

Divine Resonance: Meaning-Generation via Instrumental Music within Christian Worship

Jennifer Maree Wakeling

BMusPer (Hons), GradDipMus, MPer, MEd, DipTheol, GradCertTheolSt (Liturgy), LMusA, FMusA

Australian Catholic University

School of Theology

Faculty of Theology and Philosophy

A thesis submitted in total fulfilment of the
requirements for the degree of

Doctor of Philosophy

2019

This thesis contains no material that has been extracted in whole or in part from a thesis that I have submitted towards the award of any other degree or diploma in any other tertiary institution.

No other person's work has been used without due acknowledgement in the main text of the thesis.

.....

.....

To

Leah Horwitz

Piano teacher and life mentor

*who opened up for me the experience and expression
of the transcendent through musical performance*

Statement of Appreciation

I want to express my most sincere and heartfelt gratitude to Professor Clare Johnson, my principal supervisor, whose level of academic nurturing has been extraordinary. Professor Johnson's generous and unfailing support provided through her time, energy, insight, expertise, patience, and encouragement has enabled this thesis to reach the attained result. Her discernment in terms of endorsing my explorations into unknown territories or providing sagacious advice and gentle guidance in one direction or another was pivotal to the success and enjoyment of the process. I never felt alone on the journey due to a continuing sense of her true investment and belief in this research.

I would also like to extend my thanks to Dr Maeve Louise Heaney, my co-supervisor, who has contributed with important theological insights in the revision process. I appreciate her energetic, warm, and encouraging input. I thank Dr Jonathan Tan, my co-supervisor in the early stages of the research, who read some initial thesis material and provided helpful feedback. I would also like to express my gratitude to Dr Catherine Legg for some invaluable discussion and insight into the work of Charles Peirce. I thank Reverend Dr Paul Burgess for generously giving of his time to read and provide feedback on some of the Peircean sections of the thesis.

I thank my parents, Val and Ken Wakeling, for their constant and unconditional love and support and interested discussion concerning the thesis progress and ideas. I am thankful for the many friends who travelled alongside me and am indebted to Rena MacLeod for times of honest, open, insightful, and stimulating theological dialogue. I thank Ian and Kathy Campbell for their generous moral support in the final stages of the thesis and express special thanks to Ian for the many hours of proof-reading, technical support, discussion, and assistance with organisational aids. The enthusiasm he expressed for this project was a tremendous encouragement.

I am also grateful to God whose love and transcendence together generate unlimited opportunities for experiencing the pleasure that lies within the disruption, purgation, and expansion of the 'already-known'.

Contents

List of Illustrations.....	xi
Abstract.....	xv
Introduction	xvii
Research Statement, Problem, Purpose, and Aims	xvii
Research Subject and Parameters	xviii
Chapter Synopses.....	xx
Terminology and Abbreviations.....	xxii
Final Introductory Remarks.....	xxiii
Chapter 1 Literature and Method.....	1
Introduction	1
1.1 Identifying Deficits and Points of Departure in the Existing Literature	1
1.1.1 The Official Church Documents	1
1.1.2 Liturgical Music Literature	5
1.2 Research Methods	6
1.2.1 Symbolic Mediation	7
1.2.2 Theology of Symbol.....	11
1.2.3 Theology of Music	13
1.2.4 Liturgical Theology	13
1.2.5 Semiotics	15
1.2.6 Musicology	18
Conclusion.....	23
Chapter 2 Musical Meaning-Generation.....	25
Introduction	25
2.1 A Philosophy of Musical Meaning-Generation	25
2.2 Intra-Musical Levels of Meaning-Generation	27
2.2.1 A Generative Theory of Tonal Music.....	29
2.3 Embodied Levels of Meaning-Generation	31
2.3.1 Music and Motion	32
2.4 Musical Semiotics.....	44
2.4.1 Expressive Meaning	45
2.5 Emotional, Physiological, and Psychological Dimensions of Musical Meaning-Generation.....	67

2.6 Listening Behaviours	71
2.7 Extra-Musical Meaning-Generation via Contextualisation of IM	73
Conclusion.....	76
 Chapter 3 The Christian Symbolic Capacity of Instrumental Music	79
Introduction	79
3.1 Symbolic Mediation	80
3.1.1 A Non-Symbolic Model	80
3.1.2 A Four-Dimensional Structure of Christian Symbols.....	82
3.2 Paul Tillich	86
3.2.1 Aesthetic Expression of ‘Ultimate Reality’	87
3.2.2 Aesthetic Expression and Religious Symbols	93
3.3 Karl Rahner.....	100
3.3.1 The Transcendental Theological Anthropology of Karl Rahner	102
3.3.2 IM as an Expression of Human Transcendent Capacity.....	108
3.3.3 Karl Rahner’s Real Symbol.....	111
3.4 Louis-Marie Chauvet	117
3.4.1 Chauvet’s Christian Symbolic Mediation	117
3.4.2 The Christian Symbolic Order.....	118
3.4.3 Chauvet’s Traits of Symbol.....	121
Conclusion.....	124
 Chapter 4 Processes of Musical-Liturgical Contextualisation	127
Introduction	127
4.1 Christian Meaning-Generation via Worship	127
4.1.1 God’s Order of Reality.....	127
4.1.2 Christian Worship.....	128
4.1.3 The Christ Event	129
4.1.4 The Christian Imaginary	130
4.2 Musical-Liturgical Meaning-Generation	133
4.2.1 The Practicalities of Contextualisation of IM within Worship	134
4.2.2 Worshipper Engagement: Full, Conscious, and Active Participation	136
4.3 The Role of the Christian and Musical Imagination in Musical-Liturgical Meaning-Generation	137
4.3.1 Metaphorical Process.....	140
4.3.2 Analogical Process.....	144

4.4 The Role of the Affective Dimension in Musical-Liturgical Meaning-Generation	150
4.4.1 Affects, Emotions, and Feelings	151
4.4.2 The Affective Dimension in Worship.....	153
4.4.3 Activation of the Affective Dimension in Worship via IM.....	157
Conclusion.....	159
Chapter 5 Musical-Liturgical Signification – Part 1: Peirce’s Epistemology and Tripartite Structure	
of the Sign.....	161
Introduction	161
5.1 Charles Peirce.....	161
5.2 The Epistemology of Charles Peirce.....	162
5.2.1 Synechism	164
5.2.2 Fallibilism.....	166
5.2.3 Pragmaticism.....	167
5.2.4 Peirce’s Epistemology within a Christian Context.....	168
5.2.5 Peirce’s Epistemology in Relation to IM within Worship.....	170
5.3 The Semiotics of Charles Peirce	172
5.3.1 The Sign	173
5.3.2 The Object	174
5.3.3 The Interpretant.....	180
5.4 Abduction, Deduction and Induction	193
5.4.1 Abduction.....	193
5.4.2 Deduction.....	194
5.4.3 Induction	195
5.4.4 Abduction, Deduction, and Induction within a Christian Context	196
5.5 Summary of Peirce’s Tripartite Semiotic Scheme through Application to a Musical-Liturgical Scenario.....	198
Conclusion.....	199
Chapter 6 Musical-Liturgical Signification – Part 2: Peirce’s Ten Sign Classes.....	
Introduction	201
6.1 Revelation by Intimation via IM within Christian Worship	202
6.2 A Musical-Liturgical Scenario	203
6.3 Peirce’s Three Universal Categories.....	205
6.4 Peirce’s Ten Sign classes	206
6.4.1 Sign Trichotomy One: Qualisign-Sinsign-Legisign	207
6.4.2 Sign Trichotomy Two: Iconicity-Indexicality-Symbolicity.....	207

6.4.3 Sign Trichotomy Three: Rheme-Dicent-Argument.....	208
6.4.4 Nesting of the Ten Sign Classes.....	208
Conclusion.....	241
Chapter 7 Musical-Liturgical Dynamic Space	243
Introduction	243
7.1 Musical-Liturgical Dynamic Space (MLDS)	243
7.1.1 Three Components of MLDS	243
7.2 Musical-Liturgical Dynamic Space: The Model	247
7.2.1 A Broad Overview of the Model.....	247
7.2.2 A Comprehensive View of the Model	249
7.3 A Case Scenario: <i>Für Alina</i> and Christmas Eve	253
7.3.1 Case Scenario Description.....	253
7.3.2 Case Scenario Analysis	255
7.3.3 The Christian Imaginary and <i>Für Alina</i> : A Dynamic Mutual Interrelation	270
Conclusion.....	271
Conclusion.....	273
Divine Resonance: A Metaphor for Christian Meaning-Generation.....	273
Thesis Summary	274
Areas for Future Research	275
Closing remarks.....	276
Appendix <i>Für Alina</i>	277
Bibliography	279

List of Illustrations

Figures

2.1	Smaller- to larger-scale musical units	29
2.2	Grouping via proximity	29
2.3	Grouping via similarity of pitch area.....	29
2.4	<i>Waltz in G major</i> – Clementi	30
2.5	<i>Intermezzo in A major</i> Op. 118 No. 2 – Brahms	33
2.6	<i>Piano Sonata in F major</i> K332 (1 st movement) – Mozart	33
2.7	Tensing and relaxing motions (in the key of C major).....	37
2.8	<i>Piano Sonatina in C major</i> Op. 4 No. 1 (3 rd movement) – Lichner	38
2.9	An example of Schenker’s <i>Ursatz</i>	38
2.10	<i>Sonata for Piano and Violin in C minor</i> Op. 30 No. 2 (1 st movement) – Beethoven	42
2.11	“Gnomus” in <i>Pictures at an Exhibition</i> – Mussorgsky	42
2.12	<i>Piano Sonata in C major</i> K330 (2 nd movement) – Mozart	47
2.13	<i>Piano Sonata in C major</i> K330 (1 st movement) – Mozart	48
2.14	<i>Piano Sonata in G minor</i> Op. 22 (1 st movement) – Schumann	49
2.15	<i>Ballade in Ab major</i> Op. 47 – Chopin	51
2.16	<i>Piano Sonata in C major</i> Op. 20 No. 1 (1 st movement) – Kuhlau.....	52
2.17	<i>Piano Sonata in F major</i> K332 (1 st movement) – Mozart	53
2.18	<i>Piano Sonata in Bb minor</i> (1 st movement) – Chopin	53
2.19	<i>Gnossienne</i> No. 1 – Satie	55
2.20	<i>Piano Sonata in G minor</i> Op. 22 (2 nd movement) – Schumann	56

2.21	<i>Piano Sonata in D major</i> K576 (1 st movement) – Mozart	56
2.22	<i>Intermezzo in A major</i> Op. 118 No. 2 – Brahms	62
2.23	‘Order’ and ‘transgression’ in <i>Prelude in C minor</i> Op. 28 No. 20 – Chopin	66
2.24	Section A: Descending spiralling motif – Wakeling	75
2.25	Section A: Melodic line – Wakeling	75
2.26	Section B: Augmented and inverted spiralling motif – Wakeling	75
2.27	Section B: Melodic line – Wakeling	75
3.1	Four-dimensional structure of Christian symbol	82
3.2	Tillich – Coincidence of divine communication (the infinite) and human subjectivity	99
3.3	Tillich – Coincidence of divine communication (the infinite), human subjectivity, and IM	99
3.4	Tillich – Correlation between IM and traditional Christian symbols	100
3.5	Tillich – Coincidence of divine communication (the infinite), human subjectivity, Christian context (traditional Christian symbols), and IM	100
3.6	Rahner – Connection between divine communication and human subjectivity	116
3.7	Rahner – Coincidence of divine communication, human subjectivity, and IM	116
3.8	Rahner – Connection between divine communication and Christian context (real symbols)	116
3.9	Rahner – Coincidence of divine communication, human subjectivity, Christian context (real symbols), and IM	116
3.10	Chauvet – Coincidence of divine communication, Christian context (Scripture, Sacraments, Ethics), and (Christian) human subjectivity	124
3.11	Chauvet – Coincidence of divine communication, Christian context (Scripture, Sacraments, Ethics), (Christian) human subjectivity, and IM	124
5.1	The sign	173
5.2	The parts of the sign	173

5.3	The object	175
5.4	The dynamical and immediate object	177
5.5	Collateral experience	178
5.6	The interpretant	181
5.7	Mediate determination of the interpretant by the object	182
6.1	Nesting of a rheme (possibility), dicent (fact), and argument	226
6.2	A rheme (full of meaning-generating possibility).....	227
6.3	A dicent (defined in meaning).....	231
6.4	An argument	238
6.5	Nesting of the <i>Minuet</i> , ‘saving hope within suffering’, and the paschal mystery	241
7.1	IM as independent, free, and full of Christian meaning-generating possibility	248
7.2	The contextualisation of IM within worship	249
7.3	IM as a sonic trace of God’s order	249
7.4	Hearing a series of acoustic events in terms of specific properties and structures	250
7.5	Experiencing specific musical properties and structures in terms of feeling qualities	250
7.6	IM’s extra-musical meaning-generating possibility	251
7.7	The recognition and establishment of rehearsed and unrehearsed relations	252
7.8	New Christian meaning	253
7.9	<i>Für Alina</i> – Arvo Pärt	256
7.10	Dynamic shape over unit one	258
7.11	Dynamic shape over units one to three	259
7.12	Dynamic shape over units four and five	260

7.13	Dynamic shape over units six to eight	260
7.14	Dynamic shape over units four to eight	260

Tables

1	Peirce's three trichotomies	207
2	Peirce's ten sign classes	208
3	Christmas Eve liturgy	255

Abstract

This thesis investigates the generation of Christian meaning via the performance of instrumental music (IM) separate from text within Christian worship.

