

Sound and Spirit

Instructor: Dr. Susan Key

Fall 2017

Monday / Wednesday 1:00 – 2:15

DeMille Hall Honors seminar room

Prerequisite: acceptance into the University Honors Program, or consent of instructor.

3 credits

Catalog Description

This course will explore the relationship of music and spirituality focusing on important questions: What is the unique quality of music that makes it the art form most essential to transcendent experience? How have different religions used music to achieve transcendence and express the divine? How are significant works in the western classical canon related to their roots in communal spiritual practice? And how do non-western traditions articulate the music / spirituality connection? The course will consider major works of the western classical tradition that span over 250 years and reflect different approaches to this relationship. We will also participate in experiential learning, as students engage with music in various spiritual contexts. Each week we will engage in one of Pauline Oliveros's *Sonic Meditations* (1974) – a way of connecting to each other and more deeply with the musical experience as well as critiquing conventional religious practices. Additionally, students will attend a musical event and make a class presentation.

General Education Learning Outcomes

GE7SI: Students explore processes by which human beings develop social and/ or historical perspectives.

GE7WI: Provides students an intensive course in academic writing at the first-year or intermediate level according to demonstrated competence, with attention to media-based composing and delivery.

Honors Program Learning Outcomes

Upon completing a course in the University Honors Program students will have:

- a. Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives;
- b. Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood);
- c. Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world;
- d. Developed effective communication skills, specifically in the areas of written and oral exposition and analysis.

Course Learning Outcomes

Upon completion of this course, students will have:

- a. Understood the way four major composers have approached the relationship of music and spirituality.
- b. Explored the way contact with new cultures has shaped the styles of disparate artists
- c. Understood how religious dialogue is carried out through music
- d. Engaged in research, design, and presentation of an art / music connection using Chapman's permanent art collection.

Instructional strategies

This course will consist primarily of seminar-style discussions based on material drawn from books, essays, music, visual arts, maps, radio archives, and online material. Each student will be asked to prepare discussion questions and lead one class discussion using appropriate technology. Emphasis will also be placed on the development of listening and visual thinking strategies through various listening exercises, both group and individual. Certain topics will be introduced by mini-lectures; guest lecturers and performers will give special presentations.

Course Requirements

1. *Class attendance* is required. If you miss a class, you will need to make up the in-class writing and / or listening assignments within 3 days unless you are given an extension by the instructor. In addition to regular class periods, attendance at three events combining music and spirituality is required. A list of events will be distributed at the beginning of the semester; you may also choose an alternate event with my permission.
2. *Class participation* is essential to the nature of the discussions and listening assignments in this interdisciplinary class. In addition to discussion of the reading assignments, most classes will include a written listening exercise that will form the basis of discussion about the music. Each student will be asked to lead one class discussion.
3. *Weekly responses*: You will submit short (500 – 750 word) essays each week in response to the reading and listening. These are due by 8:00 a.m. on the due date.
4. *Midterm project*: Each student will choose a work of art to use in a short (10-15 minute) multi-media class presentation on the relationship of the artwork to a piece of music. You will also write an exhibit label for inclusion in a second-semester art exhibition in Argyros Forum.
5. *Final exam*: A final essay exam will ask you to synthesize your knowledge.

Methods of Evaluation

Attendance: You are expected to attend all classes unless you have permission from the instructor or a doctor's note. Missing 3 classes or more will result in a 5% deduction from your final grade)

- 25% Class participation and response to in-class listening exercises
- 25% Weekly response writings
- 25% Midterm project
- 25% Final exam

Grades will be assigned as follows:

A+ = 100-96; A = 95-93; A- = 92-90

B+ = 89-87; B = 86-83; B- = 82-90

C+ = 79-77; C = 76-73; C- = 72-70

D+ = 69-67; C = 66-63; D- = 62-60

F = 59 and below.

Chapman University Academic Integrity Policy

Chapman University is a community of scholars which emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will not be tolerated anywhere in the university.

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to inform the instructor at the beginning of the term. The University, through the Center for Academic Success, will work with the appropriate faculty member who is asked to provide the accommodations for a student in determining what accommodations are suitable based on the documentation and the individual student needs. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Chapman University Diversity Policy

Chapman University is committed to fostering learning and working environments that encourage and embrace diversity, multiple perspectives, and the free exchange of ideas as important measures to advance educational and social benefits. Our commitment and affirmation are rooted in our traditions of peace and social justice and our mission of producing ethical and responsible global citizens. The term diversity implies a respect for all and an understanding of individual differences in age, class, disability, ethnicity, gender, language, national origin, race, religion, sexual orientation, and socioeconomic status.

Course Description and Schedule

This course will explore the relationship of music and spirituality focusing on important questions: What is the unique quality of music that makes it the art form most essential to transcendent experience? How have different religions used music to achieve transcendence and express the divine? How are significant works in the western classical canon related to their roots in communal spiritual practice? And how do non-western traditions articulate the music / spirituality connection? The course will consider four major works of the western classical tradition that span over 250 years and reflect different approaches to this relationship:

- Johann Sebastian Bach, *Wachet auf, ruft uns die Stimme (Sleepers, Wake)* (1731)
- Wolfgang Amadeus Mozart, *Requiem* (1791)
- Anton Bruckner, *Symphony No. 8* (1887-90)
- Arvo Pärt, *Te Deum* (1984)

We will look at them as extensions of, elaborations on, or personal reactions to religious tradition. At each point, we will compare and contrast with specific non-western traditions.

