalised without the intervention of any mainstream promotions or distributors. People would have to write actual letters to the makers in order to acquire the instrument. The makers would then invite the “right” person, who is worthy of their instrument, to visit their workshop in Bern. There, the candidates could select the instrument which “connects” with them most. The original Swiss makers ceased producing the Hang in 2013, but the adaptation of their design, handpan, continued to flourish with around 200 makers to date around the world.

From an ethnomusicologist perspective, this presentation examines how the Hang and handpan community adopt these “sound sculptures” within the New Age movement, as a music genre as well as a spiritual practice. By scrutinising both ethnographic and netnographic data collected from handpan festivals, workshops, living room gatherings, social media, and online forums, I argue that the New Age culture around Hang and Handpan is closely intertwined with attention economy, social media, and cosmopolitanism.

---

*Session 1B (Chair: Saijaleena Rantanen)*

**Elina Hytönen-Ng, University of Eastern Finland**

**Sacred Soundscape of Contemporary Shamanic Rituals**

Religious experiences have often been associated with a specific, culturally-set location and particular types of music. Shamanism differs from these types of associations, since the shamanic practitioner can move the sacred site easily from one location to the next. Music and sounds are essential parts of this process. In this paper I will unravel the ways contemporary European shamanic practitioners use ritual music and sound in creating a connection with the environment. Through sound the practitioner creates a place for ritual action as well as communicates with the non-human “participants” of the ritual, the spirits. The ritual is an active sonic process of directing the intention to the space surrounding the practitioner and creating a sacred place. The study will highlight the way that practitioners create meaningful relationship with their environment through sound. Primary results of the study demonstrate that the instruments and their sounds act as transformative tools that change and create a meaningful place within which contemporary shamanic rituals takes place. Within this sonic place the participants are then producing a sense of wellbeing. This sonic place can be viewed as an example of soundscape of healing.

The paper presents an on-going research project, still in its early stages, composed of already conducted five semi-structured theme interviews and participant observation with the shamanic practitioners in Finland and in Britain.

**Pia Dunne, Royal Academy of Music Aarhus Denmark**  
**Ecstatic Trance Ritual through the music of Haitian Vodou Ceremonies**

This ethnomusicology paper explores the music and ritual practices in the Vodou culture of Haiti through participant observation in public ceremonies and personal spiritual baths. I discuss the songs, drumming and dancing that are the methods of worshipping and invoking spirit possession from the “lwa”. My focus is what factors contribute to ecstatic trance states through music including the lyrics and melodies of the songs, the polyrhythmic drumming, synchronized movement and dance but also the importance of the role of community, belief systems, social norms and the sacred spaces where the rituals take place.

I have participated in workshops in Helsinki in polyrhythmic Benin vodou drum patterns, song and dance. Even though the sacred music and dance were taken out of their religious context, most students still felt the mood enhancing benefits of uplifting music and dance. Our instructor believed that practicing the songs, rhythms and movements would make us better musicians, but commented that we did know what we were missing as we were not surrounded by the context of vodou ritual and community.

Sacred music is increasingly being taken out of its original religious and cultural contexts, for example gospel music is now sung by secular choirs all over the world and many people enjoy the singing the music without any interest in the Afro American Christian context of ecstatic singing.

I wish to discuss some of the ethics of taking sacred music out of its religious and cultural context and explore the musical, ritual and community ingredients that make ecstatic trance state possible.

It is my opinion that personal spiritual belief, a communal feeling of being supported by your religious community in your belief, shared rituals and culturally acceptable social norms and practices contribute to ecstatic trance states just as much as the music and dance.

**Hervé Zénouda, Université de Toulon**  
**Occulture: from performing arts to the magic of chaos, the experimental gesture in electrified popular music**

Our purpose is to study the parallel itinerary of Genesis P-Orridge and Gregory Davidow. These two artists coming from the art of performance circles of the early 1970s (London and Budapest) moved away from contemporary art to rock (with the bands *Throbbing Gristle* and *Psychic TV* for the first, and the band *Spions* for the second). They both share a special interest in esotericism and the magic of chaos, creating their own church (*The Temple Ov Psychick* and *The Atheist Church: The Temple of Nuclear Reincarnation*).

Our hypothesis is that this trajectory crossing these three cultural spaces (contemporary art, rock, magic) is carried by the same breath, that of the performance which questions the relations between art and life. This issue raises the question of the representation and more precisely the complex relationships between representations, constructions of realities and reality, at the heart of the approach of P-Orridge and Davidow (whether in an erasure of the representation by the demonstration and the action, in a search for social transformation – by a game about collective representations via a diversion of the mass media that is pop-music – or in the quest for non-causal relations between symbolism and reality in esotericism and magic). The triangle Imaginary,

Symbolic and Real (ISR) proposed by Lacan (Coursil, 1998) will give us a theoretical framework to try to answer our hypothesis.

On the other hand, it seems that the question of mass culture is central to these two artists (paradoxically positioning themselves on the fringes of the music industry as experimental avant-garde artists). The aim here is to analyse the repercussions of moving from an elitist practice (contemporary art or magic) to a mass culture whether we are concerned by the aesthetic statements or by the large use of images and medias (pictures, disc covers, video clips, interviews...). The artists have actually become involved in the pop music field making use of all the medias that it offered them. Their productions are thus analysed as multi-modal complexes where the work and its conditions of appearance, supported by the artists themselves as an interlocking media, are conceived as magic emblems (Sigils). In our opinion, they join Antoine Hennion (Hennion, 1993) in his approach to music as a theory of mediation.

We intend to show that for these two artists, the magical dimension is in line with a conception which, through artistic practice and the elimination of the frontier between art and life, aims at both an inner transformation and a social transformation.

---

---

*Session 1C (Chair, Jan Hellberg)*

**PANEL: Sounding Sacred Music Beyond Ecclesial Contexts:  
Interplays of Agency and Structure in Three European Communities**

**Presenters:**

**Monique Ingalls, Baylor University, USA**

**Mark Porter, Universität Erfurt, Germany**

**Mirella Klomp, Protestantse Theologische Universiteit, the Netherlands**

Within European and North American societies, the “postmodern” era is often characterized as an era of “pick and mix” spirituality, where individuals may choose among an array of beliefs and practices to shape idiosyncratic spiritual lives. One such practice frequently subject to reinterpretation is music. Frequently, listeners and communities set apart “secular” musical genres as spiritual; conversely, they excise sacred music from liturgy and perform it for other purposes. Yet, musicians and listeners do not encounter musical practices in a social vacuum. Sacred repertoires often retain strong religious associations or ritual expectations. Reframing and repurposing these repertoires is therefore neither a linear nor an uncontested process; rather, individuals and communities must constantly negotiate competing meanings, uses, and interpretations when they encounter sacred music beyond the bounds of ecclesial contexts.