IM is non-verbal, purely qualitative, and lacking in conventional theological reference. Its meaning is multivalent and relies heavily upon the sensory, imaginative, emotional, and transcendent realms of human experience. Within logo-centric views of Christian meaning-generation, IM can be perceived as contentious and tends to be treated predominantly as an accompaniment to text or ritual activity, a cue, or a soundtrack to visual presentations rather than considered as a stand-alone worship act. This thesis argues in a theoretical and interdisciplinary way that IM is a valid and valuable medium within worship. When IM is contextualised within worship, it produces a distinctive kind of *musical-liturgical dynamic space* (MLDS) in which a unique and particular set of intra-musical, liturgical, and extra-musical/-liturgical factors and interrelations between factors converge. IM functions within MLDS as a Christian symbol via which new Christian insight and experience can be elicited for worshippers at both implicit and explicit levels of meaning-generation.

IM's Christian symbolic capacity is argued on theological, liturgical, musicological, and semiotic grounds and exemplified in musical-liturgical scenarios. Paul Tillich's discussion of symbols and the art-religion interface, Karl Rahner's transcendental theological anthropology and Real Symbol, and Louis-Marie Chauvet's interpretation of symbolic mediation ground the thesis theologically. The role of metaphorical and analogical processes and the affections within worship with reference to James K. A. Smith's idea of the *Christian imaginary*, David Tracy's notion of the analogical imagination, and Don Saliers' account of an affections-ethics link underpin the thesis liturgically. Detailed structural and semiotic analyses qualify the thesis' musicological claims. The semiotic theory of Charles Peirce provides the thesis' central theoretical component – including his tripartite structure of the sign and ten sign classes. Peirce's semiotics provides a detailed and rigorous tool for explicating MLDS and supporting the claim that IM can generate Christian meaning.

Introduction

Imagine that it is Christmas Eve and the Christian faithful gather for worship. The liturgy consists of Scripture readings, prayers, and congregational songs. Towards the end of the service, a piano solo is performed. The piano piece is unknown to most worshippers and unrelated to any explicitly Christian verbal content. Many worshippers find the performance moving. For some worshippers, during the piece, there is a tangible sense of the presence of mystery. Feelings of union and communion ensue not only with each other but with Christ. As a result of the performance, several worshippers gain deeper insight into the theological significance of Christ's birth.

What happened for these worshippers? Why and how did it happen? Was it truly divine? What factors and forces were involved? Was it meaningful, formational, and transformational in any particular, concrete way?

Research Statement, Problem, Purpose, and Aims

The performance of instrumental music (IM) separate from text within Christian worship has the potential to facilitate experience of the divine, generate Christian meaning, and effect Christian formation and transformation.¹ This thesis investigates this prospect and the processes in which it can occur.

There is scope for the performance of IM separate from text within many Christian worship traditions. However, IM within worship is most often treated as an accompaniment to text or ritual activity, a cue, or a soundtrack to a visual presentation rather than a stand-alone worship act. Within logo-centric views of Christian meaning-generation, IM could be perceived as problematic because it does not generate meanings which are readily definitive, commonly-shared, and easily categorised or systematised theologically. When a non-verbal, aesthetic dimension to Christian meaning is acknowledged and IM's capacity to elicit such meaning is recognised, meaning-generation may be viewed as so highly individualised and esoteric that it defies generalised enquiry. In some cases, moments, forces, and factors in relation to Christian meaning-generation via IM may be reduced to false and artificial

¹ This thesis emphasises Christian meaning-generation but it is acknowledged that such meaning-generation occurs within the context of the experience of the divine and will ideally result in Christian formation and transformation.

‘sacred’/‘secular’ categorisation. IM may be even conceived of as magically transmitting divine experience and knowledge or as providing the conditions by which some spiritual force can be compelled to act. These kinds of conceptions can strip biology and culture of their potential dignity, influence, and intersection with the divine; ignore the complexity, precision, and multi-dimensional nature of human communication; and potentially risk verging on pantheism.

The purpose of this thesis is to address these perceived problems and to explore and promote the idea that IM has the capacity to function as a valid and valuable medium within worship. It is proposed that if music directors, musicians, priests, ministers, and congregations can develop a heightened awareness and understanding of IM’s potential to generate Christian meaning, new pathways for Christian worship to be meaningful, engaging, and transformational can be opened up.

The aim of this thesis is to develop a model for conceptualising how Christian meaning-generation (as applied to experiencing the divine) can take place via IM within worship and to determine what the nature of IM’s role is within such meaning-generation. The model was conceived and is demonstrated using a scientific approach which is rigorously analytical and detailed. At the same time, the model holds together the rational and trans-rational realms of human experience without treating them as mutually exclusive.² Built on established theological, liturgical, and musicological principles, the model provides a logical, systematic, and methodical account of Christian meaning-generation via IM in worship whilst accounting for the inexhaustibility, complexity, and transcendent nature of such meaning-generation. Most importantly, the model seeks to account for the vital role that IM’s specific properties and structures play in facilitating a level of *precision* in the process of Christian meaning-generation.

Research Subject and Parameters

The subject under investigation is the kind of musical-liturgical scenario in which a piece of IM is performed during a Christian worship service (as exemplified above). The piece

² The work of the Holy Spirit is acknowledged as vital to Christian meaning-generation via IM but not as conceived through a dualistic lens which separates spirituality from materiality. The scientific approach of this study is understood to provide insight into a particular dimension of the process as a whole in which the Holy Spirit is at work.

has no accompanying text and is not wedded to any other media. Instrumental arrangements of songs and pieces readily associated with specific extra-musical content such as well-known movie soundtracks are excluded. The piece can be pre-composed or improvised. It may be composed specifically for a particular worship occasion or may have been written originally for another context or purpose. It may involve one or more performers. Examples of musical instrumentation could include piano, saxophone or Celtic flute solos, violin and piano duos, djembe ensembles, string quartets, electronic and electroacoustic music, brass ensembles, orchestras, etc. Any musical era, culture, or style may be (potentially) represented. Musical-liturgical scenarios could be played out in a wide range of Church traditions, worship occasions, and moments within the worship service. A few examples include: IM preludes for Roman Catholic Sunday masses; improvised IM extensions to congregational song segments in Pentecostal praise and worship gatherings; and IM performance prior or subsequent to a Scripture reading or prayer during a Uniting Church in Australia (UCA) or Baptist worship service.

While the scope of possible liturgical contexts and musical examples is potentially limitless, this research is situated within, though not necessarily restricted to, an Australian context. IM examples utilised in this thesis are taken from the Western tradition and are predominantly composed for the pianoforte. This is due to my own musical experience and expertise as a pianist trained within the Western tradition. Also, hypothetical musical-liturgical scenarios presented within this thesis tend to be often contextualised – if specified – within a UCA setting. This does not imply that the application of this thesis model is restricted to the UCA tradition. UCA is the tradition to which I belong and am most familiar, and UCA's overarching liturgical policy is one of 'Ordered Liberty' (i.e., the exercise of great freedom within a broad framework). In keeping with this policy, the principles established in this thesis can (and ought to) be applied and interpreted according to other Christian worship traditions and contexts including, for example, the Roman Catholic, Anglican, Lutheran, Baptist, and Pentecostal traditions, etc.

At the same time, Roman Catholic (RC) theology, particularly with regard to sacraments, symbols, and liturgy, is fundamental and central to this thesis. This is due to the highly developed nature and detailed documentation of such theology. In particular, the high level of symbolic consciousness within RC theory and practice is vital to this thesis argument.

This research is based on the establishment of theoretical bases and applications to hypothetical musical-liturgical scenarios. A live trial of these theories and applications has not been undertaken within this research. Although a live trial would be an ideal next step, the strong theoretical foundation provided by this research is a logical and necessary first step.

Chapter Synopses

Chapter one reviews the literature pertaining to the thesis topic and outlines the thesis' methodology. The chapter highlights gaps and points of departure within official church liturgy documents and liturgical music literature. Key sources and methods utilised in the investigation within the five fields of theology of symbol, theology of music, liturgical theology, semiotics, and musicology are identified and verified.

Chapter two examines meaning-generation via IM through a musicological lens apart from the worship context. This chapter explores a range of interpretive processes which take place in order for a series of acoustic events to be heard in terms of specific musical properties and structures which are perceived to embody particular feeling qualities by which extra-musical meaning-generation possibility can be elicited. Structural, semiotic, and biological dimensions of these processes are outlined. This chapter highlights how IM's properties and structures are the condition of possibility for increasingly emergent levels of extra-musical meaning-generation. Therefore, the chapter is closely reasoned and highly detailed. While the semiotics of Charles Peirce is introduced in chapter two (as applicable to IM), Peirce's semiotic theory is explained, contextualised, and utilised comprehensively in relation to musical-liturgical meaning-generation in chapters five and six.

In chapter three, the investigation is contextualised theologically. Symbolic mediation is established as a model for understanding how human beings can be receptive to God's self-communication, and IM in worship is conceptualised as a Christian symbol within this model. A four-dimensional structure of Christian symbol is developed and applied to IM. This four-dimensional structure, which lies at the core of the thesis argument, shows how IM can relate to God's self-communication. The structure highlights the uniqueness and vital importance of IM's specific properties and structures within IM's capacity to symbolically mediate God's self-communication, and the irreducibility of God's self-communication to these properties and structures (or any other medium). Aspects of the theology of Paul Tillich, Karl Rahner, and Louis-Marie Chauvet are brought into dialogue with this symbol structure.

Chapter four locates this investigation specifically within a liturgical context. It presents Christian worship as a privileged and primary means of Christian symbolic mediation, and the Christian symbolic capacity of IM is explored (in light of its four-dimensional structure) in terms of its contextualisation within worship. It is proposed that IM possesses a dynamic and unique potential to generate new Christian insight and experience when brought into relation with the principles and aims of Christian worship and traditional liturgical symbols. This chapter investigates how IM is shaped by, and, at the same time, can be involved in the formation, nourishment, and expansion of, the *Christian imaginary*. The practicalities and processes of musical-liturgical contextualisation, including the activation of metaphorical and analogical processes and the affective dimension, are examined.

Chapter five is the first part of a two-part detailed analysis of musical-liturgical meaning-generation processes. This analysis continues in logical progression with the technical and rigorous musicological approach taken in chapter two. Aspects of the epistemology and semiotic theory of Charles Peirce are explained and applied to IM within worship. The understanding of IM as a Christian symbol and the logic of the interpretive processes involved is explicated through Peirce's notions of synechism, fallibilism, and pragmatism and his tripartite structure of the sign. These aspects of Peircean theory provide a reasoned and detailed account of the emergent network of relations given rise to via IM through musical-liturgical contextualisation, and the consequent Christian meaning generated.