A core component of this course is experiential learning, as students engage with music in various spiritual contexts. Each week we will engage in one of Pauline Oliveros's *Sonic Meditations* (1974) – a way of connecting to each other and more deeply with the musical experience as well as critiquing conventional religious practices. The midterm project will connect a piece of music to a piece of art; students will give a class presentation and write an exhibit label explaining their choices.

Additionally, students will attend three musical events and offer a brief written response.

Daily Schedule:

Date	Topic	Assignments
Week 1 Aug 28	Welcome!	Class introductions Deep Listening Exercise 1
Aug 30	Essential questions	Saliers, “Music as a Door to the Holy” Musical Autobiography presentations (4) Week 1 response
Week 2 Sept 6	The Judeo-Christian Tradition I	Beck, Chapter 1 “Judaism and Music” Musical Autobiography presentations (4) Deep Listening Exercise 2 Week 2 response
Week 3 Sept 11		Additional readings on Judaism and music (in Week 3 content folder) Special guest: Cantorial Soloist Susan Miller Kotses
Sept 13	The Judeo-Christian Tradition II	Beck, Chapter 2: “Christianity and Music” Musical Autobiography presentations (4) Deep Listening / Sonic Meditations Exercise 3 Week 3 response
Week 4 Sept 18	The Old Master: Bach	Bach, <i>Wachet auf, ruft uns die Stimme (Sleepers, Wake)</i> Deep Listening / Sonic Meditations Exercise 4
Sept 20	Bach	“The Mechanics of Faith” in John Eliot Gardiner, <i>Bach: Music in the Castle of Heaven</i> (in Week 4 content folder) Week 4 response
Week 5 Sept 25	Art and Music	<i>Meet in art storage facility to choose art works for midterm project</i> Deep Listening / Sonic Meditations Exercise 5
Sept 27	Counterpoint: Islam	Beck, Chapter 3: “Islam and Music” Week 5 response
Week 6 Oct 2		Islam, cont. Deep Listening / Sonic Meditations Exercise 6 Introduction to Mozart’s <i>Requiem</i>

Oct 4	Enlightenment and Religion	Mozart <i>Requiem</i> Selected pages from Christoff Wolff, <i>Mozart's Requiem</i> Week 6 response
Week 7 Oct 9	Enlightenment, cont.	Mozart <i>Requiem</i> Deep Listening / Sonic Meditations Exercise 7 Week 7 response
Oct 11		MIDTERM PROJECT PRESENTATIONS
Week 8 Oct 16		MIDTERM PROJECT PRESENTATIONS
Oct 18	Counterpoint: Hinduism	Beck, Chapter 4: "Hinduism and Music" Deep Listening / Sonic Meditations Exercise 8 Week 8 response
Week 9 Oct 23	Hinduism	Hinduism, cont. Introduction to Bruckner Deep Listening / Sonic Meditations Exercise 9
Oct 25	Romanticism	Bruckner, first and second movements Selected pages from Benjamin Korstvedt, <i>Bruckner: Symphony No. 8</i> Week 9 response
Week 10 Oct 30	Romanticism	Bruckner, third and fourth movements Selected pages from Benjamin Korstvedt, <i>Bruckner: Symphony No. 8</i> Deep Listening / Sonic Meditations Exercise 10
Nov 1	Romanticism	Bruckner, third and fourth movements, cont. Selected pages from Benjamin Korstvedt, <i>Bruckner: Symphony No. 8</i> Week 10 response
Week 11 Nov 6-8	Counterpoint: Buddhism	Beck, Chapter 6: Buddhism and Music Deep Listening / Sonic Meditations Exercise 11
Nov 8	NO CLASS	Week 11 response
Nov 8-10	SPECIAL EVENT	Concert by Pacific Symphony Bruckner, Symphony No. 8
Week 12 Nov 13	Buddhism	
Nov 15	Contemporary mysticism	Arvo Pärt, <i>Te Deum</i> Deep Listening / Sonic Meditations Exercise 12 Week 12 response
	Thanksgiving break	

Week 13 Nov 27	Contemporary mysticism	Arvo Pärt, cont. Kingsbury, “Systems, Symbols, & Silence: The Tintinnabuli Technique of Arvo Pärt into the Twenty- First Century”
Nov 29	Contemporary mysticism	Arvo Pärt, cont. Deep Listening Exercise 13 Week 13 response
14 Dec 4	Contemporary Mysticism	Arvo Pärt, cont.
Dec 6	Synthesis and Reflection	Deep Listening / Sonic Meditations Exercise 14 Week 14 response
Tuesday, Dec 12	Final exam	1:30 – 4:00

Required Text

Beck, Guy L. *Sacred Sound: Experiencing Music in World Religions*. Ontario: Wilfrid Laurier University Press, 2006.

Required Listening

Johann Sebastian Bach, *Christ Lag in Todesbanden*

Wolfgang Amadeus Mozart, *Requiem*

Anton Bruckner, *Symphony No. 8*

Arvo Pärt, *Te Deum*

Additional Required Readings (all selections will be on reserve)

Gardner, John Eliot. *Bach: Music in the Castle of Heaven*. New York: Knopf, 2013.

Korstvedt, Benjamin M. *Brucker: Symphony No. 8* New York: Cambridge University Press, 2000.

Muzzo, Grace Kingsbury, “Symbols, & Silence: The Tintinnabuli Technique of Arvo Pärt into the Twenty- First Century. *The Choral Journal*, Vol. 49, No. 6 (December 2008), pp. 22-35

Oliveros, Pauline. *Sonic Meditations*

Saliers, Don E. and Emily A. “Music as a Door to the Holy”. *Interpretation: A Journal of Bible and Theology* Vol. 71(1) (2017), 7–12

Wolff, Christoff. *Mozart's Requiem: Historical and Analytical Studies, Documents, Score*