To illuminate these processes of negotiation, this panel examines the dynamic interplay between personal interpretation, communal framing, and institutional discourse that surround sacred music in spaces beyond institutional religious control. Drawing from ethnographic research conducted in Germany, the Netherlands, and the UK, we examine the use of Christian musical genres in civic, community, and other extra-ecclesial events. Each paper probes three key factors that condition these performances. First, we examine the various discourses circulating alongside sacred genres that encourage certain interpretations while discouraging others. Secondly, we examine the ascribed meanings of musical practices themselves, investigating the extent to which styles and genres retain ritual associations and what other resonances they are ascribed. Finally, we consider the role of performance spaces in conditioning the meanings of sacred musical repertoire. In examining these dynamics, our panel illuminates how structure and agency intertwine in the creation of musical meaning, demonstrating the intersecting, often competing power of civic

authorities, commercial entities, and religious networks to condition individuals' ability to self-determine the sacred.

---

## ***Session 2B***

### **Samuli Korkalainen, Sibelius Academy, University of the Arts Helsinki Appropriateness and intentions for music in a liturgical context in nineteenth-century and present-day Finland**

Attempts to improve music in the Lutheran Church in nineteenth-century Finland included discussion of the kinds of music appropriate for Divine Services. The questions and arguments regarding this topic are surprisingly similar today, even though many things have changed and music heard in the Lutheran Church is quite varied.

In this presentation, I offer a glimpse into the nineteenth-century Finnish discussion. In addition, I take up the general question of the kinds of music appropriate for Divine Services from the philosophical, theological and aesthetic points of view. The main questions are:

- 1) Does instrumental music, i.e. music without words, have a place in a liturgical context?
- 2) Does intention matter? Do we need a distinction between, for instance, a service and a concert or between performing and assisting?

When the number of organs increased in Finland at the end of the nineteenth century, a discussion arose as to whether these instruments were meant for accompaniment only or were to be used for playing solo pieces as well. Likewise, during the early phase of choral singing, the question was debated as to whether the choirs should simply support congregational singing or should they also sing numbers on their own.

According to Martin Luther, every work of music is God's gift to man. For that reason, instrumental music should be as appropriate in church as vocal music. Nevertheless, many Lutherans believe that there must be a clear distinction between spiritual and secular music, based on the ideas of Augustine, one of the church fathers.

Moreover, every now and then the question of intention is raised. For a soloist or a choir to be *performing* is often considered inappropriate. For this reason, many pastors and church musicians emphasize that soloists and choirs are *assisting* at Divine Services. But from a theological or a philosophical point of view, is there really a difference?

### **Øivind Varkøy, Professor Dr., Norwegian Academy of Music Leonard Cohen: a Jewish mystic of popular music**

The last CD album of the Canadian songwriter Leonard Cohen was released in October 2016. He died in November the same year. The first song on this album has the same title as the album; *You want it darker*. Together with the choir and cantor from the synagogue of his childhood in Montreal, Canada, Cohen tells us that he is ready to meet his creator: "Hineni, hineni. I'm ready, my Lord". This whole album is about Cohen's settlement or final deal with his God and himself, with his histories with women and his spiritual life – which, by the way, is not always easy to distinguish.

An example of Cohen's Jewish identity is that God mostly is referred to as "the Name". He also relates to Jewish mysticism, the Hasidian Kabbalah tradition. Moreover, in 1996 he was ordained for monk in the Zen tradition. However, this Zen commitment never made him leave his Judaism. Cohens songs are characterized by religious themes and religious concepts and metaphors related to Judaism and Jewish mysticism, Christianity and Zenbuddhism. In many ways, he appears

as a Jewish mystic of popular culture. Cohen's mysticism must however be said to be of a challenging kind. On the one hand, we find constant references to religious themes. On the other hand, these often go hand in hand with references to human love stories and sexual experiences. However: "There is a crack in everything / That's how the light gets in" (from "The Anthem"). When it comes to Cohen's music, we can point out obvious musical references to Jewish cultural tradition in different songs, for example melodies based on prayers from the Yom Kippur, the holiest day of the year in Judaism. In this paper I will discuss Cohens spiritual development – both related to his texts and music.

**Leena Lampinen, University of the Arts Sibelius Academy**  
**"You know, singing is preaching!": Choir Music in the Lutheran Church in Northern Tanzania**

Music, and choir music in particular, is almost always present in the worship services of the Evangelical Lutheran Church in Tanzania. "A Sunday service without music would not feel like a real service" is a sentence that I have heard from many people in Tanzania. Music plays an important role in Christian life. Choirs are many and choir rehearsals bring together a huge number of people several times a week. Sunday service is the main goal for the choirs' weekly work.

In this presentation, I will give an overview of different musical styles that can be found in church choir repertoires within one Lutheran diocese in northern Tanzania. I will also discuss how individual choir conductors see the role of these styles in the church. The choir conductors I interviewed seem to have quite clear opinions about what church music is or should be, what kind of music is considered suitable for church use, and what kind of music should not be performed in church. Styles are many: a Maasai song, a Western hymn, a song in a more popular music style, and songs combining influences from several sources may all be performed in a single church service. However, not everything is accepted, at least not by everyone. Popular music styles challenge the European-style church music. On the other hand, indigenous music and musical instruments have found their way to church and to worship services, but the path has been long and complicated. In many cases, the choir songs do not easily fit the existing musical categories, which is why I am also taking an alternative approach to describe the church choir repertoires.