Chapter six, as the second part of a musical-liturgical analysis, continues the explanation and application of Peirce's semiotic theory in terms of his ten sign classes. This chapter is the crux of the thesis argument. It provides the most comprehensive semiotic account of how IM, as a purely qualitative medium³ – indeterminate in meaning and thus highly valent in meaning-generating possibility – can relate *specifically* to aspects of the Christian faith.

Finally, on the basis of the musical, theological, liturgical, and semiotic theoretical foundations laid in the previous chapters, chapter seven presents an original model for conceptualising *musical-liturgical dynamic space* (MLDS): that which emerges when IM is performed in worship. This model is then further explicated and verified through its

³ That is, one which pertains to qualities of feeling.

application to a hypothetical musical-liturgical scenario which is given the fullest and most detailed analytical treatment of any scenarios provided within this thesis.

Terminology and Abbreviations

There are several terms used frequently within this thesis which require explanation. When the term *meaning-generation* is utilised, *meaning* is understood broadly. It is not restricted to conceptual meaning which can be verbalised in propositional forms. It refers to that which is generated through signification processes at implicit/explicit, transcendent/finite, and experiential/conceptual levels. For example, in any particular meaning-generating instance, meaning can involve a sensation, a feeling, a verbally-articulated idea, a visual or acoustic image, or behaviour. *Christian* meaning is not intended to denote a separate category of meaning but, rather, meaning which forms an integral part (implicitly or explicitly) of a continuum of images, feelings, ideas, behaviours, etc., which represents the Christian faith at a communal, historical, and progressive level.

Both *symbol* and *sign* are utilised within this thesis. In chapters three and four, *symbol* is utilised broadly to denote an entity which refers to another entity. However, a variety of different understandings of symbol are reflected in terms of the possible kinds of relations that exist between an entity and that to which it refers. In each instance of the use of the term, this relation is explained. Within the discussions of Peircean semiotics in chapters two, five, and six, *sign* is utilised instead of symbol to function in the same way as symbol (as explained above). This is because, within a Peircean context, *symbol* takes on, and is thus reserved for, a specific denotation. The Peircean definitions will be also provided as required.

In this thesis, the term *qualitative* pertains to feeling qualities. Qualitative also implies meaning-generating possibility and indeterminacy.⁴

Object is utilised throughout this thesis mostly in the Peircean sense, that is, to denote that to which a sign (or symbol) refers. On the several occasions that the term is used differently to denote merely a physical item, this meaning is made clear by the context.

The terms *worship* and *liturgy* are used interchangeably to refer to the act of gathering in Christian community to engage in a particular series of ritual activities whereby God-human encounter is mediated. At times, the structure and content of the worship service – whether

⁴ In relation to *qualitative*, the meaning of the term *quality* is explained in detail in section 6.4.4.1.

textually scripted or not – is referred to as *the liturgy*. *Liturgical* is utilised broadly to denote: pertaining to the public act of worship.

Instrumental music is abbreviated to *IM* which consistently refers to instrumental music that is not accompanied by any other medium. At times, *IM* is preceded by the term *pure* to highlight this meaning.⁵ Finally, *musical-liturgical dynamic space* is abbreviated as *MLDS*.

Final Introductory Remarks

It warrants a mention that the work of Naomi Cumming has been particularly inspirational to the formation and direction of this thesis. Naomi died soon after completing her book, *The Sonic Self: Musical Subjectivity and Signification*. In the foreword of her book, David Lidov writes: “I hope and expect that this book...will instigate further study in a vein that I think she has revived for us regarding specifically our spiritual reception of music. I believe this is a task to which she would have returned.”⁶ This thesis seeks to take up such a task.

⁵ Strictly speaking, ‘pure’ IM, in the sense of it lacking relation to anything extra-musical, is not possible.

⁶ David Lidov in Naomi Cumming, *The Sonic Self: Musical Subjectivity and Signification* (Bloomington: Indiana University, 2000), xviii.

Chapter 1

Literature and Method

Introduction

The generation of Christian meaning via the performance of instrumental music (IM) within Christian worship involves theological, liturgical, and musicological dimensions. In order to engage adequately with the complexity and multi-faceted nature of this topic, it is necessary within this investigation to incorporate a range of fields of literature. As an expected element of Australian doctoral theses, chapter one identifies and verifies the key bibliographic sources and methods utilised in this thesis.

1.1 Identifying Deficits and Points of Departure in the Existing Literature

Within the literature pertaining to studies in liturgical music, there is a general lack of detailed theological-musicological investigation into the role of IM (performed separate from text) in the generation of Christian meaning within worship. This shortfall is reflected in the liturgical documents of both the Roman Catholic (RC) Church and the Uniting Church in Australia (UCA) which are taken as broadly representative of much Christian thought and practice.¹

1.1.1 *The Official Church Documents*

Only some of the RC and UCA documents mention the use of IM (separate from text), and when IM is mentioned, no more than a brief and undeveloped theological validation of IM's potential role within worship is provided.² At the same time, the claims made in relation to IM's role provide helpful touchstones and points of departure for this thesis investigation.

¹ The RC documents are vital due to their detail and application at universal or territorial levels. The UCA documents are understood here to be generally reflective of much 'low-church' Protestant practice (within an Australian context) in relation to IM due to the UCA's liturgical principle of 'Ordered Liberty'.

² Many of the liturgical documents mention the use of musical instruments but only in relation to song accompaniment. Jan Michael Joncas notes that the earlier documents focus on deeming instruments intrinsically sacred (permitted) or profane (forbidden) whereas later documents discuss and validate instruments, including their use within (pure) IM performance, on the basis of their functions and reasons for use. Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understanding of Roman Catholic Worship Music* (Collegeville, MN: Liturgical, 1997), 111, 112. Major liturgical RC documents which discuss liturgical music but do not mention or promote (pure) IM include: *Tra Le Sollecitudini* (1903), *Musicae Sacrae* (1955), *Sacrosanctum Concilium* (1963), *The Milwaukee Symposia for Church Composers: A Ten-Year Report*

The performance of IM is discussed briefly in the following RC documents: *Musicam Sacram: Instruction on Music in the Liturgy* (1967),³ *Music in Catholic Worship* (1972),⁴ *Liturgical Music Today: Guidelines for the Catholic Church Liturgical Musician* (1982),⁵ and *Sing to the Lord: Music in Divine Worship* (2007).⁶

Musicam Sacram (1967) mentions that IM performance is permissible but it provides only minimal theological validation for IM's use in the liturgy. According to *Musicam Sacram*, IM (separate from text), including the organ and other instruments, "can add a great deal to liturgical celebrations" and is permissible "at the beginning of Mass, prior to the priest's reaching the altar, at the presentation of the gifts, at the communion, and at the end of Mass...".⁷ The use of IM is forbidden during "Advent, Lent, during the Sacred Triduum and in the Offices and Masses of the Dead".⁸ This document provides (scant) theological validation of IM when it notes the capacity of the organ to elicit self-transcendence.⁹ However, there are other theological and liturgical principles which can be taken as implied by the document. Jan Michael Joncas proposes that the instruction regarding IM's situation within the liturgy does not restrict it to the four moments mentioned but suggests that IM functions in two main ways within worship: 1. to provide "a musical framework to cover ritual activity"; and 2. to "provide a sonic environment to assist the worshipers' transition from/to the world outside the liturgy."¹⁰ More recent documents reflect Joncas' interpretation¹¹ which helps to shift the tone from one of permissibility to possibility and heightens IM's potential value as an integral rather than merely inserted element within the liturgy. While acknowledging the benefit of

(1992), and *The Snowbird Statement on Catholic Liturgical Music* (1995). In *Tra Le Sollecitudini*, vocal music is deemed the "proper music of the Church", #15. Pope Pius X, *Tra Le Sollecitudini* (1903), <http://www.adoremus.org/MotuProprio.html>.

³ Sacred Congregation of Rites, *Musicam Sacram: Instruction on Music in the Liturgy* (1967), http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html. This is a curial, and therefore, universal document.

⁴ Catholic Church, National Conference of Catholic Bishops. Bishops' Committee on the Liturgy, *Music in Catholic Worship* (Washington, DC: USCCB, 1972). This document is applicable (necessarily) only to the US.

⁵ United States Conference of Catholic Bishops, *Liturgical Music Today: Guidelines for the Catholic Church Liturgical Musician* (Washington, DC: USCCB, 1982). This document is intended to comment upon and extend *Music in Catholic Worship*. This document is applicable (necessarily) only in the US.

⁶ United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (Washington, DC: USCCB, 2007). In revision of *Music in Catholic Worship*, this document is applicable (necessarily) only to the US.

⁷ *Musicam Sacram*, #62, #65. IM performance can include improvisation. Ibid., #67.

⁸ Ibid., #66.

⁹ The sound of the organ "powerfully lifts up men's minds to God and higher things". *Sacrosanctum Concilium*, #120, cited in *Musicam Sacram*, #62.

¹⁰ Joncas, *From Sacred Song to Ritual Music*, 106.

¹¹ As discussed below.

forbidding IM during particular seasons and occasions, Joncas suggests that this rule may assume that IM functions predominantly as a “mark of joyful festivity”.¹² It could be argued that this assumption overlooks IM’s potential to function ministerially in “more penitential or sorrowful occasions”.¹³ It could be also argued that this rule implies a restricted view of IM’s meaning-generating capacity as one which is merely general, nondescript, and subservient in nature rather than one which can contribute something vital, pertinent, and specific within particular singular moments of the liturgy.

Liturgical Music Today (1982) is a little more developed than *Musicam Sacram* in its validation of the use of IM.¹⁴ According to the document, IM can “assist the assembly in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life”.¹⁵ This less specific approach with regard to moments wherein IM can be utilised opens up different possibilities for its contextualisation according to its potential function. However, the use of the term ‘joyfully’ may be seen to be restrictive or overly broad in cases when other nuances of feeling may be desired at the final stage in the liturgy.¹⁶ The document reflects an integral view of IM’s role within the liturgy when it presents a list of examples of its potential ministerial function. This function includes facilitation of weeping, rejoicing, unity, conversion, and prayer.¹⁷

The importance of IM and its capacity to elicit feelings in worship is acknowledged in *Music in Catholic Worship* (1972) and *Sing to the Lord* (2007). According to *Music in Catholic Worship*, IM “can stimulate feelings of joy and contemplation at appropriate times”.¹⁸ *Sing to the Lord* identifies IM’s capacity to “give voice to the sentiments of the human heart through pieces played during the Liturgy and postludes after the Liturgy.”¹⁹ *Sing to the Lord* links feeling qualities elicited by IM with attributes of God when it cites Pope Benedict’s words: “...the manifold possibilities of the organ in some way remind us of the immensity and the

¹² Joncas acknowledges that the absence of IM during these times can be likened to “bodily fasting” and thus can “heighten its impact in other seasons or feasts”. Joncas, *From Sacred Song to Ritual Music*, 106.

¹³ Ibid., 106.

¹⁴ While song is preferred, the playing of instruments “by themselves” is important (#56). IM is not to function merely as “adornment” or “decoration” of the rites (#58).

¹⁵ *Liturgical Music Today*, #58.

¹⁶ Although, the dismissal is related to “praising and blessing God”. Catholic Church, *The General Instruction of the Roman Missal*, 2011, #90, <https://www.liturgyoffice.org.uk/Resources/GIRM/Documents/GIRM.pdf>.

¹⁷ #58.

¹⁸ *Music in Catholic Worship*, #37.

¹⁹ *Sing to the Lord*, #91.

magnificence of God”.²⁰ This document also provides (minimal) detail with regard to the practical matter of IM repertoire. Performers are encouraged to include “pieces from the treasury of sacred music by composers of various eras and cultures” as well as improvisation.²¹ However, the term ‘sacred music’ is ambiguous and may appear restrictive if understood to denote music which has prior association with Christian worship or is tied to liturgical song texts.²²

Within the UCA’s instruction for liturgy: *Uniting in Worship II*, in the section titled, “Using Music in Worship in Uniting Church in Worship”, IM is not explicitly addressed apart from the suggestion that it could be utilised (separate from text) effectively within the context of the confession of sin.²³ A second Uniting Church document titled, *The Place of Music in the Worshipping Community*, acknowledges that IM can be a “worship tool in its own right” and provides examples of IM’s possible use.²⁴ One of these examples, an organ performance of an “exhilarating” Bach prelude, links musical feeling quality with the act of praise while another example (arpeggio-playing on a guitar while gathering for Communion) links IM with ritual activity.²⁵ However, the use of the term “musical backdrop” in relation to the Communion example neglects to show the connection between the specific feeling qualities of the IM and its ministerial function at this moment within the liturgy.²⁶

²⁰ Pope Benedict XVI, Greeting of the Holy Father on the Occasion of Blessing of the New Organ at Regensburg’s Alte Kapelle, Regensburg, Germany (September 13, 2006), https://w2.vatican.va/content/benedict-xvi/en/speeches/2006/september/documents/hf_ben-xvi_spe_20060913_alte-kapelle-regensburg.html, cited in *Sing to the Lord* (#87). Pope Benedict uses the term ‘remind’ which, in light of this thesis argument, seems to underplay IM’s Christian symbolic capacity.

