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REL 3398 Rhythms of the Sacred

Contact Information

Professor Janet McDaniel

jmcdanie@fiu.edu

Office Hours: TBD

DM 301B

Course Description

This course introduces students to the interrelatedness between music and religion from a global perspective. It explores how music has been a powerful and essential part of mystical experience in the world's religious traditions. Music has been, and is a means to teach, express, reinforce, and sometimes change religious doctrine, cultural belief systems, and identities. Music will be the primary investigatory lens in this course through which students will engage religious concepts, rituals, and cultural performances from both a static and evolutionary perspective, including the hybridization of religious and musical traditions.

Course Objectives and Student Learning Outcomes

This is a Discipline-Specific course that counts toward your global learning graduation requirement.

Course Learning Outcomes

At the completion of this course:

- Students will have an introductory understanding of major analytical paradigms from the academic study of religion and music, especially those useful for interpreting religious belief and cultural praxis.
- Students will be able to assess the interrelatedness of music and religious experience as expressions of reverence for, and connection with the divine.
- Students will understand that music and chant are tied to religion on a basic level of practice (ritual and liturgical) and experience.
- Students will understand that sacred music transcends music and serves a connection between ritual and myth in cultic life.
- Students will understand sacred music lies at the heart of a faith tradition
- Students will be able to assess and discuss the use of music as an “International Language.”

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Global Learning Outcomes

- *Global Awareness:* Students will be able to assess how global issues and trends are interrelated and expressed through the hybridization of culture, music and religious traditions.
- *Global Perspective:* Students will be able to analyze topics in religious music from multiple perspectives: local, global, international, intercultural.
- *Global Engagement:* Students will be able to demonstrate willingness to think critically about religious music as a means for combating extremism and fostering acceptance and tolerance in the contemporary world.

Required Texts

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

ISBN 9780889204218

Dowley, Tim. *Christian Music: A Global History*. Minneapolis: Fortress Press, 2011

ISBN 9780800698416

Additional readings and content are indicated below as assigned in the Class Calendar.

Course Requirements

Attendance and Classroom Etiquette

- Respectful discourse includes but is not limited to the following: one person speaking at a time, refraining from interrupting or carrying on a conversation with those around you.
- **Laptop use is only permitted for note taking purposes.** Laptop use for any other reason will result in loss of the privilege. Laptop use is only permitted in the first few rows. All other electronic devices must be put away during class.

Team Based Learning

Throughout the semester, students will engage in Reflection and Synthesis team-based activities. Teams will be chosen at the beginning of the semester with 4 students in each one. Teams will remain the same for the entire semester. Team based activities will have both an individual and group grade. Percentages may be voted on by students at the beginning of the semester.

Class Participation: 10 points

- Class participation means active participation. Merely showing up for attendance does not constitute an A in class participation. It includes oral participation and adherence to attendance and classroom etiquette.

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- Attendance: You are allowed to miss 2 classes. Afterwards, you will lose one point per absence.
- Being prepared for and participating in class discussions

Synthesis Activities 15 Points

During the semester there will be in-class team-based activities intended to synthesize and assess students understanding of course readings and concepts. Synthesis activities will be a single, weighted grade at the end of the semester. (Global Awareness Assessment)

Reflection Activities - 35 Points

You will engage in 4 short reflection activities during the semester.

Reflection 1 will be on personal Perspective Consciousness in the format of an Infographic, “How Do I Know What I Know?” This activity is intended for you to think about how you filter knowledge. What factors influence how you understand the world and information you receive by reflecting on and making connections between your opinions, behaviors, ideas, labels and the unexamined assumptions you have that underlie them. (Global Awareness) **5 Points**

Reflection 2 will be an in-class team based active learning activity centered on religious music as a means of combating extremism and promoting dialogue of tolerance between faiths using Islamic Sufi Qwaalli music performed as a hybridization between Muslim and Jewish musicians for the focus study. Questions will be handed out on the way of the activity. (Global Engagement Assessment) **10 Points**

Reflection 3 will be both an out-of-class and in-class team-based learning activity centered on the film, *Sita Sings the Blues*. Students will watch the film and an accompanying reading prior to class. During class, students will take a short quiz comprised of multiple choice questions and individual critical analysis responses focused on the ideas of cultural appropriation, individual interpretation, evolution and adaptation of the *Ramayana*. Then, students will repeat the quiz in small groups. Individual scores will be 60% of the grade and the group 40%. Questions will be handed out on the day of the activity. (Global Perspective Assessment) **10 Points**

Reflection 4 will be a co-curricular activity attending an Inter-faith concert or concert containing religious music outside of your personal tradition with a personal reflection essay, 500 – 700 words **10 Points** - Although this is due near the end of the semester, it may be completed anytime during the semester.