---

*Session 2C*

**Vox Silentii (Johanna Korhonen and Hilikka-Liisa Vuori)**  
**Meditative and acoustical approach to Hildegard of Bingen's Chants**

*A workshop: Body, soul and sound*

The idea is to experience one's body as a resonating instrument inside of another resonating instrument, which is an echoing church. This kind of approach is a part of archaeoacoustical image of a space. Gregorian chants are meant to be sung in an echoing space. The overtones can be easily enhanced from the melodies, which have modal natures. The attenders of workshop are producing sound. They are listening to the sound and sensing it in their bodies and in the church, and finally singing some melodies. This workshop is connected to Hildegard of Bingen's chants. Everybody can attend without feeling any pressure to perform, only to experience the sacred through sound and texts. To attend the workshop, one does not need to know how to sing or read the notes.

### *A concert: Meditative Hildegard*

Hildegard of Bingen (1098–1179) was a German Benedictine sister and abbess whose musical compositions and poetry served the liturgy of Rupertsberg monastery in the twelfth century. As a composer of liturgical chant, she certainly belongs to the most productive composers of Medieval Period. Her compositions show faithfulness to the Gregorian tradition but also bring forth characteristics of her own. The ambitus is large, the affects and depths vigorously present. Above all, her chants form part of the liturgy and defer to it: they were sung with psalms and Bible texts in the context of Mass and Office hours. Vox Silentii wants to introduce and give respect to the meditative aspect of Hildegard's music in a relationship with acoustical space.

Established in 1992, Vox Silentii (Johanna Korhonen and Hilkka-Liisa Vuori) sings, teaches and studies medieval convent songs. The silence included in the duo's name (Vox Silentii – The sound of silence) refers not only to silence as starting point for all music but to the silence of the heart – a space for listening, a prayer.

Vox Silentii uses early medieval scales, called modes, whose tuning is natural. This tuning system, differing from the contemporary equal tempered tuning, is based on natural harmonic series. The singing technique employed by the ensemble allows the overtones to be heard and distinguished: The listener may perceive the overtones as faint flute-like sounds among the melody tones. Vox Silentii sings also with hands. The simple hand movements remind singers of the earlier centuries and the ancient neumes. Hands also resemble of traditional form of praising. The third function of hand gestures is to follow the vocal resonance in the singer's body and sometimes mark the darker and lighter (that is lower and higher) intervals. Over the years Vox Silentii has sung in over 100 churches and recorded 13 CDs. ([www.voxsilentii.fi](http://www.voxsilentii.fi))

---

*Session 3A (Chair, Elina Hytönen-Ng)*

**Anders Dillmar, Uppsala University**  
**From “sacred” to “sanctified” church music in Sweden 1800–2000**

My aim is to give a historical perspective to the theme “Music and the Sacred”, related to the discussions around two Swedish chorale books, which I have studied in two different research projects – my dissertation and a project financed by The Bank of Sweden Tercentenary Foundation (Riksbankens Jubileumsfond).

These two editions from 1820 and 1986 – together with the first 1697 – are the most important Swedish official chorale books, containing accompaniment to the melodies of the Hymnal. The editors were Johann Christian Fredrik Hæffner (1759–1833), an organist originally from Germany but for a time also the Swedish court conductor – and Harald Göransson (1917–2004), Swedish organist, educator and at last professor at the Royal School of Music in Stockholm. Many others took part in the discussions; those critical expanded and sharpened them.

It is clear that a certain music style was seen as sacral around 1800 and that many people experienced this as an absolute reality with normative claims at least over the meaning of the service (Gordon Lynch, *The Sacred in the Modern World*, 2012). Of course, this was long before any discussion of multiculturalism, Swedish society was rather homogeneous though in transition to a more liberal. Yet the discussions also related to how ordinary people often sang the hymns, more like the “Old way of singing” (Nicholas Temperley).

150 years later with the rise of tourism Göransson had to relate to other music cultures as well as different Christian denominations and their music. Musical modernism in the 1960s also let him express thoughts about transcendental qualities in music. At the same time, he advocated use of both popular music as well as Gregorian chant in the worship.

During this time-span of 200 years we can see a clear change in the thinking around “church music and the sacred”.

**Heli Reimann, University of the Arts Helsinki Sibelius Academy**  
**Estonian (jazz) guitarist Oleg Pissarenko and his “world of the free child” (Prii lapse ilm)**

“I am spiritual person, but I make a difference between spirituality and religion. The latter is as enslaving as pornography or being slave of the bank – neither of them allow human being to be free.”

This is how Estonian jazz guitarist Oleg Pissarenko describes the central element of his idiosyncratic worldview – the freedom. In addition, he is active in promoting social criticism and human values such as love, empathy, compassion based in his spiritual transcendental understanding of the world. Besides being a musician with a highly distinctive style, Pissarenko is an arranger, music educator, festival organizer, and jazz promoter actively working to bring new energy to the cultural scene in the eastern Russian-speaking part of Estonia.

In this presentation I will discover how Pissarenko opens the meaning of spirituality in his self-narratives, and how a musician’s life can create meanings by intermingling the spiritual with musical, social and national. I will apply the term sense-making understood here as an action-oriented cycle that people go through continually and fairly automatically in order to integrate experiences into their understanding of the world around them (Kolko 2010).

**Tuomas Järvenpää, University of Eastern Finland**

**Iindlela Zamandulo – Negotiations of ethnic identities with Rastafarian reggae music in Cape Town**

This presentation is an ethnographic analysis of how South African reggae artists from Cape Town connect different ethnic identifications together with their Rastafarian faith in their musical careers. The article looks specifically at male artists from Black African ethnic backgrounds, who identify strongly with the ancestral traditions of the Xhosa people, as well as musical artists from Colored ethnic background, who are asserting what they see as their original identity as indigenous Khoisan people.

Anthropological research has shown how urban young South Africans have used various forms of global popular culture to reformulate ethnic identities in the post-apartheid era. This reformulation of ethnicity has often meant distancing oneself from the generational authority, which is at the core of South African ethnic group membership. Belonging to ethnic groups or the reformulation of their borders are pressing question especially for men, since masculinity in particular is reproduced and controlled through generational authority in African societies.

The scholars of the globalizing Rastafarian movement – which is a growing religious community also in South Africa – have urged scholars to examine especially the socio-religious negotiations that Rastafarian reggae music generates in different cultural contexts.