²¹ *Sing to the Lord*, #92, #43.

²² See Robin Leaver, “What is Liturgical Music?” in *Liturgy and Music: Lifetime Learning*, eds. Robin A. Leaver and Joyce Ann Zimmerman, 211-219 (Collegeville, MN: Liturgical, 1998) for a definitional examination of ‘liturgical music’.

²³ Assembly of the Uniting Church in Australia, *Uniting in Worship II* (Sydney: Uniting Church, 2005).

²⁴ David MacGregor, “The Place of Music in the Worshipping Community” (Assembly of the Uniting Church in Australia, 2006), https://assembly.uca.org.au/images/stories/Theology_Discipleship/pdf/The_Place_of_Music_in_Worshipping_Community.pdf.

²⁵ Ibid.

²⁶ Ibid. See also Archbishops’ Commission on Church Music, *In Tune with Heaven: The Report of the Archbishops’ Commission on Church Music* (London: Church House and Hodder & Stoughton, 1992). This resource offers reflections and recommendations regarding church music in the Anglican tradition, including the following remarks pertaining to IM: IM “has its own place and value” in worship (#153); IM provides an opportunity for listening (#542); and IM may be utilised for reflection prior or subsequent to the service and during the service in order to “set a mood or enhance a period of reflection” (#543-545).

1.1.2 Liturgical Music Literature

A similar shortfall with regard to a developed theological explication of IM's role within worship (separate from text) is apparent in much of the liturgical music literature. At the same time, approaches for further investigation into IM's role within worship are implied or introduced by this literature. There is no mention of IM in "Styles of Liturgical Music" and "Types of Liturgical Music" in *The New Dictionary of Sacramental Worship* (NDSW).²⁷ According to Edward McKenna in "Music Ministries" (in NDSW), there is "simply less time for instrumental interludes and solo pieces" within the reformed Order of the Mass and "talented instrumentalists are called on to be humble servants of choral and congregational singing."²⁸ However, Edward Foley, in "Liturgical Music" (in NDSW) highlights the value of IM when he categorises ritual music into four types: "1) music alone, 2) music wedded to a ritual action, 3) music united to a text, and 4) music wedded to a text accompanying a ritual action."²⁹

In *Liturgy and Music*,³⁰ as in much liturgical music literature, most attention is given to congregational song. However, some insight is given into IM's Christian meaning-generating capacity. William Flynn briefly touches on IM's capacity to express the Word of God via structural analogy³¹ and Joncas highlights the importance of incorporating studies in musical structure, psychology, sociology, anthropology, and semiotics within a musical-liturgical context.³² In the same source, Foley includes a (small) section of resources pertaining to (Christian) IM repertoire in his bibliographic essay.³³ In "Music and Singing in the Liturgy" (in *The Study of Liturgy*), Joseph Gelineau does not elaborate on the use of IM but at least highlights the need for mutual interaction between IM and its liturgical context in order for Christian meaning to be generated.³⁴

²⁷ Robert R. Grimes, S. J., "Styles of Liturgical Music," in *The New Dictionary of Sacramental Worship*, ed. Peter Fink (Dublin: Gill and MacMillan, 1990); Edward J. McKenna, "Types of Liturgical Music," in *The New Dictionary of Sacramental Worship*.

²⁸ Edward J. McKenna, "Music Ministries," in *The New Dictionary of Sacramental Worship*, 853.

²⁹ Edward Foley, "Liturgical Music," in *The New Dictionary of Sacramental Worship*, 868.

³⁰ Robin A. Leaver and Joyce Ann Zimmerman, eds., *Liturgy and Music: Lifetime Learning* (Collegeville, MN: Liturgical, 1998).

³¹ For example, by IM's "reconciling contrasts such as tension and release, motion and stasis, and preparation and fulfilment". William T. Flynn, "Liturgical Music as Liturgy," in *Liturgy and Music*, 256, 257.

³² Michael Joncas, "Liturgical Music as Music: The Contribution of the Human Sciences," in *Liturgy and Music*, 220-230.

³³ "Liturgical Music: A Bibliographic Essay," in *Liturgy and Music*, 432.

³⁴ Joseph Gelineau, "Music and Singing in the Liturgy," in *The Study of Liturgy*, rev. ed., eds., Cheslyn Jones et al. (London: SPCK, 1978), 497. Gelineau states that IM "gets its meaning from the celebration as a whole, provided that it in some way prepares for, accompanies, or prolongs the word and the sacrament".

Thus, the documents and literature referenced (and others) which pertain to liturgical music highlight a deficit with regard to a comprehensive theological and musicological explanation of IM's Christian meaning-generating potential, and identify a range of issues and platforms for further investigation in this thesis.

1.2 Research Methods

Surveys of the use of IM within worship as recorded in Scripture and studies of the use of IM throughout Church history have been undertaken by other scholars.³⁵ It is not the intention of this thesis to repeat or add further to the research in these areas. Also, the scope of the research does not allow for a study of contemporary practice in relation to IM within worship.

It is useful to note, however, that there are strong historical precedents for the inclusion of IM within worship particularly within the Roman Catholic and Lutheran traditions. In both traditions, IM (separate from text) emerged in relation to sung text, such as when the organ substituted for singing in parts of the RC Mass (by the fifteenth century),³⁶ and when organ preludes (i.e., chorale preludes) were developed from chorale tunes within the Lutheran tradition. Also of significance is the rejection of musical instruments entirely, for example, by John Calvin.³⁷ Calvin's view can be seen as an important historical precedent for the contentious nature of musical instruments and IM in worship within some traditions.³⁸ Contemporary practice (in a range of church traditions), can be known to involve instrumental arrangements of or improvisations based on songs or original works (i.e., not based on songs).³⁹

³⁵ For example, Andrew Wilson-Dickson's *A Brief History of Christian Music: From Biblical Times to the Present* (Oxford: Lion, 1992); James McKinnon's *Music in Early Christian Literature* (Cambridge: Cambridge University, 1987); Yelena Kolyada's *A Compendium of Musical Instruments and Instrumental Terminology in the Bible* (Abingdon: Routledge, 2014); and John Stainer's *The Music of the Bible, with an Account of the Development of Modern Musical Instruments from Ancient Types* (Miami, FL: Hardpress, 2013).

³⁶ Wilson-Dickson, *A Brief History of Christian Music*, 433.

³⁷ Ibid., 101.

³⁸ The use of musical instruments is contentious within the Church of Christ in the United States. Internet Ministries: A ministry of the churches of Christ, "What kind of music is used in the worship?" <https://church-of-christ.org/what-kind-of-music-is-used-in-the-worship.html>.

³⁹ For example, within the Salvation Army, bands play song selections or original works. *Grove Music Online*, s.v., "Music of the Salvation Army," <https://doi-org.ezproxy1.acu.edu.au/10.1093/gmo/9781561592630.article.46764>.

Most broadly, this research is grounded in the model of divine revelation identified as *symbolic mediation* whereby God's self-communication is conceived of as mediated by a range of verbal and non-verbal symbols.⁴⁰ In response to the deficits and needs identified above, the method of investigation for this thesis is theoretical and interdisciplinary. It involves five main fields of study: Theology of symbol, Theology of music, Liturgical theology, Semiotics, and Musicology. Theology of symbol is essential to symbolic mediation and IM is treated theologically as a symbol. The study of symbol (including IM) is contextualised within liturgical theology. Due to the lack of scientific rigour, detail, and complexity within the theoretical understanding and articulation of symbol theory in relation to musical-liturgical meaning-generation, semiotics is adopted as a primary research method. Because IM constitutes a sphere of its own apart from worship, the research incorporates musicological methods, including musical semiotics. Symbolic mediation and each of the key methods (and their central bibliographic works) is described below.

1.2.1 *Symbolic Mediation*

Within symbolic mediation, God is the initiator and source of all Christian meaning-generation (which is rooted in the Christ event). While God cannot be directly, fully, or finally known, encounter with God can be mediated symbolically. Human receptivity to God's self-communication (via symbols) is integral to Christian meaning-generation and is conceived of in a holistic way. All aspects of human life – including the experiential, imaginative, emotional, and intellectual realms – are vital to Christian meaning-generation. God's self-communication involves categorical and explicit dimensions as well as transcendent and implicit dimensions, and it cannot be reduced to propositional statements or any particular kind of esoteric experience. In particular, within the context of symbolic mediation as applied within this thesis, the dimensions of human subjectivity and aesthetics are emphasised and revelation is understood to be dynamic and progressive rather than static and final.

⁴⁰ Avery Dulles identifies this model in *Models of Revelation* (Maryknoll, NY: Orbis, 1992), 131-154. Dulles explains 'symbolic mediation' in the following way: "...revelation never occurs in a purely interior experience or an unmediated encounter with God. It is always mediated through symbol – that is to say, through an externally perceived sign that works mysteriously on the human consciousness so as to suggest more than it can clearly describe or define." Dulles lists twentieth-century representatives of this approach as "Paul Tillich, H. R. Niebuhr, Karl Rahner, Paul Ricoeur, Langdon Gilkey, Ray Hart, John Macquarrie, Louis Dupre, and Gregory Baum". Ibid., 131.

1.2.1.1 Karl Rahner's transcendental theological anthropology

Karl Rahner (1904-1984), a prominent twentieth-century Catholic theologian, emphasises human subjectivity within God's self-communication through his transcendental theological anthropology. For Rahner, the theological endeavour (logically) *begins* with the human subject rather than a set of externally-imposed dogmas. Human participation in everyday activity – including that of an aesthetic kind such as listening to IM – is conceived of as a locus of God's self-communication.⁴¹ This anthropology is useful for providing a theological basis for Christian meaning to be generated via IM as a non-propositional, humanly-expressive medium.⁴²

1.2.1.2 Theological aesthetics

Alongside human subjectivity, aesthetics is viewed in this thesis as a starting point for Christian meaning-generation.⁴³ Theological aesthetics is not the most highly recognised aspect of Rahner's theological output⁴⁴ but he discusses the theological value of verbal and non-verbal art forms in two main essays which are pertinent to the thesis: *Theology and the Arts*; and *Art against the Horizon of Theology and Piety*.⁴⁵ However, while Rahner briefly mentions the theological potential of IM within these essays, he does not explain or develop it. Paul Tillich (1886-1965) was a Protestant theologian who, like Rahner, emphasised the

⁴¹ Michael Skelley, *The Liturgy of the World: Karl Rahner's Theology of Worship* (Collegeville, MN: Liturgical, 1991), 25.

⁴² Rahner's *Theological Investigations* are the major source for this section of the research. Relevant articles within *TI* include: "Anonymous and Explicit Faith," "Concerning the Relationship between Nature and Grace," and "On the situation of faith."

⁴³ Hans Urs von Balthasar (1905-1988) was highly influential historically in promoting aesthetics as a starting point in the theological endeavour. In his trilogy which begins with *The Glory of the Lord: A Theological Aesthetics*, 2nd ed. (San Francisco: Ignatius, 2009), von Balthasar moves from aesthetics, through ethics, to logic and thus "reverses the tendency of modern systematic theology to work largely on a conceptual and moral plane, including aesthetics only as superficial, rhetorical decoration". *Cambridge Dictionary of Christian Theology*, s.v., "Theological Aesthetics," https://search-credoreference-com.ezproxy2.acu.edu.au/content/entry/cupdct/aesthetics_theological/0. While aesthetics and the role of beauty could have provided a theoretical approach for this thesis, another direction was chosen.