Tests 20 Points (10 Points Each)

There will be two tests accessed on Canvas comprised of multiple choice and short answers; one at mid-term and the other during finals.

Creative Engagement Semester Project: 20 points. The project is intended for students to devote special attention to a case study in world music with the question, *What message does this*

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piece convey? This may be accomplished individually or in small groups or no more than 3 students. If you have an alternate idea for a project, you must speak to me prior to handing in a proposal. Projects must have the following:

- **Proposal:** A paragraph description of your project. A bibliography of at least 3 academic sources. 5 points.
- **Bibliography:** This must be in MLA or Chicago Style. Minimum 7 sources.
- **Issues to address:** style, religion, time period, setting, usage. What type of music is it? Is the piece reinforcing a doctrine or belief? Does it evoke a sense of the numinous or a mystical experience to either/both the performer and listener? Does it have an ethical, social or political message? Is it a hybridization of musical and/or cultural traditions? Briefly explain why your project expresses Global Awareness, Global Perspective, or Global Engagement. **If you are doing this as a group project, each participant must write his or her own abstract (200 - 300 words).**
- **Performance:** Your performance time should be 3 – 5 minutes. If your piece is longer, you must consult with me. You are responsible for any help you may need with this project, e.g. an accompanist. You are permitted to recruit additional participants if needed, e.g. extras in your video. Video ideas: choose a piece of a topic (e.g. Requiem) and place pictures or video clips with the music. Create your own music video. All videos must convey religious expression and analysis.

Additional Responsibilities

- Complete readings and listening selections before class.
- Checking email before each class.
- Understanding your course progress which includes checking that grades are recorded accurately in the grade-book. Notification of any such discrepancies must be emailed to me by the last week of class.
- Any questions or disagreements with grades must be sent via email and discussed before the end of the semester.

Incentive Points

There are no make-ups for in class graded activities. There is no extra credit in this class. However, you will begin the semester with 5 “incentive” points; basically free points. They are a gift, but a gift you can lose. Incentive points are not the same as class participation points – which you can also lose (see above). The following are ways you can lose an incentive point.

- Emailing the professor with a question you can find in the syllabus or on Canvas.
- Use of electronic devices for anything other than taking notes or an approved class room activity.
- Doing work for another class during this class.

Course Work and Your Grade

Class Participation	10%
Synthesis Activities	15%
Reflection Activities	35%

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Quizzes	20%
Semester Project	20%

Grading Scale: Grades are based on accumulated points, 100 in total

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Letter Grade	Range (%)	Letter Grade	Range (%)	Letter Grade	Range (%)
A	95 or above	B	83 - 86	C	70 - 76
A-	90 - 94	B-	80 - 82	D	60 - 69
B+	87 - 89	C+	77 - 79	F	59 or less

University Scale and Your GPA

Grade	Points Per Credit Hour
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
D	1.00
F	0.00

Academic Conduct

- **Plagiarism** is 1) copying any written material without using proper citation – this includes material from the internet; 2) incorporating another person’s ideas without giving proper credit/citation (copyright theft). 3) cutting and pasting sections of text from the internet, even if it does not have a listed author, into your own work, 4) using another student’s work as your own.
- Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook. FIU Code of Academic Integrity – <http://www.fiu.edu/~dwyere/academicintegrity.html>.

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Guidelines for Written Work

All written work must consistently adhere to the MLA Formatting Guide <https://owl.english.purdue.edu/owl/resource/747/1/>. Students are advised to carefully proofread *all* papers before submitting them. All students are encouraged to take advantage of the University resources for writing to be found in the Center for Excellence in Writing, a full-service writing center providing writing assistance and feedback to university students, from first year students to PhD candidates. Thus Center is particularly helpful to those seeking to polish their writing skills. Center offices are located in GL 120 (MMC), Glen Hubert Library, First Floor (BBC), and EC 2780 at the Engineering Center. For more information, go to <http://writingcenter.fiu.edu/>.