The paper interprets that Rastafarian reggae music, and particularly its emphasis on “finding one’s African roots”, offers ways to reinterpret ethnic identifications in South Africa. However, delicate negotiations are indeed inevitable in this reformulation process, since some practices of both the Rastafari faith and reggae subculture are in direct conflict with the hegemonic forms of masculinity and generational hierarchies of the South African ethnic groups.

The research material of the article is based on three-month fieldwork in Cape Town in the autumn of 2013 with a short revisit in 2015. The material includes ethnographic observations from the local reggae music scene as well as formal and informal interviews with the artists.

---

*Session 3B (Chair, Bernd Brabec de Mori)*

**Hande Sağlam, University of Music and Performing Arts, Vienna**

**Sacred Lyrics and their Transmission through Music to the Younger Generations of the Alevi Community in Vienna**

Alevism could be defined as an independent religion in which Islamic and pre-Islamic elements are combined. The Sufi elements in their doctrine and its secrecy and hidden transmission because of the repression of Alevism during the Ottoman Empire and in the Turkish Republic are the two most significant characteristics of Alevi beliefs.

There is no official government data about the Islamic confessions in Turkey. According to the leaders of several Alevi foundations, Alevi make up 25–31 percent of the population. For centuries they were not allowed to practice their religion in public, and it was too dangerous to pass it on in written form to the next generations. In this case, music and lyrics took on a central role in order to be able to transmit their religion to the next generations. Therefore, music and poetry are of key importance in their religious ceremonies, and until today they have remained the principle tools of their collective memory.

In the past, Alevi mostly lived in Anatolia; however, since the 1960s most of them have emigrated to the urban areas of Turkey and to European cities due to socio-economic reasons. In the meantime, the third generation is growing up in these urban areas. According to the fieldwork

which I have been conducting since 2003, they are still passing on their history to the next generations through music and poetry, although for a couple of years this has been in German instead of Turkish or Kurdish.

In this paper I will first introduce the musical transmission strategies of Alevis through hidden sacred subtexts in their lyrics, which take place mostly in their religious ceremonies. Afterwards I will try to analyze the transformation process of their *religious and cultural memory* (J. Assmann 2007) in urban areas like Vienna, Berlin and Istanbul.

**Muhammad Touseef, École Pratique des Hautes Études, Paris**

**The Sufi Samā': the reinterpretation of the Chishtī Master Mawlānā Khwāja 'Ubaydullāh Multānī (d. 1888)**

Mawlānā 'Ubaydullāh Multānī, surnamed Khwāja was an eminent Sufī in the part of the subcontinent currently in Pakistan. He was third in a chain of Multānī Chishtī Sufis who flourished in Multan in the nineteenth century. The shaykh is supposed to have written approximately a hundred books and treatises, among which one is of particular interest for understanding Sufī rituals of *bay'a* (initiation ritual) and *samā'* (spiritual audition). Still unpublished, the work is entitled *Sharah Mufaṣṣal Qawl-i fasl fi al-Bay'a wa al-Samā'* and describes the *bay'a* while the second part is devoted to the musical practice of *samā'*. I shall focus on the second part of the book which is basically a defence of *samā'* (musical performance).

In the MS which is one of the most significant work of 'Ubaydullāh Multānī, I found, particularly about *samā'* that the author introduces the principles of Sufism in a way that integrates the divine law and *shari'ah* as like *samā'* (spirituality hearing) is *jai'z* (legitimate) with instruments or not, if this is legitimated then what reasons are behind, which forms can be listened to and why, because the *samā'* and music always have been remained controversial in the religion of Islam. So, in this way, the author incorporates theology in a sort of fusion of legal rectitude within Sufi devotion and piety. I shall try to explain and reinterpret his doctrinal conception of *samā'* with some musical instruments along with special attention to its author's integrative discourse on rules of *shari'ah* of Islam and *sufism* about musical performance.

**Alexandra Dick, University of Mainz, Germany**

**The Sacralization and De-Sacralization of the Islamic State through Anāshīd**

Hymns, so-called *anāshīd*, are an eminent part of Muslim practices in general as well as of "jihadi culture" (Hegghammer, 2017) in particular. For centuries, *anāshīd* have been a predominantly Sufi practice. However, within the past decades, Islamist and jihadist groups and movements have increasingly used *anāshīd* for their purposes. This is also true for the Islamic State (IS), as *anāshīd* serve as a powerful tool to convey jihadist messages, for they come along with expressions of religiosity, culture and identity.

In this presentation, I will show that IS *anāshīd* serve as an example of the contested sacralization and de-sacralization of the Islamic State. Since IS *anāshīd* draw on long-established Islamic practices, they are a tool to bestow religious legitimacy on IS and ultimately sacralise jihadist groups. However, as IS reaches out to target groups that incorporate not only religiosity and jihadist ideology but also popular culture, IS *anāshīd* unite three core influences: Islamic religious practices (1), Salafi-Wahhabi doctrine that prohibits the use of musical or rhythm instruments (2) and elements of pop music, such as digital reverb and autotune (3). Even pop cultural elements are consequently sacralized through the use of *anāshīd*. However, anti-IS activists challenge this sacralization by appropriating and altering IS *anāshīd*, especially through adding beats and musical

instruments. These Dubstep or Metal versions aim to de-sacralise not only IS anāshīd but also IS itself.

---

---

**Session 3C (Chair, Sharon Lierse)**

**PANEL: *Måne og sol* are shining in the Nordic countries, and so *Dejlig er jorden***

**Presenters:**

**Tapani Innanen, University of Helsinki**

**Teija Pitkänen, University of Helsinki**

**Ragnhild Strauman, Norwegian State Academy of Music, Oslo**

**Jenni Urponen, University of Helsinki**

The use of Christian hymns and songs in the Nordic countries has been studied during the recent years by a network of hymnology researchers. One interest of the studies is how traditions are transferred and maintained in different learning environments. Tapani Innanen has studied the Finnish “Most Beautiful Christmas Songs” events that traditionally gather some 10–20 % of the Finnish population to sing together in December each year. Jenni Urponen has studied the religious Christmas songs published in Finnish Music Education textbooks for primary school pupils in grades 1 to 6. Teija Pitkänen and Ragnhild Strauman have both done research on repertoire in family services and other events including children and adolescents in the context of the Finnish and the Norwegian Lutheran Church.