⁴⁴ Gesa Elsbeth Thiessen, "Karl Rahner: Toward a Theological Aesthetics," in *The Cambridge Companion to Karl Rahner*, eds. Declan Marmion and Mary E. Hines, 225-234 (Cambridge, Cambridge University, 2005), <http://dx.doi.org/10.1017/CCOL0521832888.015>.

⁴⁵ Karl Rahner, "Theology and the Arts," *Thought: Fordham University Quarterly* 65, no. 3 (September 1990), <http://dx.doi.org/10.5840/thought199065321>. Karl Rahner, *Art against the Horizon of Theology and Piety*, in *Theological Investigations*, vol. 23, trans. Joseph Donceel, S.J., and Hugh M. Riley, 162-168 (London: Darton, Longman and Todd, 1992). Rahner prioritises literature and poetry within theological aesthetics. See "Priest and Poet," *Theological Investigations*, vol. 3, trans. Karl-Heinz and Boniface Kruger, 294-317 (London: Darton, Longman and Todd, 1967).

central role of human subjectivity and promoted the significance of aesthetics within Christian theology. Tillich explores and elaborates upon the art-religion interface in much greater detail than Rahner and in relation to visual art.⁴⁶ Tillich's work in the area of visual art is applied in this thesis to the IM-theology interface.⁴⁷

The dynamic, progressive, and accumulative view of divine revelation adopted in this thesis (within the context of symbolic mediation) is grounded and explored via the epistemology of Charles Sanders Peirce.

1.2.1.3 Peircean epistemology

Charles Sanders Peirce (1839-1914) was an American scientist, philosopher, logician, and mathematician. While he was not a theologian and his epistemology does not account for divine initiative and acts of communication, his theories are central to the thesis' investigation of human receptivity to divine communication (within the context of symbolic mediation).⁴⁸ According to Peirce, a progressively true and reasonable representation of reality is ascertained and appropriated by humanity at a communal level through the continuous growth of, and connections between, ideas and the emergence of real generalities over time through real-life experience.⁴⁹ While Peirce died early in the twentieth century, his epistemology pre-empted the postmodern recognition of the complexity, multivalence, and non-foundational nature of meaning-generation. Donald Gelpi promotes the theological relevance of Peirce when he claims that (theological) inquiry is never a matter merely of deduction in relation to some fixed, determined origin. He states: "All inquiry...advances socially and dialogically" in a "shared, systematic" manner.⁵⁰

⁴⁶ Important works of Tillich accessed for this topic include *Systematic Theology*, three volumes in one (Chicago: University of Chicago, 1967); and "Art and Ultimate Reality," *Cross Currents* 10, no. 1 (1960): 1-14, <http://ezproxy.acu.edu.au/ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=ATLA0001443712&site=ehost-live&scope=site>.

⁴⁷

⁴⁸ However, Peirce did write about religion, e.g., in "A Neglected Argument for the Reality of God," *Collected Papers of Charles Sanders Peirce*, vol. 6 (Cambridge: Harvard University, 1931), 452-493.

⁴⁹ In this sense, Peirce was an *objective idealist* whereby reality is conceived of as being "of the nature of living mind". Michael Raposa, "Peirce's Theological Semiotic," *The Journal of Religion* 67, no. 4 (1987): 496, <http://dx.doi.org/10.1086/487628>; CP 6:24-25.

⁵⁰ Donald Gelpi, "The Authentication of Doctrines: Hints from C. S. Peirce," *Theological Studies* 60, no. 2 (1999): 263, 264, <http://link.galegroup.com/ezproxy2.acu.edu.au/apps/doc/A54989010/AONE?u=acuni&sid=AONE&xid=8a2680e3>. Other works by Gelpi utilised for the thesis include: *Peirce and Theology: Essays in the Authentication of Doctrine* (Lanham, MD: United Press of America, 2001); and *The Turn to Experience in Contemporary Theology* (New York: Paulist, 1994). Tillich's theological correlation method and David Tracy's exposition of the dynamic

A potentially significant theological issue in relation to Peircean epistemology is that concerning the notion of Christian ‘truth’. Peirce posits that knowledge of reality (whether scientific or theological) is fallible and not final, and speculation is a necessary part of the acquisition of such knowledge. At first glance, Peirce’s view may appear to overlook or deny the possibility of Christian ‘truth’⁵¹ but only when such truth is conceived of in static, final terms reducible to one formulation or another. Peirce’s epistemology shifts the conversation to the expression of core, common ideas and hypotheses constituting Christian meaning which are characterised by necessary and exceeding vagueness.⁵² Due to the irreducible nature of such vagueness, the expression of Christian meaning needs to be approached in a developing, accumulative, and expansive way which extends beyond (static) verbal formulations.⁵³ Pragmatism is a fundamental component of this Peircean epistemology whereby Christian meaning intrinsically involves, and cannot be artificially severed from, conduct, affections, and Christian transformation.⁵⁴ Also, Frederik Stjernfelt is utilised in this thesis to explain how, on the basis of aspects of Peirce’s theoretical system, truth claims can be non-propositional in form.⁵⁵ Thus, Peirce’s epistemology can account for aesthetics and IM (with its unique capacity for embodied and vague meaning-generation) to play a vital role in the growth of Christian insight.⁵⁶

mutual interaction between the Christ event and the contemporary situation are utilised in this thesis to explore this manner of inquiry in relation to musical-liturgical meaning-generation. See Tillich’s *Systematic Theology* and Tracy’s *The Analogical Imagination: Christian Theology and the Culture of Pluralism* (London: SCM, 1981).

⁵¹ J. Michael Joncas raises this issue when he asks whether liturgy seen through a semiotic lens (such as that of Peirce) can “only manipulate a particular culture’s images of the divine?” “Semiotics and the Analysis of Liturgical Music,” *Liturgical Ministry* 3 (Fall 1994): 154, <http://ezproxy2.acu.edu.au/ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=ATLA0000886792&site=ehost-live&scope=site>.

⁵² Michael Raposa, “From a ‘Religion of Science’ to the ‘Science of Religions’: Peirce and James Reconsidered,” *American Journal of Theology and Philosophy* 27, no. 2-3 (2006): 197, 203, <http://www.jstor.org/stable/27944378>. Vague does not mean imprecise. It refers to the ultimate irreducibility of meaning.

⁵³ *Ibid.*, 203.

⁵⁴ This point is emphasised by F. LeRon Shults’ theological application of Peirce’s epistemology in “Transforming Theological Symbols,” *Zygon* 45, no. 3 (September 2010): 713-732, <https://doi-org.ezproxy2.acu.edu.au/10.1111/j.1467-9744.2010.01123.x>.

⁵⁵ See Frederik Stjernfelt, *Natural Propositions* (Boston: Docent, 2014). Stjernfelt is utilised in this thesis with regard to semiotics.

⁵⁶ It is interesting to note that Peirce promotes an aesthetics-ethics-logic sequence. He writes: “Esthetics (sic) is the science of ideals, or of that which is objectively admirable without any ulterior reason... Ethics, or the science of right and wrong, must appeal to Esthetics for aid in determining the *summum bonum*. It is the theory of self-controlled, or deliberate, conduct. Logic is the theory of self-controlled, or deliberate, thought; and as such, must appeal to ethics for its principles.” Peirce, *Collected Papers*, vol. 1:191.

1.2.2 Theology of Symbol

Due to the adoption of symbolic mediation as the model of divine revelation for this thesis, theological theories regarding what symbols are and how they function within a Christian context are examined. In particular, the symbol theories of Rahner, Tillich, and Louis-Marie Chauvet (a contemporary Catholic theologian) are utilised to provide theological foundations and points of departure for the investigation into how IM can function as a Christian symbol.⁵⁷

Significant points of difference between perspectives on Christian symbol tend to revolve around the perceived role of divine and human presence and agency. A related matter of difference is the nature and level of participation between symbols and the divine realities to which they refer.⁵⁸ The different perspectives of the above-mentioned three theologians are utilised in this thesis partly because of their solid theological grounding, development, and wide recognition. They are included also for their repudiation of divine-human dichotomisation and promotion of deep participation within their conceptions of symbolic reference (i.e., deep participation of the symbol with that to which it refers).

Within much Protestant thought, stemming back to Martin Luther, John Calvin, and Ulrich Zwingli for example, symbolic distance (i.e., a lack of real participation within symbolic reference) is emphasised to various degrees.⁵⁹ Zwingli presents the most extreme view of symbolic distance when, for example, he conceives of the Eucharist in terms of “memorial or commemoration only”.⁶⁰ Such a view – which can be reflected in some contemporary

⁵⁷ While other symbol theorists could have been utilised in this thesis, Rahner and Tillich “stand out among the symbol’s most recent theological interpreters”. *Cambridge Dictionary of Christian Theology*, s.v., “Symbol,” <https://search-credoreference-com.ezproxy1.acu.edu.au/content/entry/cupdct/symbol/0>. According to William O’Brien, Rahner and Chauvet (among other theologians) have had an “enormous influence” on “sacramental-liturgical theology”. “The Eucharistic Species in Light of Peirce’s Sign Theory,” *Theological Studies* 75, no. 1 (2014): 83, <http://dx.doi.org/10.1177/0040563913519035>. Sources utilised in this thesis include Rahner’s “Theology of symbol,” in *Theological Investigations*, vol. 4, trans. Kevin Smyth, 221-252 (London: Darton, Longman and Todd, 1966); Tillich’s *Dynamics of Faith* (New York: Harper & Row, 1957) and “The Religious Symbol,” *Daedalus* 87, no. 3 (1958): 14-18, <http://www.jstor.org/stable/20026449>; and Chauvet’s *Symbol and Sacrament: A Sacramental Reinterpretation of Christian Existence*, trans. Patrick Madigan, S.J. and Madeleine Beaumont (Collegeville, MN: Liturgical, 1995) and *The Sacraments: The Word of God at the Mercy of the Body* (Collegeville, MN: Liturgical, 2001).

⁵⁸ *Cambridge Dictionary of Christian Theology*, s.v., “Symbol”.

⁵⁹ Regarding Luther and Calvin in relation to symbols, see *Cambridge Dictionary of Christian Theology*, s.v., “Symbol”.

⁶⁰ *World History Encyclopedia*, s.v., “Luther and Zwingli,” https://search-credoreference-com.ezproxy1.acu.edu.au/content/entry/abccliow/luther_and_zwingli/0. This view could be understood as paralleling in some way Zwingli’s sensitive attitude towards the use of music within worship. Wilson-Dickson, *A Brief History of Christian Music*, 100.

Protestant practice⁶¹ – is deemed inadequate in this thesis for promoting the value and validity of IM as a facilitator of God-human encounter and potential generator of Christian meaning.

Tillich's view of symbol incorporates (Protestant) symbolic distance in the sense that symbols are seen to possess an entirely human/socio-cultural origin and God cannot be made known by them.⁶² However, Tillich collapses the distance between symbols and their (human) expression of the divine in claiming that symbols really participate in such expression. Tillich's explication of his participatory notion of symbol in terms of both art and religion is used to validate, place particular limits on, and highlight particular possibilities in relation to, IM's capacity to function as a Christian symbol.

Within Roman Catholic theology, symbolic distance collapses to the point that, while symbols are human/finite, particular symbols are, at the same time, divine self-expressions and thus mediate encounter with the divine.⁶³ This view is encapsulated by Rahner in his notion of 'real symbol'. Rahner's real symbol is utilised to explain how traditional Christian symbols, including the Sacraments, are privileged as Christian revelatory media. However, Rahner's real symbol is taken in conjunction with his transcendental theological anthropology to show how IM can be brought into relation with traditional Christian symbols in order for IM to facilitate God-human encounter and generate implicit and explicit Christian meaning.

Chauvet presents a more contemporary explication of Christian symbols as informed by a postmodern perspective. He places the starting point for Christian meaning-generation specifically *within* Christian worship. While the arguments of Tillich and Rahner are utilised to imply the need for IM to be contextualised within worship in order to function as a Christian symbol, Chauvet is used to make this need explicit.⁶⁴ Chauvet does not discuss art or IM as Christian symbols. However, his symbol theory is utilised to show that IM is not excluded as a Christian symbol on the basis of IM's lack of perceived divine origin or prior status as a Christian symbol. Thus, Chauvet paves the way for a semiotic approach to IM's Christian

⁶¹ Graham Hughes' *Reformed Sacramentality*, ed. Steffen Lösel (Collegeville, MN: Liturgical, 2017) makes an important contribution to enriching sacramental understanding within a Protestant context.