Religious Observances

Every effort will be made, where feasible and practical, to accommodate students whose religious practices coincide with class requirements or scheduling. Please make sure to notify your instructor *at the beginning of the semester* of which dates you will be absent or anticipate any anticipated problems with completing course work.

Physical, Mental and Sensory Challenges

Every effort will be made, where feasible and practical, to accommodate students who are so challenged. Should you require accommodations, contact the Disability Resource Center, if you have not done so already.

Class Calendar

Reading and Listening Sections: Subject to updates and changes

All links for readings other than the required textbooks, videos and web sites listed below will be posted on Canvas.

All Due Dates will be listed on Canvas

Your Suggestions Are Welcome Additions!!!!

Week 1:

T Introduction to class

What is Global Learning and How does Music fit into it?

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Th Music and Religion: Numinous and Mystical Orientations

Before Class:

- Graziano, Michael. "Why is Music a Religious Experience?" *Huffington Post*. 15 June, 2011
- Fitzpatrick, Frank, "Why Music? Music and Spirituality" *Awaken* 2013

During Class:

- TEDx, Frank Fitzpatrick, *The Technology of Emotion, Music, Mind and Transformation*
- Choose Teams for in class activities

Insert Last Day to Add/Drop

Week 2

T Paradigms in Religious Studies and Music

Before Class

- Beck, Guy, L. "Introduction" in *Sacred Sound*. Pp 1- 23
- Mason, Debora. "Music: About the Discipline" *The Center on Religion and the Professions*

During Class

- Worldviews and Problems of Ethnocentrism
- Team-based Discussion and pre-activity for Reflection 1 Infographic: How Do I Know What I Know?

Th Introduction to Musicology

Before Class

- Schulkin, Jay. "Music and the Brain: An Evolutionary Context," in *Reflections on the Musical Mind*. University of Princeton Press, 2013
- "Human Evolution: Why Music," *The Economist* 18 December, 2008

During Class

- Music, Communication and Human Evolution
- Rhythm, Scales and Notation
- Pythagoras: Math, Music and the Divine
- Watch *Donald Duck in Mathmagic Land*
- Watch and Discuss Intro *How Music Works*

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Recommended out of Class

- Documentary, *The Music Instinct: Science and Song*

Week 3

T Prehistoric Societies

Due: Infographic How Do I Know What I Know

Before Class:

- “Stone Age Art Caves May Have Been Concert Halls,” *National Geographic News*, 2 July, 2008
- “Acoustics of Stonehenge,” *Salford Innovation Research Centre*
- “Ancient Music”

During Class

- How is Music a form of Communication?
- Chicken and the Egg? Music and Religion
- Caves, Stones, and Bones
- Listen: Neanderthal Bone Flute Music
- **Team Based Synthesis Act**

Recommended to Explore

- Archaeoacoustics: The Archeology of Sound

TH Music in Ancient Societies

Before Class

- “Music of the Ancient Near East.”
- “The Musical Instruments from Ur and Ancient Mesopotamian Music.” *Expedition UPENN* Vol 40.
- “Musical Instruments in the Ancient World”

During Class

- The Divine Origins of Instruments
- History of Panpipes
- Listening Selections: ANE Lyre music

Recommended to Watch Before Class

- Ancient Civilizations’ Music

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Week 4

T Music in the Hebrew Bible

Before Class

- “Chapter 1, “Before the Church” in *Christian Music: A Global History* pp. 11–24
- “Music in the Ancient World of the Bible”
- “Song of Deborah” Judges 5

During Class

- Forms of Biblical Music
- Exodus 15, “Song of the Sea”
- Gender and Music
- Music as a form of Religious Instruction
- Listening Selections: Michael Levy, “Music of the Bible Revealed”

TH Judaism: Beginnings

Before Class

- Levine, Joseph A. “Judaism and Music,” in *Sacred Sound*, pp. 29 – 35
- Listen: CD Accompanying *Sacred Sound*: Track 1, 1st Question of Passover

During Class

- Beliefs, vocabulary and primary sources
- Origins and Worship: Temple(s) and Synagogues
- Chant and Instruments
- **Team Based Synthesis Activity: Interrelatedness in the Ancient Near East**