In this session, the researchers will make short presentations of their different, interdisciplinary studies, both quantitative and qualitative, explaining how the findings reveal that there are two hymns that are widely used in the Nordic countries; *Måne og sol* and *Dejlig er Jorden*. Based on the findings, these two hymns will be considered from different perspectives, as they represent several functions and dimensions. In addition, they reflect an essential practice of art not only within the Church, but also in school and other cultural contexts. What is the potential of using these hymns? If we compare them, could we find any parallel aspects? Some preliminary findings can be presented: Considering a hymn as something personal is to sing it often, to learn it and to recognize it. Thus, the meaning of singing hymns depends on the ability to implement the practice and the hymn itself to one’s own experience. Being aware of the contents, the melody, the context and the experience of singing itself might strengthen the feeling of the sacred dimension of singing the hymns.

---

---

**Session 3D: Lecture-recitals (45 minutes each) (Chair, Nina Öhman)**

**Sirkku Rintamäki, Sibelius-Academy, Helsinki University of the Arts**  
**Hymn Play – Virsileikki**

The subject of my artistic doctoral studies is *A voyage of discovery into the soul of the hymn – approaches to affect-based hymnal practice*. My aim is to search for different ways to get the hymn flow with its various affects and colors by versatile artistic implementations. I have also composed some future hymns that I call “wildhymns”.

The latest of my doctoral concerts, *Hymn Play – Virsileikki* was based on improvisation on hymns with the audience. With a team of a dancer, a visual artist and four musicians we used some

elements of dance and visual art in addition to different musical means to search for a deep and holistic experience of hymns.

In this lecture-recital I shall present the concept of the *Hymn Play* and give some examples of its activities. We shall also experience a couple of elements of the *Hymn Play* with the conference participants.

How can the hymn-singing and playing be combined when the target group is the adults? Is not the hymn-singing often considered as a serious, maybe also a bit ancient or even boring thing? The situation is nowadays quite different from the 1700s–1800s, when there was a rich folk hymn singing tradition in Finland. People learned hymns by heart and they varied and ornamented the melodies by themselves. Nowadays many people find the hymns and singing together unfamiliar. Usually the people sit or stand still singing along or just listen to the hymns while someone accompanies. If someone improvises, it is the accompanist.

I suggest that the concept of “play” can be useful when creating new approaches to congregational hymn-singing. Everybody has played in his childhood. Everybody also improvises in his daily life. The play and the improvisation are very close to each other. However, the word “playing” may sound less scaring.

The *Hymn Play* is an example of how to give the congregation a more creative role in the hymn implementation. What aspects of the play can be utilized when creating affect-based, engrossing hymnal practice? What new perspectives may the *Hymn Play* give to the question: what is hymn and what it could be in the future?

### **Mathias Gillebo, The Norwegian Academy of Music Minister, Church of Norway Voice and Transcendence: Enunciating the Eucharist as Chronotope**

The proposal presupposes that language and music are neither ontologically nor epistemologically distinct from one another. Exploring the act of singing as addressing reality, the lecture-recital rehearses the argument that the use of voice is always a liturgical action if it is to be a meaningful one.

In his assumption of phenomenology into hermeneutics, Martin Heidegger argues that the act of understanding is an experience of radical finitude: we understand nothing without a pre-understanding of our own death. This is further developed by Hans-Georg Gadamer, stressing that in play, art and text, temporality is understanding's mode of being. Within such a hermeneutic concept, verbal and non-verbal articulation are temporal phenomena and not methodologically distinct: The experience of finitude constitutes the material for text as well as sound (Gillebo).

However, this hermeneutic concept implies an idealistic and linear concept of reality. In her approach to meaning and subject, Julia Kristeva develops hermeneutics that also comprises a spatial dimension: the sounding voice constitutes a *chronotope* as it sounds in time and space as one and the same occurrence. In the voice, semiotic meaning fluctuates, giving music to articulated, symbolic language: In enunciating, the voice is both semiotic and symbolic, influx and sign, flow and word.

Thus, the voice occupies the borders of polarizing analytic models that separates body/mind, matter/form, sound/text, time/space, subject/object, profane/sacred. Drawing on Catherine Pickstocks views on the eucharist (1998), I explore how the sounding voice transcends the split between meaning and referring, between reality and enunciation. As it is uttered, the sentence «This is my body» transcends any such divide as long as «This» is also «bread». As chronotope, as liturgy, enunciation is direction towards reality and integrated in the reality towards which it refers, and thus reality is present in enunciation as meaning, object and subject.

**Janieke Bruin-Mollenhorst, Tilburg University**

**Funeral music between the personal and religious sacred**

Contemporary funerals in the Netherlands can be characterised as “secularized”, personalized funerals. Churches have lost their influence on most of the funerals and wishes of next of kin are on the basis of contemporary funerals. Still, even in secular, personalized funerals, lyrics of frequently selected songs often contain religious (Christian) notions.

In this paper, I will first zoom in on popular funeral songs that refer to religious notions, for example the song *Tears in heaven* by Eric Clapton. Also, in the very popular Dutch pop song *Een trein naar niemandsland* (A train to nowhere) by Frans Bauer, the lyrics contain “promised land”, “angels singing”, and “final destination: the paradise”. Can it be stated that these religious notions are transferred to a more secular domain? If so, (how) can these notions be called sacred?

Second, I will focus on the often-assumed importance of song texts. In 2017, I attended a funeral during which we listened to an *Ave Maria*, “because grandma was a religious person who had prayed this *Ave Maria* very often”. This piece of music was the only religious reference in the entire funeral. As next of kin not identified themselves as religious, listening to the *Ave Maria* turned out to be the only acceptable way to deal with religion. Still, as this song was also strongly related to the identity of the deceased, it can be argued that this song was not (only) an expression of the religious sacred, but (also) of the personal sacred that is at the core of the personal funeral.

In this paper, I will demonstrate that “religious lyrics” do not always imply a *religious* sacred: the sacred values of these songs become redefined by the context of the personal funeral.

**Riikka Patrikainen, University of Eastern Finland, Joensuu**

**The meaning of ritual singing in Border Karelian funerals – laments as a bridge between the worlds**

This paper discusses the meaning of lamenting as a part of Karelian funerals in the beginning of 20th century. The data for this paper consists mainly of the funeral laments collected from a Suistamo-born lamenter, Matjoi Plattonen (1943–1928).