⁶² See Tillich's *Dynamics of Faith*.

⁶³ These symbols include Christ, the Church, and the Sacraments. The notions of symbolic 'distance' and the 'collapse' of distance are taken from *Cambridge Dictionary of Christian Theology*, s.v., "Symbol".

⁶⁴ On the basis of Tillich and Rahner's work, it can be shown that Christian meaning is generated potentially via IM apart from worship also. However, it is understood within this thesis that worship is a privileged context for such meaning-generation.

symbolic capacity, that is, one in which the interpretive process is both dynamic and open as well as constrained and focussed by its liturgical context.

1.2.3 Theology of Music

The theology of music is a field which explores specifically how IM can symbolically generate Christian meaning. Jeremy Begbie is one of several theologians who have played a significant role within this field.⁶⁵ Begbie treats IM as an autonomous starting point within a musical-theological hermeneutical dynamic from which new theological insight can emerge. He therefore employs detailed and rigorous musical-structural analyses. However, whereas Begbie's endeavour is a theological (and musicological) one, this thesis serves a liturgical purpose. Thus, this thesis incorporates aspects of Begbie's structural-hermeneutic approach, but does so in conjunction with liturgical theology and studies in human receptivity, in terms of how Christian meaning may be generated for *typical*⁶⁶ worshippers via IM. Other theologians contributing to this field include Don Saliers, Frank Burch Brown, and Maeve Louise Heaney.⁶⁷

1.2.4 Liturgical Theology

The study of symbol, including IM as symbol, is contextualised in this thesis within the field of liturgical theology. Liturgical theology involves the study of mutually-interactive relations between liturgical practice, Christian faith, and Christian theology.⁶⁸ Worship is regarded by prominent liturgical theologians such as Alexander Schmemmann (1916-1983), Aidan Kavanagh (1929-2006), Gordon Lathrop, and Kevin Irwin not only as the primary source

⁶⁵ Some of Begbie's major works in the field include: *Voicing Creation's Praise: Towards a Theology of the Arts* (London: T & T Clark, 1991); *Theology, Music and Time* (Cambridge: Cambridge University, 2000); and *Music, Modernity, and God: Essays in Listening* (Oxford: Oxford University, 2015). Two other prominent theologians who recognised IM's potential theological contribution were Karl Barth in *Church Dogmatics*, vol. 3, eds. G. W. Bromiley and T. F. Torrance, trans. G. W. Bromiley et al. (London: T & T Clark, 2009), 9, 10 and Hans Küng in *Mozart: Traces of Transcendence* (Grand Rapids: Eerdmans, 1993).

⁶⁶ 'Typical' denotes the full range of believers who regularly attend worship. They may or may not be musically trained and/or theologically well-educated.

⁶⁷ See Don Saliers, *Music and Theology* (Nashville: Abingdon, 2007); Frank Burch Brown, *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life* (New York: Oxford University, 2000); and Maeve Louise Heaney, *Music as Theology: What Music Has to Say about the Word* (Eugene: Pickwick, 2012). Other sources accessed for this thesis include: Richard Viladesau's *Theology and the Arts: Encountering God through Music, Art, and Rhetoric* (New York: Paulist, 2000) and Edward Foley's chapter "Toward a Sound Theology," in Edward Foley *Ritual Music: Studies in Liturgical Musicology* (Beltsville: Pastoral, 1995).

⁶⁸ *New Catholic Encyclopedia*, s.v., "Liturgical Theology".

for theological reflection but *as* theology in its most primary form.⁶⁹ This perspective, whereby experience logically precedes doctrine, is the liturgical ground on which the argument is made that Christian meaning can be generated via IM when contextualised within worship. This experiential perspective is consonant with the models and theories discussed thus far including Rahner's transcendental theological anthropology (whereby God's self-communication is located within human subjectivity) and Peirce's pragmatism (whereby practical consequences are integral to meaning).

The notion of the 'Christian imaginary' is central to the liturgical component of the argument advanced in this thesis. This term is taken from James K. A. Smith's application of Charles Taylor's concept of 'social imaginaries'.⁷⁰ The 'Christian imaginary' is employed to highlight that Christian understanding is embodied and seated within the (communal and individual) imagination. Because meaning is generated through IM via embodiment and the imagination, and because the Christian imaginary shapes and is shaped by worship, when IM is contextualised within worship, IM can be involved in the formation, nourishment, and expansion of the Christian imaginary. IM can serve the liturgical purposes of divine-human encounter and Christian transformation. However, Scripture and theoretical modes of theology such as philosophical frameworks, conceptual expression, and propositional statements form a vital part of the Christian imaginary. Thus, while IM is predominantly an experiential medium, it can be brought into relation with these more reflective processes of Christian meaning-generation.

In this thesis, activation of feelings and the imagination within worship and in relation to IM is investigated both scientifically – through aspects of the neurological theories of Antonio Damasio⁷¹ – and theologically. Theological sources in this area include: Don Saliers' explication of the link between feelings within worship and ethics in *Worship as Theology*:

⁶⁹ *Oxford Research Encyclopedia of Religion*, s.v., "Liturgical Theology," <http://religion.oxfordre.com.ezproxy2.acu.edu.au/view/10.1093/acrefore/9780199340378.001.0001/acrefore-9780199340378-e-14?rskey=M2s3Ap&result=1>. The seminal works informing this thesis include: Schmemmann's *Introduction to Liturgical Theology*, 3rd ed., trans. Asheleigh E. Moorhouse (Crestwood, NY: St. Vladimir's Seminary, 1986); Kavanagh's *On Liturgical Theology: The Hale Memorial Lectures of Seabury-Western Theological Seminary*, 1981, ed. Seminary Seabury-Western Theological (Collegeville, MN: Liturgical, 1992); Lathrop's *Holy Things: A Liturgical Theology* (Minneapolis: Fortress, 1993); and Irwin's *Context and Text: Method in Liturgical Theology*, rev. ed. (Collegeville, MN: Liturgical, 2018).

⁷⁰ See *Desiring the Kingdom: Worship, Worldview, and Cultural Formation* (Grand Rapids: Baker Academic, 2009) which is the first book in a three-part series in cultural liturgy studies by Smith.

⁷¹ For example, Antonio Damasio's *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (London: Vintage, 2000).

Foretaste of Glory Divine;⁷² David Power's (1932-2014) discussion of metaphor in worship in *Unsearchable Riches: The Symbolic Nature of Liturgy*;⁷³ David Tracy's exploration of the analogical imagination in *The Analogical Imagination: Christian Theology and the Culture of Pluralism*; and Mark Searle's (1941-1992) analysis of full, conscious, active participation within worship in *Called to Participate: Theological, Ritual and Social Perspectives*.⁷⁴

1.2.5 Semiotics

A scientific, analytic approach to understanding how IM can function as a Christian symbol in worship is provided by semiotics (i.e., the study of signs).⁷⁵ Semiotics is a discipline which enables engagement with the vital importance of human receptivity within divine revelation and the irreducible intersection of transcendence and finitude and of religion and science within Christian meaning-generation (including within a liturgical context).

Semiotics is a broad area of study comprised of numerous fields of application.⁷⁶ Ferdinand de Saussure (1857-1913) and Charles Sanders Peirce (1839-1914) are the two recognised founders of semiotics. Saussure's semiotics, as derived from linguistics, deals with arbitrary intentional signs which are linked in dyadic relations with what they signify.⁷⁷ Peirce's approach to semiotics, which pertains to both the linguistic and non-linguistic realms, is utilised within this thesis. For Peirce, anything can function as a sign including events, thoughts, feelings, and IM. Signification can be arbitrary, natural, or speculative and is not necessarily contingent upon human (or divine) intention. Arguably, Peirce's greatest contribution to semiotics is his triadic view of signification. Signification is a dynamic interpretive event which relies irreducibly on the sign, what the sign signifies, and the interpretive processes – involving feeling responses – undertaken by interpreters. This allows for signification – including musical-liturgical signification – to be both open and constrained, to incorporate communal habit and individual variability, and to involve increasingly emergent meaning-generation at implicit and explicit levels.

⁷² Don Saliers, *Worship as Theology: Foretaste of Glory Divine* (Nashville: Abingdon, 1994).

⁷³ David Power, *Unsearchable Riches: The Symbolic Nature of Liturgy* (New York: Pueblo, 1984).

⁷⁴ Mark Searle, *Called to Participate: Theological, Ritual and Social Perspectives*, eds. Barbara Searle and Ann Y. Koester (Collegeville, MN: Liturgical, 2006).

⁷⁵ While this research is positioned broadly within the field of theological aesthetics, its approach is primarily theologically semiotic.

⁷⁶ For example, biosemiotics, literary semiotics, computational semiotics, etc.

⁷⁷ Joncas, "Semiotics and the Analysis of Liturgical Music," 145.

Peirce's writing is most frequently accessed in this thesis via the *Collected Papers* and *Commens: Digital Companion to C. S. Peirce*.⁷⁸ While Peirce covered a broad range of topics including mathematics, science, logic, philosophy of mind, and religion, attention is given primarily to Peirce's explications on phenomenology, pragmatism, reasoning, and, most prominently, semiotics, with particular emphasis on his sign categories and sub-categories and ten sign classes.

Peirce himself did not apply semiotics to theology, but some scholars (as indicated below) have since utilised his schema in the fields of Christian sign theory and liturgical theology. This thesis builds on such prior scholarship by using the essential foundations of Peirce's work on semiotics to explore musical-liturgical meaning-generation within a liturgical theological framework.

1.2.5.1 Peircean semiotics and Christian sign theory

In response to perceived inadequacies with regard to Christian sign theory, William O'Brien and Martin Vetter apply Peircean semiotics to the study of sacraments.⁷⁹ For example, O'Brien seeks to explicate semiotically descriptions of the Eucharistic species as signs in *Sacrosanctum Concilium*⁸⁰ and Vetter points out the lack of genuine (Peircean) triadicity in the sacramental theology of particular theologians.⁸¹ Vetter argues that a Peircean-inspired reading of sacraments (and other Christian symbols) views faith as intrinsic to, rather than a mere effect of, the interpreting event.⁸² While IM is not conceived of as a sacrament in this thesis, O'Brien's and Vetter's investigations provide important models for applying Peircean semiotics to IM as a Christian sign. One important dimension of the sign-

⁷⁸ Charles Peirce, *Collected Papers of Charles Sanders Peirce*, vols. 1-6, eds. Charles Hartshorne and Paul Weiss, vols. 7-8, eds. A. W. Burks (Cambridge: Belknap of Harvard University, 1958-1966).

<http://pm.nlx.com.ezproxy1.acu.edu.au/xtf/view?docId=peirce/peirce.00.xml;chunk.id=div.peirce.pmpreface.1;toc.depth=2;toc.id=div.peirce.pmpreface.1;hit.rank=0;brand=default>; *Commens: Digital Companion to C. S. Peirce*, eds. Mats Bergman, Sami Paavola, and João Queiroz, <http://www.commens.org/>.

⁷⁹ O'Brien, "The Eucharistic Species in Light of Peirce's Sign Theory"; Martin Vetter, *Zeichen deuten auf Gott: der zeichentheoretische Beitrag von Charles S. Peirce zur Theologie der Sakramente* (Marburg: Elwert, 1999). See also Heiko Schulz, review of *Zeichen deuten auf Gott: der zeichentheoretische Beitrag von Charles S. Peirce zur Theologie der Sakramente*, by Martin Vetter, *American Journal of Theology & Philosophy* 23, no. 3 (2002), <https://search-proquest-com.ezproxy1.acu.edu.au/docview/212172157?accountid=8194>.

⁸⁰ O'Brien, "The Eucharistic Species in Light of Peirce's Sign Theory," 84.

⁸¹ That is, Tillich, Karl Barth (1886-1968), and Wohlfahrt Pannenberg (1928-2014).