Week 5

T Judaism: Diaspora

Before Class

- Levine, Joseph A. “Judaism and Music,” in *Sacred Sound*, pp. 36-59
- CD Accompanying *Sacred Sound*: Track 1, 1st Question of Passover; Track 2, High Holiday Prayer; Track 3, Shema; Track 4, Torah; Track 5, Passover Haggadah; Track 6, Night Prayer; Track 7, Priestly Blessing

During Class

- Ritual Context: Public and Private

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- Medieval Music: Sephardic and Ashkenazi
- Listening Selections: Music of Israel, *World Music Network*
- *The History of Klezmer Music*

Recommended

- Timeline of Jewish History, *Jewish Virtual Library*

TH Judaism in the Modern World

Before Class

- Watch: *Defiant Requiem* <https://www.defiantrequiem.org/film-description/> *Link to trailer is for committee's understanding*

During Class

- American Judaism: Borrowing of traditions, Hymns
- Current Trends in Jewish Music
- **Team Based Synthesis Activity on *Defiant Requiem***

Week 6

T Islam

Before Class

- Qureshi, Regula. "Islam and Music" in *Sacred Sound*, pp. 89 – 111;
- CD from *Sacred Sound*: Track 15, Call to Prayer: Adhān; Track 16, Qur'ān: Al Fātiḥa; Track 17, Al-Fatiḥa; Track 18, Allāh, Allāh, Allāhu; Track 19, Mujrayi Sha; Track 20, Bi wa-e-nahr-e alquaman

During Class

- Practices, and primary sources
- Oral Transmission and Chant
- Muezzin and the Adhān (The Call to Prayer)
- Qur'an recitation

TH Islam, Sufism and Devotional Music

Before Class

- Shubel, Vernon J. "From the Dutar to the Electric Guitar: Exposing Students to the Music of the Muslim World." *Religious Studies News: Spotlight on Teaching*, Spring, 2001.
- Watch, *Rumi in the Land of Khusrau*

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During Class

- Sufism and Samā' Mystical Musical Poetry
- Hymns: Praising the Prophet, Commemorating Martyrdom to Saints
- Music as a Source of Spiritual Discipline
- Gender and Music
- Watch: The Music of India: An Explanation of Indian Music *Kennedy Center.org*
Ya Muhammed feat Sufi Dance
- Listening Selections: Maher Zain - *Insha Allah | Insya Allah; Dust is My Road*
Modern Islamic Chant/Video

Week 7

T Islam: Current Trends in Islamic Music

Before Class

- Groot, De Rokus. "Music, Religion, and Power: Qawwali as Empowering Disempowerment," in *Powers: Religion as a Social and Political Force*. 2010.

During Class

- *Sufism*, PBS Religion and Ethics
- Pakistan/North India: Sufi Music *World Music Network*
- Listening Selections on Jewish – Arab Qawwali
- **Reflection 2 – Team Based Activity on Qawwali Music in Judaism**

TH Hinduism

Before Class

- Beck, Guy L., "Hinduism and Music" in *Sacred Sound*. Pp. 113 – 123.
- Listen: CD from *Sacred Sounds* Track 21, Gāyatrī Mantra; Track 22, Rig Veda: Purusha Sūktam; Track 23, Bhagavad Gītā; Track 24, Dhruvad: Dekho Sakhī
Hindānā; Track 25, Padāvali Kīrtan: Śrī Nanda Nandana; Track 26, Bhajan of
Sūr Dās: Apā Merī Rākho Lāja Hari; Track 27, Raghupati Rāghava

During Class

- Beliefs, practices, and primary sources
- OM, Music, and Moksha
- Chant and music in ancient India

Week 8

T Hinduism – Guest Lecture, Dr. Steven Vose, Bhagwan Mahavir Assistant Professor of Jain Studies and Director, Jain Studies Program (**Availability Depending on term**)

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Before Class

- Beck, Guy L., “Hinduism and Music” in *Sacred Sound*. Pp. 123 – 139
- Rao, Ankita, “The Spirit of Tabla,” *Huffington Post*, 2 June, 2012

During Class

- Bhakti Movements and Music
- Musical Instruments

TH Hinduism

Before Class

- Watch: *Sita Sings the Blues*
- Basu, Saurav. “Sins against Sita,” *Vijayvani*. Aug. 2008