The archaic language of lamenting was strongly separated from the normal spoken language in Karelia. Karelian laments were sung poetry performed only by women. The laments played an important part in the rituals of separation within the community. Death in the agrarian community of Karelians meant migration from the society of the living to the society of the dead. The language of lamenting was the only way to reach the beyond and ensure a safe journey for the deceased to the Otherworld.

The processual character of the Karelian funeral can be analyzed within the threefold theory of the rites of passage, created by Arnold van Gennep (1873–1957). The first part of the funeral was the separation of the dying person from the society of the living, the process concluding with the incorporation into the society of the dead. Between these worlds, there was a liminal period, the journey of the deceased, where both the mourners and the deceased were considered to be in a very vulnerable stage. This period was also the time when the laments most strongly took place. The next period for lamenting featured the days for commemorating the deceased.

For Karelians, laments constituted a sacred language. Observing the laments as part of the funerals, within the theoretical framework of the rites of passage, provides us with new information about how the journey of the deceased to the otherworld, and of the mourners back to daily life, was in essence a passage marked by laments.

**Vilina Silvonen, University of Helsinki**

**Questions of Sacredness, a Lament's Expression and its Archived Recordings**

In this paper, I treat the archived recordings of delicate, sacred oral poetry, in this case laments, and examine the kinds of influences the unusual performance situations might have exerted on the performance.

Laments are sacred by nature, as they are ritual poetry and, in addition to the present audience, directed towards the otherworld. It has been important, on one hand, to guarantee the safety of this kind of sacred communication and, on the other hand, to ensure the proper conduct of the ritual by using a special mode of expression. Furthermore, there were religious regulations concerning the communication with the otherworld. The characteristic features of laments that contribute to ensuring the safe communication are, for example, highly metaphoric avoidance vocabulary, complex interaction of textual and musical elements, varying structures and vague forms and, most of all, the bodily expressions of emotion such as sobbing, voiced inhalation, as well as the overall instability of tonal pitches.

In addition to the ritual and delicate, sacred nature, laments express lamenter's personal grief and, especially in the autobiographic themes, the lamenter describes the tragedies and the most sorrowful experiences of her life. To reveal these experiences and express one's emotions to a stranger in an unfamiliar situation brings into focus several aspects of research ethics and the evaluation of these recordings as research material.

I approach the question of the laments' expression and the situation of recordings from the perspectives of authenticity of the performance – i.e., in a simplified manner, that the lament is performed seriously, expressing the real felt emotions – as well as the religious regulation and intersectional encounter of persons from very different backgrounds.

---

---

***Session 4B (Chair, Sharon Lierse)***

**Zuzana Jurková, Charles University Prague**

**Hussites in a Synagogue: Music as a medium in an inter-religious community building**

When preparing a few Jewish songs for their inclusion in the inter-denominational Christian-Jewish conference "Roots of Faith" (May 2006, Kladno, Czech Republic), members of the congregational choir of the Hussite church in Kladno investigated prewar relations between Jewish and Hussite congregations. Both the research and the conference stimulated a chain of events, and contact led – mostly through the Scroll Memorial Trust – to the establishment of relations between the Kladno Hussites and three Jewish communities (two in the USA, one in GB) that own scrolls from Kladno and its environs.

Virtual communications gradually led to face-to-face meetings of the communities in Kladno. Singing of Jewish songs became an important part of these meetings. Both sides consider each other as sort of spiritual relatives and, thus, they all feel like an imagined community. For music researchers, this experience stimulates questions about the function of music in the process of community building and/or borders thawing.

**Serafim Seppälä, University of Eastern Finland**

**Musical Language as key to the Sacred Space: experiencing Armenian Architecture**

To enter an ancient sacred space is an effective experience for anyone. A medieval stone church in mountainous surroundings constitutes an impressive space that has inspiring and profound effects.

A minute spent in a dark narthex (without any program or activity) may be something that one remembers for decades. But how to describe this experience of being-in-a-sacred-space? How to express and discuss these “profound effects”? Theological and even philosophical terms or modes of thought may appear non-sufficient, distant or artificial.

A good solution is to use *musical* terminology as means to describe the effects of sacred space. This paper examines how two very dissimilar Armenian architects – one Soviet Armenian born in Greece, the other an American Armenian – employ musical terminology in describing the way how they have experienced their presence inside the sacred spaces of classical Armenian architecture in a number of seventh century churches in Armenia. Without knowing each other, both have understood the relationship of music and architecture in parallel terms.

**Eugene Dairianathan, Nanyang Technological University, Singapore**  
**Vedic Metal as awareness of alternative awareness of sacred space: a perspective from Singapore**

How a sacred space comes to be identified as and with musical practice/s hinges on descriptions and prescriptions of what is “sacred” as well as what is regarded conversely as sacrilegious. Broaching the subject of Extreme Metal almost immediately augurs the sense of sacrilege since its soundscapes of amplification and distortion, replete with incessant rhythmic poundings as well as screams, grunts and growled lyrics – usually of objects and subjects of profanity – arrive at an image/ry that may have everything to leave little to consider as sacred.

Yet these apparent opposites of form and content as well as opposites of sacred and sacrilegious, sacred and profane, are seen differently across cultures around the world that position both appearances of sacred and sacrilege as different sides of the same coin, like *yin* and *yang* concepts in Daoist philosophy to name but one example. A more pertinent way to approach the sacred is to consider its em/place/ment in the schema of humanity (Foucault & Miskowiec 1986).

In this presentation, I study the narratives of intentional behaviour and practice by a Singaporean Extreme Metal group, Rudra, who rely on an ancient Sanskrit text, the Ramayana, as re/source of and from their CD release in 2013 (RTA trans. Cosmic Order) as a means to critically interrogate the notions of sacred.

---

---

**Session 4C (Chair, Anna Maria Böckerman)**

**PANEL: Religious Songs and Texts – Inculturation on various continents**

**Presenters:**

**Professor Júlio Adam, Faculdades EST, Sao Leopoldo, Brazil**

**University lecturer Sini Hulmi, University of Helsinki, Finland**

**Professor Elsabé Kloppers, University of South Africa, Pretoria, South Africa**

Inculturation or contextualization of religious songs and texts in new contexts, is inevitable. Departing from various contexts on three continents, we discuss hymns, texts and religious songs from Finland, Brazil and South Africa, with regard to their inculturation in the various contexts and ask: What are the characteristics of inculturation? How does it happen? Does it happen differently on various continents – and if so, what differences could be observed?