⁸² Schulz, review of *Zeichen deuten auf Gott*, by Vetter, 273.

functioning capacity of the species noted by O'Brien and Vetter is their relation of resemblance to what they signify.⁸³ Resemblance is central to IM's sign-functioning capacity.

Jesper Nielsen's application of Peircean semiotics to the Johannine Jesus is useful in this thesis for modelling the application of the full gamut of Peirce's sign categories and sub-categories⁸⁴ to IM within worship. Also, through emphasising that the faith responses elicited by Jesus are intrinsic to Jesus' sign-functioning capacity, Nielsen models an important linkage between Christian signification and ethics which can be applicable to musical-liturgical signification.

1.2.5.2 Peircean semiotics and liturgical theology

William O'Brien notes the scarcity of applications of Peircean semiotics to Christian liturgical analysis.⁸⁵ One of the few book-length works which meets such a challenge is Paul Burgess' doctoral dissertation which models a highly detailed and rigorous application of Peircean semiotics to an analysis of the *Lima Liturgy*.⁸⁶ While ritual action and texts are the subjects of Burgess' liturgical analysis rather than IM, his work paves the way for utilising the notion of *sign* "as a detailed conceptual framework for Christian worship interpreted as communion with God in Jesus Christ through the Holy Spirit".⁸⁷ Graham Hughes (1937 – 2015) helpfully applies Peircean semiotics to liturgy in a more general sense in *Worship as Meaning: A Liturgical Theology for Late Modernity*.⁸⁸

1.2.5.3 Peircean semiotics and liturgical music

Several scholars have applied *non-Peircean* semiotic approaches to the analysis of liturgical *song* (and not IM) in relation to its musical and not merely textual dimensions. These scholars include Willem Speelman in *The Generation of Meaning in Liturgical Songs* and Mark

⁸³ O'Brien, "The Eucharistic Species in Light of Peirce's Sign Theory," 84, 85; Schulz, review of *Zeichen deuten auf Gott*, by Vetter, 274.

⁸⁴ Jesper Nielsen, "The Secondness of the Fourth Gospel," *Studia Theologica – Nordic Journal of Theology* 60, no. 2 (2006): 123-134, <https://doi-org.ezproxy2.acu.edu.au/10.1080/00393380601010227>.

⁸⁵ O'Brien, "The Eucharistic Species in Light of Peirce's Sign Theory," 77.

⁸⁶ Paul Matthew Burgess, *Play, Metaphor, and Judgment in a World of Signs: A Peircean Semiotic Approach to Christian Worship* (Ann Arbor: University Microfilms, 1991).

⁸⁷ Burgess, *Play, Metaphor, and Judgment in a World of Signs*, 1. In relation to sign theory, Burgess brings into dialogue, and finds a level of congruence between, Peirce and St Augustine. Ibid., 4.

⁸⁸ Graham Hughes, *Worship as Meaning: A Liturgical Theology for Late Modernity* (Cambridge: Cambridge University, 2003).

Evans in *Open Up the Doors*.⁸⁹ In *Liturgical Music as Ritual Symbol*, Judith Kubicki implies the potential usefulness of Peircean semiotics in the analysis of liturgical song.⁹⁰ In “Semiotics and the Analysis of Liturgical Music”, an article which was crucial to this thesis, J. Michael Joncas emphasises the importance of a semiotic approach to liturgical music. However, the need for a Peircean (or non-Peircean) semiotic analysis of pure IM within worship has been, until now, unmet.

1.2.6 Musicology

Literature within the field of musicology is utilised in this thesis in order to enable a thorough investigation into the potential for and nature of meaning-generation via IM logically prior to IM’s Christian contextualisation. Apart from its connection with extra-musical reality, IM functions as a complex, syntactical system constituted by musico-acoustic events and relations – linear and hierarchical – between these events. A high level of musicological detail is provided in order to emphasise the vital importance of finite properties, structures, and processes within Christian symbolic mediation via IM. A particular range of musicological theories and methods is explicated and exemplified in order to account for the possibility of *extra-musical* meaning-generation via IM, that is, IM’s capacity to relate to and bear upon real life-experience (which includes the ineffable realm). At the same time, this range of theories and methods is used to account for the *precision* of extra-musical meaning-generation via IM’s *intra-musical* dimension. The musicological investigation into musical meaning-generation involves four main approaches: 1. Structural; 2. Semiotic; 3. Biological; and 4. Contextual. Some of the employed musicological theories/methods operate strictly within one approach while others involve overlaps between several approaches.

⁸⁹ Willem Speelman undertakes an analysis of liturgical song which is based on the semiotic theory of Algirdas Greimas and consists of “a syncretization of a musical and a literary semiotic”. *The Generation of Meaning in Liturgical Songs: A Semiotic Analysis of Five Liturgical Songs as Syncretic Discourses* (The Netherlands: Kok Pharos, 1995), ix. Evans highlights the oft-neglected need to provide an objective musicologically-informed and theological analysis of the musical dimension of contemporary liturgical songs. Mark Evans, in *Open Up the Doors: Music in the Modern Church* (London: Equinox, 2006).

⁹⁰ Judith Kubicki, *Liturgical music as ritual symbol: a case study of Jacques Berthier's Taize music* (Leuven: Peeters, 1999), 115.

1.2.6.1 A structural approach

A structural approach to musical meaning-generation involves the analysis of musical facts and their systematisation within IM.⁹¹ Structurally-speaking, IM is conceptualised through the construction of a web of intra-musical relations which are detached from dimensions of the extra-musical, experiential realm including the production, reception, and context of the IM.⁹² While a structural approach can be applied to specific pieces of IM utilising a wide range of different methods, Fred Lerdahl and Ray Jackendoff present what they refer to as *A Generative Theory of Tonal Music*,⁹³ that is, an exposition of a deep structure or musical grammar which is universal to tonal music.⁹⁴ Lerdahl and Jackendoff's structural approach is vital to the musicological dimension of the argument of this thesis in terms of showing how musical meaning-generation is not arbitrary and random but involves precision, logic, and generality.⁹⁵ The intrinsic properties and structures of a piece of IM (partly) determine the particular field of meanings which can be generated through it. Consequently, at least some level of predictability – which is vital to musical meaning-generation within a Christian/liturgical context – is possible.

The weakness of a purely structural approach is its severance from real life and its lack of provision of an account for the generation of extra-musical meaning.⁹⁶ Nattiez's 'trans-

⁹¹ Nattiez quotes P. Boulez on a structural approach to music analysis: "It must begin with the most minute and exact observation possible of the musical facts confronting us; it is then a question of finding a plan, a law of internal organisation which takes account of these facts with the maximum coherence; finally comes the interpretation of the compositional laws deduced from this special application...[so that these stages are] followed through to the highest point – the *interpretation* of the structure." Jean-Jacques Nattiez, *The Battle of Chronos and Orpheus: Essays in Applied Musical Semiology*, trans. Jonathan Dunsby (Oxford: Oxford University, 2004), 14. Nattiez quotes P. Boulez, *Boulez on Music Today*, trans. S. Bradshaw and R. R. Bennett (London: Faber and Faber, 1971), 18.

⁹² *Ibid.*, 9.

⁹³ Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* (Cambridge, MA: MIT, 1983), 281.

⁹⁴ Musical grammar is defined by Lerdahl as "a limited set of rules that can generate indefinitely large sets of musical events and/or their structural descriptions". Fred Lerdahl, "Cognitive constraints on compositional systems," *Contemporary Music Review* 6, no. 2 (1992): 99, <https://doi-org.ezproxy2.acu.edu.au/10.1080/07494469200640161>. Lerdahl and Jackendoff's model is derived from the theory of generative grammar in linguistics. It is deemed by *Grove Music online* as the most influential theory of its kind. *Grove Music online*, s.v., "Philosophy of music: Contemporary challenges," <https://doi-org.ezproxy1.acu.edu.au/10.1093/gmo/9781561592630.article.52965>. Their model utilises aspects of Schenkerian analysis. Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 188.

⁹⁵ Lerdahl and other authors utilised within this thesis, such as Carol Krumhansl and Steve Larson, employ mathematical formulas in their musicological theories.

⁹⁶ While Lerdahl and Jackendoff account for listener experience within the intra-musical level, meaning-generation at more emergent levels is not accounted for. Robert Hatten is critical of atomic approaches to musical meaning-generation such as that of Lerdahl. He says such an approach is "hardly an efficient model to explain the mind's constant leaps to coherent structures and meanings". Robert Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington: Indiana University, 2004), 3.

structuralist' approach⁹⁷ which is presented comprehensively in his book, *Music and Discourse: Toward a Semiology of Music*, informed early stages of this thesis.⁹⁸ Nattiez highlights the crucial importance of a thorough examination of the immanent (or neutral) dimension of IM, that is, its autonomous, formal, intra-musical dimension, but within the context of a "holistic vision"⁹⁹ of IM which also incorporates its productive (i.e., poietic) and receptive (i.e., esthetic) dimensions.¹⁰⁰ While IM is irreducible to any of these three dimensions, for the purposes of this thesis, the poietic dimension of IM in terms of the composer's intentions is not considered highly relevant. Rather, consideration is given to the poietic dimension in terms of the liturgical intention behind the IM performance. Also, the scope of this thesis does not allow for the undertaking of *external* esthetics, that is, the study of listeners' actual responses in musical-liturgical case studies.¹⁰¹ The main musicological emphasis of this thesis is *inductive* esthetics, that is, what can be determined as potential listener responses in relation to the immanent dimension of IM.

1.2.6.2 A semiotic approach

The semiotic approach of this thesis centres on IM's capacity to express extra-musical meaning at increasingly emergent and conscious levels through the mapping of embodied experience¹⁰² onto the musical sounds. What can be described by theorists at "sub-semiotic",¹⁰³ atomic levels through the structural approach can be synthesised by listeners (unconsciously) into the perception of human experiential patterns. Perceptions of

⁹⁷ Such an approach moves "from a structural conception of music and semiology to a dynamic, open conception of musical function". Nattiez, *The Battle of Chronos and Orpheus*, 4.

⁹⁸ While Nattiez utilises Saussure's semiotics, he also incorporates one of the most significant distinguishing features of Peircean semiotics: Peirce's "dynamic conception of the sign". Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate (Princeton: Princeton University, 1990), 8.

⁹⁹ *Ibid.*, x.

¹⁰⁰ Nattiez introduces these terms in *Music and Discourse*, ix, 11, 12. He bases this tripartite scheme on Jean Molino's semiological theory. *Ibid.*, x.

¹⁰¹ Nattiez outlines six musical analytical situations: 1. The immanent work; 2. Inductive poietics; 3. External poietics; 4. Inductive esthetics; 5. External esthetics; and 6. One in which "analysis of the work is both poietically and esthetically relevant." Jean-Jacques Nattiez, "Reflections on the Development of Semiology in Music," trans. Katharine Ellis, *Music Analysis* 8, no. 1-2 (1989): 37-40, <https://www.jstor.org/stable/854326>. It would be useful to incorporate external esthetics in subsequent musical-liturgical research.

¹⁰² Mark Johnson's theory of embodied meaning provides an important basis for the argument advanced in this thesis in that Johnson's theory views cognitive meaning as inseparable from embodied meaning. His works relevant to the thesis are *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago, 1987) and *The Meaning of the Body: Aesthetics of Human Understanding* (Chicago: University of Chicago, 2007).

¹⁰³ Naomi Cumming, "The Epistemology of 20th-Century Music Theories," *Context: Journal of Music Research*, no. 8 (Summer 1994-1995): 59. 'Sub-semiotic' refers to features prior to their signifying function.

congruence between these patterns and particular life experiences enable specific extra-musical meanings to be generated (unconsciously and consciously). Thus, musical meaning-generation is treated as an open, dynamic process which culminates in a potentially wide range of results which, while logical, cannot be fully predicted or quantified.