During Class

- Current Trends in Hindu music
- Western appropriation of Hindu music
- Listen: George Harrison: *Samsara Davanala* *Prayer to the The Spritual Mater; My Sweet Lord*
- Reflection 3 Team Based Activity on *Sita Sings the Blues*

Test 1

Week 8

T Christianity: Beginnings

Before Class

- Holt, Gerald, “Christianity and Music,” in *Sacred Sound*, pp. 61 – 66
- Chapter 2, “Psalms and Hymns and Spiritual Songs: Music and the Early Church,” and Chapter 3, “The Church Goes Public: Christian Music After Constantine,” in *Christian Music: A Global History* pp. 26 – 45

During Class

- Christianity: Beliefs, practices, vocabulary and primary sources
- Origins and Worship
- Oral Transmission and Chant
- Listening Selections: Roman and Gregorian Chant

TH Christianity: The Middle Ages

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Before Class

- Hobbs, Gerald, “Christianity and Music,” in *Sacred Sound*, pp. 66 - 68
- Chapter 4, “Christian Chant: The Core of Medieval Worship” in *Christian Music: A Global History* pp. 50 – 61
- Chapter 5, “Medieval Polyphony: The Church Discovers Harmony,” in *Christian Music: A Global History* pp. 64 – 71
- Listen: CD from *Sacred Sound*: Track 8, Kyrie, Sanctus, Agnus Dei; Track 10, Salve Regina

During Class

- Medieval Music
- Sacred and Profane sounds
- Ritual Context: Mass, Requiem, Liturgical Dramas, Matins, Vespers
- Polyphony: SATB

Week 9

T Hildegard of Bingen and Mysticism

Before Class

- Watch: *Vision*, Movie about Hildegard of Bingen
- “Sybil of the Rhine: Hildegard of Bingen” in *Christian Music: A Global History* pp. 62 – 63

During Class

- Gender and Music
- Ecstasy – a state of mind
- Christian Medieval Mysticism
- Listening Selections: *A Feather on the Breath of God*, Hildegard of Bingen and Petron K Pavlon, Kassia
- **Team Based Synthesis Activity on the interrelatedness of mystical orientations in music: Hildegard of Bingen and Sufism.**

TH Christianity: Into the Renaissance and Beyond

Before Class

- Chapter 6, “The Music of the Renaissance: The Peaks of Polyphony,” in *Christian Music: A Global History* pp. 72 – 85
- “Sermons in Song: The Moravians and Their Music,” in *Christian Music: A Global History*, pp. 100 - 101

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- Chapter 12 “ The Viennese Tradition: Liturgical and Non-Liturgical Sacred Music,” ” in *Christian Music: A Global History* pp. 145 – 153

During Class

- Renaissance, Classical, Baroque and Romantic Music
- Solo Motet
- Counterpoint
- Listening selections: Sacred Music from the Renaissance through the Romantic Periods

Week 10

T Christianity: Protestant Music

Before Class

- Hobbs, Gerald, “Christianity and Music,” in *Sacred Sound*, pp. 79 – 85
- Chapter 7, “A Safe Stronghold: The Music of the Lutheran Reformation,” in *Christian Music: A Global History* pp. 86 – 105
- “In the Deep Midwinter: The Story of Carols,” in *Christian Music: A Global History* pp. 175 – 177
- “The Legendary Story of Silent Night,” in *Christian Music: A Global History* pp. 178

During Class

- The Protestant Reformation and Music
- The Waffling Church of England
- Ritual Context: Cantatas, Oratorios, Chorales, Hymns, Passions, Carols
- Listening Selections: Protestant Hymns and Carols, Oratorios, Chorales, Passions

Recommended

- “The Origins of Oratorio,” in *Christian Music: A Global History* pp. 129-130
- Chapter 8 “Bach and Handel: Two Great Protestant Baroque Composers,” ” in *Christian Music: A Global History* pp. 134 – 142

From England to America

Before Class

- Chapter 9, “Psalms, Canticles, and Hymns: The Genesis of Christian Hymns,” in *Christian Music: A Global History* pp. 112 – 123
- “Amazing Grace,” in *Christian Music: A Global History* pp. 124 – 125

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- “Robbing the Devil of his Choicest Tunes: Music and The Salvation Army,” in *Christian Music: A Global History* pp.173-174
- Chapter 15, “Camp Meetings and Revivals: The Making of the American Gospel Tradition,” in *Christian Music: A Global History* pp. 180 - 185