The surrounding nature could have an impact on religious life. We thus agree with Ferguson and Tamburello, who wrote: “Nature may impact the religious structuring of a region”. It also means, however, that nature could have an influence on the hymns and religious songs that are

sung. What influence does the year in nature have on the way in which the Christian message is expressed in songs in the various times of the church year? Which specific metaphors are found, for example, in the Christmas carols in the South, where Christmas is in summer, or in the North, where it is celebrated in winter? What metaphors appear in the Easter hymns in the southern hemisphere, where Easter is in autumn, or in the north, where Easter is celebrated in spring? What influence could the landscape, or special circumstances such as long periods of darkness, fires, droughts, or floods have on the spirituality of people in a region – and therefore also on the religious songs sung there?

Not only the surrounding nature could influence the religiosity of a region – the culture and the history of a country surely play a significant role. What influences are exerted by the different histories of these countries on the religious songs they sing? What role does patriotism play? What is the influence of culture, customs and traditions on the spirituality of peoples and regions? What role does styles of music, folk festivals, dancing, rhythm and traditional music instruments play? What is the role of performance and various performance practices, in bringing about inculturation?

What is the impact of different population groups in each country, such as Zulu, Xhosa, etc. in South Africa, or Indians, Afro-Brazilians and other immigrants in Brazil, or the Sami in Finland – the only indigenous people in the EU – and what role could different language traditions play in promoting or obstructing inculturation processes?

In this paper, the first results of our multinational research project are presented. Theories of inculturation of religious music within various liturgical, spiritual, ecclesiastical, cultural and political contexts in the various countries, are discussed with regard to similarities and differences. The influence of the natural surroundings is also considered. Consequences with regard to the singing practices in the liturgies of churches, as well as religious or spiritual singing in the social and public sphere, are drawn.

---

*Session 5A (Chair, Tuomas Järvenpää)*

**Helen Rossil, Uppsala University**

**The Hierophany of Heterophony in Traditional Danish Hymn Singing**

The concept of heterophony is fruitful in describing a congregational singing practice that was widespread in the Nordic countries in the first 3–4 centuries after the Reformation. People would sing the same melody, but follow the practice of folk singing tradition: with a certain degree of individual freedom in all parameters of the musical expression.

In Denmark, the heterophonic hymn singing was especially related to the use of *Dend Forordnede Ny Kirke-Salme-Bog*, also called “Kingos Salmebog” from 1699. “Kingos Salmebog” contained a considerable amount of not modernized hymns from the sixteenth century, which had an irregular metre and thus encouraged the heterophonic practice. Being a central tool in the consolidation of Lutheran uniformity in the eighteenth century, “Kingos Salmebog” had a special cultural status in Denmark. Furthermore, common people seem to have adapted the hymnbook to pre-Reformation practice of connecting belief to sacred objects. Since singing is the vocal materialization of the hymns, also the heterophonic singing was connected to the sacred. When a new rationalist hymnbook in 1798 should replace “Kingos Salmebog”, the revivalist group “The Stalwart Jutlanders” protested strongly. Through the nineteenth and even the twentieth century, they fought several “singer wars”, insisting on the Kingo tradition. “The stalwart Jutlanders” sustained the tradition until 1966.

In this paper, I will apply central concepts of Mircea Ieade to tape recordings of individual Kingo singing with “Stalwart Jutlanders” from 1960 and to sources documenting the heterophonic hymn singing tradition. I will show how the heterophonic singing, constituting a contrast to the musical norms of the official church, seems to have conveyed the experience of entering sacred time and sacred space to the singers. In other words, I regard “The Stalwart Jutlanders” as a paradigmatic example of *religious man*, meeting the *hierophany* in the vocal heterophonic materialization of “Kingos Salmebog”.

**Maria Takala-Roszczenko, University of Eastern Finland**

**Congregational Singing in Finnish Orthodox Church in the 1880s–1930s**

Chanting in the Orthodox Church has traditionally been considered the responsibility of professionals, while the congregation participates in selected parts of the liturgy, such as the Creed. From the late nineteenth and throughout the twentieth century, the idea of congregational singing was frequently highlighted in the Finnish Orthodox Church. Despite the support of the Church hierarchy, the attempts to implement it in liturgical practice gained no widespread popularity or continuity.

This paper discusses congregational singing in the Finnish Orthodox context by analysing its background and experiences of implementation in the period of 1880s–1930s. It is argued that while the phenomenon of Orthodox congregational singing was rooted in the late nineteenth-century reforms in the Russian Orthodox Church, featuring the idea of *sobornost*’ (communality), in Finnish context it was influenced by the Lutheran practice, as well as the Finnish national awakening. In the 1920s–30s, another source of inspiration was found in Estonian Orthodox practice of congregational singing and rhymed spiritual songs.

The paper explores the historical evolution of concepts and practices of congregational singing on the basis of archival and published materials, such as synodal protocols, circulars and parish reports, and newspaper writings. Methodologically, the analysis concentrates on language and its use as socially constructive: how was congregational singing propagated, how were its practical and spiritual benefits justified in different accounts, in different contexts.

**Sun Yue, Shanghai Conservatory of Music**

**Music as A Devoting Sacrifice and To Gain the More: On the Indigenization of Sacred Music in the Protestant Churches in China**

Since the twentieth century, the predecessors of the Chinese Christian Church began to research and compose Chinese sacred music with ethnic characteristics. For the lack of audiovisual materials in ancient China, we can even boldly conjecture that the possibility of hymn chanting has already appeared in Tang Dynasty of the seventh century according to the Nestorian Stone. Therefore, the introduction to Christianity will inevitably combine with the local conditions and customs, and it will develop indigenized, national and functional religious music in history. This article will discuss “The Indigenization of Sacred Music in China” on its purpose and significance, the contemporary interpretations, aesthetic issues of composing and performing. Besides, a musical analysis will be given to the Chinese Christmas cantata *The Anointed* by Ma Geshun, as a counterpoint work to Handel’s *Messiah*.

