

Call for Papers – LIMINA 7:1 (Spring 2024)

Resonating worlds

The possibilities and effects of sound and music

ENGLISH



What role do sound and music play in how we perceive and experience the self and the world at large? Is music really a universal language that unites all? Can music be a medium of global communication, or even reconciliation? How can auditory and musical experiences open up and transmit transcendence? What insights can music and sound research offer for philosophy, theology, culture and cultural science?

The new issue (7:1, spring 2024) of [LIMINA – Theological perspectives from Graz](#) sets out to explore these questions and discover the possibilities and effects of sound, rhythm and music.

Music not only grasps and alters the materiality of the world and the human body, it touches the human soul, mind and emotion. It also shapes and changes temporal and rhythmical experiences.

The human faculties of hearing, the physiology of experiencing music and the effect of sound on human behaviour have been extensively researched by scientists. Numerous studies show that music acts as a stimulant affecting mood, memory, subconscious behavioural triggers and social interactions. A growing body of evidence also suggests that sound and music – if experienced passively, but even more so when engaged with actively through singing and playing – have a notable impact on learning, health, and social as well as spiritual vitality. Song and music integrate, amplify and cross different dimensions of communication and language, thus creating new possibilities and forms of self-expression. They also hold vital potential for the preservation of collective memories, cultural consciousness and religious traditions.

Translation:
Dagmar Astleitner MA
PRISM Translations, London

Music and sound not only affect the senses, the human senses are a prerequisite for their reception. Beyond different forms of hearing, the acoustic world is also experienced through vibrations and resonances within the body. Other forms of perceiving and understanding auditory realities include synaesthetic phenomena activating and linking aural, facial and tactile senses. Music has the ability to literally move people, to inspire movement and dance.

Within the context of religion, listening, singing and making music are fundamental forms of communicating the divine and accessing transcendence. “Faith comes from hearing” (cf. Deuteronomy 6,4; Romans 10,17) is a foundational biblical principle. Faith that is passed on in interpersonal exchanges and received through listening is also expressed in sounds, rhythms and rites through music, song and dance. According to Salman Rushdie “hearing the human voice lifted in song” is one of those occasions “when the bolts of the universe fly open and we are given a glimpse of what is hidden; an eff of the ineffable”.

Revelation in a religious sense is communicated and disseminated through the preservation and cognitive reception of canonical scripture and traditions. What complements these strategies for a deeper understanding are resonating acts of recitation and cantillation, of rhythmic and musical expressions, which form an integral part of church services. It is this meaningful impact of music that has inspired and continues to inspire musical (re)interpretations of religious texts. It holds the key to unlock new perspectives and explanations that inform and enrich religious practices.

Thus, it is music and sound that also inspire [LIMINA 7:1](#) and we encourage you to submit yet unpublished articles, in German or English, that address the following questions in particular. We also always welcome interdisciplinary perspectives and innovative methodologies.

- Sensual experiences created at the intersection of sound and hearing
- Synaesthesia and corporeality
- Anthropological dimensions of song and music
- Theological dimensions of faith, hearing and music
- Phenomenological approaches to sound, rhythm and music
- Hearing as a form of understanding the world and accessing transcendence
- Aesthetic receptions of sound and music

- Rhythm and sound and their untapped catalytic impact on vitality, bodily processes, experiences, imagination and faith
- Ethno-musicological insights into approaches to faith and world views through musical practices in secular and religious contexts
- Sociology of music and its perspective on current social developments and new political and religious movements
- Relationships between music and transcendence, music and spirituality from a theological perspective
- Theological aspects of music and experiencing music
- The spoken and heard word – philosophical and theological perspectives on the auditory mediality of language and the world as expressed in musical-performative practices
- Translating creation, revelation and salvation into sound, practical and aesthetic implications for church services and religious rituals

If you are interested in contributing to this discussion in [LIMINA – Theological perspectives from Graz](#), please submit your outline (max. 4,000 characters) to: [redaktion\(at\)limina-graz.eu](mailto:redaktion(at)limina-graz.eu).

The final article should not exceed 40,000 characters. For more information about the journal, the peer review process and publication guidelines please visit: <http://unipub.uni-graz.at/limina>.

Deadline for outline submission:	Jan. 31, 2023
Approval of submissions:	Feb. 15, 2023
Deadline for article submission:	Sept. 30, 2023
Publication:	Spring 2024

Editorship:

*Ao. Univ.-Prof. Dr. Peter Ebenbauer
Institute for Systematic Theology and Liturgical Studies
Catholic Theological Faculty at the University of Graz
Heinrichstrasse 78, 8010 Graz, Austria*