During Class

- Anglican Church Music
- Sacred Music and Social Oppression
- Carnal association: Rhyme and Meter
- The Music of the Shakers
- Listening Selections: Psalms, Gospel Hymns

Week 11

T Spirituals and their Evolution in America

Before Class

- “Chapter 16, “I Got a Home in Dat Rock: Spirituals and the Blues,” *Christian Music: A Global History* pp. 190 – 194
- Chapter 19, “(Give Me That) Old Time Religion: Gospel Music in the Twentieth Century, in *Christian Music: A Global History* pp. 222 – 229

During Class

- From Spirituals to Gospels
- From Gospels to Country, Folk, Jazz and Rock N Roll
- Watch: *Slave Songs Book*, PBS
- Listening Selections: African American Artists
- **Team Based Synthesis Activity considering the evolution and development of Spirituals from African Americans to White Americans.**

TH From Gospel to Country and Rock N Roll

Before Class

- Chapter 21, “Ain’t Nobody Nowhere Nothin’ Without God: Christians do Country, Folk, and Jazz” pp. 240 – 244 in *Christian Music: A Global History*
- Elvis Presley, “How Great Thou Art” in *Christian Music: A Global History* p. 218

During Class

- Development of Country and Rock Music
- Christian Rock and the Stage (e.g. *Jesus Christ Super Star*)
- Listening Selections: Varied selections from well known classic Country and Rock artists. **Feel free to submit suggestions!!**

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Week 12

T Contemporary Trends

Before Class

- “The Evolution of Rock and Roll: Its Religious and Ecological Themes,” *Journal of Religion and Popular Culture*, Vol. 2 Fall 2001
- “Singing and Religious Wrath,” *Religion News Service*
- Vandervoort, Oliver, “Five Music Videos with Religious Imagery” 2015

During Class

- Contemporary Music with Religious Messages
- Rock, Pop, and Rap
- Religious Imagery in Music Videos
- Sacred or Sacreligious?
- Listening Selections: varied with above topics
- **Team Based Synthesis Activity on Music Videos discussed in Vandervoort article**

TH Music Video and Lyrics Analysis Your Choices!!

Before Class

- Each team must find and decide on two music videos to analyze with team members and then present to the class.

During Class

- **Team Based Synthesis Activity on Self-Selected Music Videos**

Week 13

T Globalization and Syncretism: Africa and Latin America

Before Class

- “Christian Music in Latin America: 1500 – 1800,” in *Christian Music: A Global History* pp. 132 – 133
- “Christian Music in Latin America since 1800,” in *Christian Music: A Global History* pp. 206 – 209
- “Christian Music in Africa,” in *Christian Music: A Global History* pp. 186 – 189
- “Nkosi Silelel’ iAfrika,” *Christian Music: A Global History* p. 194

During Class

- Syncretism and Hybridization of Indigenous Music and Rhythms
- Nueva Cancion, Socialism, Protest and Change

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- Santeria
- Listening Selections: Eso rigor e repente, Gaspar Fernandes; Example of Nueva Cancion music; El cielo canta alegria; Ethiopian Spiritual Song; Ethiopian Orthodox Music; African Sanctus; and other Examples from www.worldmusic.net

TH Globalization and Synchronism: Asian Religions and Christianity

Due: Reflection 4

Before Class

- “Music Among Christians in South-East Asia” in *Christian Music: A Global History* pp 219 – 220
- “Music Among Christians in the Indian Subcontinent” in *Christian Music: A Global History* p. 230
- “Christian Music in China” in *Christian Music: A Global History* p. 245
- “Christian Music of the Pacific Islands,” in *Christian Music: A Global History* p. 246

During Class

- Indigenous, Long Established Christian Groups and their Music
- Proselytized Groups: Missions and World Music
- Listening Selections: Syrian Christians of Kerala; Malankara Orthodox Liturgical Song and Examples from www.worldmusic.net

Week 14

T Conclusion

Before Class

- Sandra Ina J. “The Importance of Listening to the Heartbeat of Mother Earth.” *Religious Studies News: Spotlight on Teaching*, Spring, 2001.

During Class

- **Team Based Synthesis Activity on Synchronism and Hybridization of Religion, Cultures and Music.**

TH Student Project Performances

Final Exam Week

Student Project Performances

Test 2 on Canvas