---

---

**Session 5B (Chair, Monique Ingalls)**

**Johann S. Buis, Wheaton College, Illinois**

**Dialectic of a Black Gospel Dialect: Tradition and Change in Post-Apartheid Gospel Music**

Now, 25 years since the fall of Apartheid, Black Christian Music in South Africa is classified as Gospel Music. North American Gospel, Marabi-influenced songs, Mission-Colonial repertory, and aspirational pop music are four styles that constitute this Post-Apartheid Gospel Music genre. New popular genres like kwaito (a derivative genre of house music) and hip hop, separate themselves from this Gospel Music as a *lingua sacra*, despite Post-Apartheid Gospel Music’s embrace of vernacular genres such as kwaito and hip-hop that function as a kind of *lingua franca*.

My approach is to employ Rommen’s paradigm of an ethics of style. This philosophical construction emphasizes (i) conviction of faith, (ii) beliefs and (iii) values. I argue for a dialectic based on tradition and change as thesis and antithesis. The synthesis that results is a new epistemology of Post-Apartheid Gospel Music. Through the commodification and embrace of Indigenous-tinged North American Gospel, the concert hall has become the space for entertainment and popularizing of South African Gospel Music (like the Soweto Gospel Choir, for instance). By contrast, the worship context overshadows such Gospel entertainment manifestations. Therefore, using Rommen’s ethics of style construction, I argue that ritualistic and devotional use of Post-Apartheid Gospel Music, is underpinned by conviction of faith, beliefs and values.

Like Rommen, I argue that music is the means by which conviction and belief are actualized in divergent stylistic expressions. The context of a political transformation has exploded the freedom of deepening traditional sacred and secular genres alike. This political reality embraces change. In turn, change gives rise to expressions as divergent as aspirational pop style (complete with pseudo-operatic vocality) and synthesizer-based indigenizations of Black American Gospel Music. The epistemology that results from this dialectic between tradition and change is manifested in a bifurcated Black diasporal “double-consciousness” phenomenon: the familiar “self” and the

unfamiliar “other.” This philosophical exploration of a Post-Apartheid Black Gospel dialect straddles the conference themes of (i) sacred politics of music and (ii) music, the sacred and freedom of expression.

**Andrew W. Hass, University of Stirling, Scotland**  
**The Freedom to Express Silence: Music, Modernity and the Sacred**

The term “freedom of expression” marks out one of the most highly contested and politicized terms in current modernity. Protestant Christianity, whose founder made freedom his watchword, may have once been its most protected sphere of operation, but as political and social conflict followed modernity’s course, taking religion out of the centers of power and influence, that protection soon receded, along with its sacred validation. By the twentieth century modern art had taken over as the one perceived domain where expression could remain genuinely free, but with the rise of the art industry, and popular culture especially, even that domain proved unsustainable. Following Adorno’s earlier critique, “freedom of expression” became little more than a commercial asset, while postmodernity’s later critique showed up its fallibility and complicity. But music was the one art form consistently raised above such charges. In its history within the West, music has been put forward consistently as the paragon of both freedom and expression.

This paper will explore the limits of this claim. It will do so first by analysing more closely the terms “freedom” and “expression” within modernity’s theoretical heritage, especially German Idealist and Romantic thought of late eighteenth/early nineteenth century, to show how the “expressivist turn”, as Charles Taylor famously calls it, drew directly upon music as its prime source. It will then show how this new understanding of freedom and expression held a paradoxical relation to silence (and negation). It will then argue that, though the retreat of the sacred in modernity was in some sense aided by these new ideas, music from the second half of the twentieth century, despite its increasing commercialization, would help bring back the sacred through an emphasis on silence. The music and writing of John Cage, among others, will help to illuminate this paradox of a sacred expression of silence.

---

*Session 5C (Chair, Samuli Korkalainen)*

**Bernd Brabec de Mori, University of Music and Performing Arts Graz**  
**Music and the Sacred: Forever Twins**

The close relation that music has with the sacred – or to put it more general, with interaction and communication with non-human and possibly non-physical entities, especially in ritual – is in a way evident, especially when surveying different traditions and communities on Earth. Explaining this relationship, however, proves difficult, and many theories abound in the field. Worse than what we call “music” here, may have other names or connotations among the different peoples in question.

Therefore, I will first undertake an effort to describe “music” as a specific way of listening, as proposed by Stoichiță and myself, who recently developed a phenomenology of listening postures, based on musical ethnographies from various parts of the world. We call “enchanted listening” a way of perceiving sonic waves by adding a layer of meaning that is generated by the listener together with culturally suggested contextual agencies. With this layer, the sonic domain receives a special advantage compared to other domains (the visual, tactile, etc.), when human beings are to contact non-present entities: “enchanted” sonic structures can be manipulated in performance and correlated with extra-sonic entities like gods, spirits, ancestors, animals, and so on. In consequence,

these entities – or the relation with them – will result manipulated in parallel to the sonic phenomena, to the “music”.

This faculty of enchantment emerges with the formalization, or musicalization of utterances, and is possible – though not always exploited – with any kind of “music”.

By presenting examples from indigenous rituals and popular music, and by connecting this thesis with contemporary evolutionary schemes of epicycles and emergence of cognitive faculties, I will show that the (proto-)“musical” and the (proto-)“sacred” might share their pedigree from the very beginning and can indeed be regarded twins in human behaviour.

**Damaskinos Olkinuora, University of Eastern Finland**

### **The Byzantine Chanter as a Divine Instrument: Pseudo-Dionysius and Beyond**

The present paper deals with perhaps the most prominent thinker of Eastern Christian mystical theology, the anonymous fifth- or sixth-century Greek-speaking author known today as Pseudo-Dionysius the Areopagite, and his views on the chanter as an instrument of divine revelation. His thought is often characterized as “Christian Neoplatonism” – even though many of his Christian adherents despise this term – and therefore is very much concerned with the concept of the transcendent divinity manifesting itself through the Church’s hierarchy, of which the chanter is a part.

However, the aim of this talk is to expand our scope from mere examination of Pseudo-Dionysius’ thought to his legacy in Greek Orthodox spirituality up until our days. Delving into a variety of Byzantine and post-Byzantine literary sources on chanting, the paper will show how the practice of liturgical chanting is later interpreted in its Dionysian mystical context.