Musical semioticians utilised in this thesis include Naomi Cumming,¹⁰⁴ David Lidov,¹⁰⁵ Robert Hatten¹⁰⁶, Eero Tarasti,¹⁰⁷ and Byron Almén.¹⁰⁸ Cumming contributes to the thesis argument through her application of Peircean semiotics¹⁰⁹ which explains listeners' experience of the embodiment of (real) human subjectivity (i.e., "persona"¹¹⁰) in IM. Cumming highlights the role of the performer within this. In particular, Cumming's mapping of gesture, voice, and narrativity onto musical sounds, units, and flow is central to the musicological argument of this thesis. David Lidov and Robert Hatten are utilised in conjunction with Cumming to explore musical-somatic mapping with a particular emphasis on musical-gestural mapping.¹¹¹ Almén provides a model for exploring the mapping of narrativity – which can be understood to incorporate the notion of plot – onto the perception of musical flow in a way that relates to musical effect and meaning.¹¹²

1.2.6.3 A biological approach

Biological approaches are utilised in this thesis to highlight more direct, immediate links between real-life experience and structural elements of IM where these links account (partly) for possibilities of extra-musical meaning-generation. Aspects of theories within the

¹⁰⁴ Naomi Cumming's *The Sonic Self: Musical Subjectivity and Signification* is relevant to the thesis.

¹⁰⁵ David Lidov's *Is Language a Music? Writings on Musical Form and Signification* (Bloomington: Indiana University, 2005) and *Elements of Semiotics* (New York: St. Martin's Press, 1999) are utilised in this thesis.

¹⁰⁶ Robert Hatten's *Interpreting Musical Gestures, Topics, and Tropes* is utilised in this thesis.

¹⁰⁷ Eero Tarasti's *Theory of Musical Semiotics* (Bloomington: Indiana University, 1994) and *Signs of Music: A Guide to Musical Semiotics* (Berlin: De Gruyter Mouton, 2012) are utilised.

¹⁰⁸ Byron Almén's *A Theory of Musical Narrative* (Bloomington: Indiana University, 2008) is utilised in this thesis.

¹⁰⁹ Cumming's use of Peirce includes a detailed and original application of Peirce's sign categories and sub-categories to IM.

¹¹⁰ Lidov, *Is Language a Music?*, 11.

¹¹¹ Within their explication of such mapping, Lidov and Hatten recognise biological and cultural determination of meaning-generation. Both Lidov and Hatten relate to Peirce in some aspects of their work.

¹¹² Almén was influenced by Tarasti and aspects of Tarasti's work relate to Peirce. Nattiez and Hatten also discuss narrativity. Steve Larson's *Musical Forces: Motion, Metaphor, and Meaning in Music* (Indiana: Indiana University, 2012), Kindle, is also utilised in this thesis. Larson maps physical forces onto musical units in a way which involves mathematical precision. Philip Tagg's musicological work relates to Peircean semiotics. While Tagg is not utilised in this thesis, his highly specialised musical-semiotic system could play a useful role in the examination of musical-liturgical meaning-generation in future research. See his *Music's Meanings: A Modern Musicology for Non-Musos* (New York: Mass Media Music Scholars' Press, 2013).

field of music psychology, including those of Stefan Koelsch and David Huron, are utilised to show how physiological and emotional responses can be evoked in the listener via IM through involvement of the limbic and paralimbic structures of the brain and on account of listeners' predictions and expectations of musical events.¹¹³ However, while these biological dimensions can 'motivate', that is, *partly* determine musical meaning-generation, they do not *fully* determine the semantic content of IM.

1.2.6.4 A contextual approach

In order to explain how particular forms of extra-musical – including Christian – meaning can be generated via IM, it is necessary to apply a contextual approach in conjunction with the structural, semiotic, and biological approaches. A contextual approach is one which examines relations set up via dynamic mutual interaction between IM and its specific socio-cultural and immediate performance context. This approach, which has been referred to broadly as the *New Musicology*,¹¹⁴ accounts for the fluid and contingent dimensions of extra-musical meaning-generation. Begbie's contextualisation of IM within a theological theoretical framework is an example of such an approach. Begbie raises the potentially problematic issue of anchoring this approach "in the distinctive specifics and particularities of Christian faith", particularly in relation to Scripture.¹¹⁵ In this thesis, this issue is largely dealt with through the contextualisation of IM within liturgical/conventional meaning-generating fields. The contextual approach taken in this thesis consists in the application of Peircean semiotics – including aspects of Stjernfelt's reading of Peircean semiotics – to IM's contextualisation within the liturgy.

¹¹³ Significant resources include: Stefan Koelsch's *Brain & Music* (West Sussex: John Wiley & Sons, 2012) and David Huron's *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT, 2007). Within this field, aspects of the work of Arnie Cox on music and motor imagery and John Sloboda on music and emotion are also utilised. Sloboda notes that research within the liturgical-music/psychology interface is lacking. "Music and Worship: A Psychologist's Perspective," in *Exploring the Musical Mind: Cognition, Emotion, Ability, Function* (Oxford: Oxford University, 2005), 345.

¹¹⁴ A well-known example of the *New Musicology* is Susan McClary's feminist readings of major classical works of the Western tradition. While this approach can be criticised for the projection of external meanings onto the music, its results can be shown not to be arbitrary. See Cumming's discussion in *The Sonic Self*, 251-252.

¹¹⁵ Jeremy Begbie, "Natural Theology and Music," in *The Oxford Handbook of Natural Theology*, eds. John Hedley Brooke, Russell Re Manning, and Fraser Watts (Oxford: Oxford University, 2013), 569, <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199556939.001.0001/oxfordhb-9780199556939-e-37>.

Conclusion

Through symbolic mediation and the conjunction of the particular models and theories presented here in relation to theology of symbol, theology of music, liturgical theology, semiotics, and musicology, this thesis provides a strong and comprehensive theological, liturgical, scientific, and musicological basis for showing how Christian meaning can be potentially generated via IM. The method of investigation brings the musical properties and structures of IM into relation with the experiential realm of human existence, principles and elements of Christian worship, and, ultimately, divine-human encounter which culminates in Christian meaning-generation, formation, and transformation.

Chapter 2

Musical Meaning-Generation

“A piece of music that I love expresses thoughts to me that are not too *imprecise* to be framed in words, but too *precise*.”¹

Introduction

Fundamentally, instrumental music (IM) consists in a series of singular acoustic events. This series of events can be perceived and interpreted by listeners in terms of specific musical properties and structures which can elicit the perception of feeling qualities in a way which enables connections to be established with the extra-musical realm, including that pertaining to the Christian faith. In other words, IM can generate meaning – including Christian meaning – at intra- and extra-musical levels.

This chapter lays the musicological foundations for Christian meaning to be generated via IM by exploring IM at the intra-musical level and in relation to processes of perception, reception, and cognition including those of a neurophysiological, psychological, emotional, and semiotic nature.² This exploration is therefore extensive and highly detailed in a scientifically analytical way. The intra-musical level is the condition of possibility for, and enables precision in, the extra-musical (including Christian) level of meaning-generation. At the same time, it is understood that the extra-musical level of meaning-generation is characterised by indeterminacy and possibility on account of variability of musical context and the experience and capacity of listeners.

2.1 A Philosophy of Musical Meaning-Generation

IM seems to lack the ability to refer directly and necessarily to realities distinct from itself such as concepts or emotions, and it generally does not have the capacity to convey

¹ Mendelssohn's words are written in a letter to Marc André Souchay. Peter le Huray and James Day, eds., *Music and aesthetics in the eighteenth and early nineteenth centuries*, (Cambridge: Cambridge University Press, 1988), p.311, cited in Lawrence Kramer, “Music, Metaphor and Metaphysics,” *Musical Times* 145, no. 1888 (Autumn 2004): 8, <https://search-proquest-com.ezproxy2.acu.edu.au/docview/1127204?accountid=8194>.

² These processes involve innate and acquired capacities and tendencies of typical listeners (i.e., listeners with at least some musical experience who are not necessarily musically trained).

information which is explicit, simple, and exact in meaning.³ Consequently, meaning-generation in relation to IM can be difficult to grasp or define, particularly when IM is compared with text which possesses the capacity to signify unequivocally.⁴ At the same time, however, particular meanings are often ascribed to IM when a listener claims that they perceive sadness or joy in a piece of IM or when they respond to IM emotionally. A musical passage may feel like it is ‘skipping’ or ‘soaring’ or a whole piece may seem to be reflective of some dramatic plot in a vague or more specific sense. For some listeners, an encounter with the divine may ensue during the listening experience. On one hand, these tendencies show that the capacity for IM to generate (extra-musical) meaning cannot be overlooked. On the other hand, in reality, there can be multiple interpretations of one IM piece, and it cannot be said that any particular IM piece means one thing, even for one listener, which complicates matters.

There are some exceptional cases where the meaning of IM is simple and clear or when IM functions in a purely utilitarian way. These include “aural phenomena” such as a horn call or bird song being imitated by instrumental sounds, the imposition of meaning on an IM piece via attachment of a text or program (such as a title or as in programmatic music),⁵ or the employment of IM for mood-enhancement, decoration, or as a ritual cue of some kind. These cases will not be considered here. Even though the thesis investigates IM as contextualised within Christian worship, and IM’s meaning-generating capacity necessarily involves its relation to the specific worship context, IM is treated as a stand-alone act with no accompanying text or *explicitly*-imposed meaning.

The seemingly abstract, ambiguous, and subjective nature of meaning-generation in relation to IM may be perceived as a constraint in circumstances wherein particularity of meaning is desired. However, this thesis argues that the abstract, ambiguous, and subjective nature of IM is advantageous for meaning-generation (including Christian meaning-

³ A major debate ensued in the nineteenth century between *autonomists* who claimed IM means nothing apart from itself and *heteronomists* who argued that IM refers to extra-musical phenomena. See Eduard Hanslick, *The Beautiful in Music*, ed. Morris Weitz, trans. Gustav Cohen (Indianapolis: Bobbs-Merill, 1957). Leonard Meyer distinguished between “absolute” (i.e., intra-musical) and “referential” (i.e., extra-musical) approaches to musical meaning-generation. *Emotion and Meaning in Music* (Chicago: University of Chicago, 1956), 1.

⁴ This does not imply that text always signifies unequivocally but that it has the capacity to do so.

⁵ Byron Almén, “Narrative Archetypes in Music: A Semiotic Approach” (PhD diss., School of Music Indiana University, 1998), 31, <https://search-proquest-com.ezproxy1.acu.edu.au/docview/304431277?accountid=8194>.

generation) for the reason that it is not tied down to what is already articulated in other ways and can thus facilitate new insights and experiences. At the same time, IM has the capacity to generate meaning with a high level of precision. Such precision is related to the *feeling quality* of IM which is defined here as that which a listener apprehends when musical sounds comprising an IM piece are heard as signifying the qualitative dimension of feelings and experiences. Such precision is possible because IM's feeling quality emerges from the specific musical properties and structures of the IM piece.

Although meaning is potentially precise at the level of feeling quality, it is not necessarily complete and fixed at this level. A range of more explicit levels of meaning may emerge through bringing the perceived feeling quality of a piece of IM into relation with the personal, contextual, and religious realms. In this way, there is scope for seemingly infinite meanings to be derived from an IM piece depending on the listener's response. A listener's response varies according to skill, experience, interest, and personality. For some listeners, feeling quality is the full extent of meaning. Others may experience meaning in terms of an emotional or physiological response to the IM. Another kind of meaning may emerge on account of a listener consciously 'naming' the feeling qualities and responses (covertly or overtly) or assimilating concepts external to the IM with these feeling qualities and responses. Through these processes, an encounter with God and the generation of Christian meaning may result. In any of these cases, while meaning cannot be prescribed or exhausted, it is something which can be deducted backwards to a set of variables including musical properties, structures, and performance conditions. This dual characterisation of meaning-generation as both precise and inexhaustible potentially has much to offer to Christian meaning-generation within worship. The grounds for precision are explored here in terms of the intra-musical (or structural) level of meaning-generation.

2.2 Intra-Musical Levels of Meaning-Generation

IM, as an aurally-perceived sonic construction of aesthetic design, consists of singular sounds which possess quantifiably verifiable features pertaining to vibrational frequencies, wave amplitudes, overtones, and sequence. What is heard by a listener is not only the result of a composer's output as represented on a musical score but the class of performance variables pertaining to a singular performance. These variables include the performer's inflections, acoustics, instrument quality, sound source (acoustic or electro-acoustic), and

proximity of performers to the listener. Musical meaning is generated at a basic, intra-musical level when musical sounds are *perceived* in relation to each other at various hierarchical levels in order for particular properties and structures to be *heard in* the IM. Listeners (unconsciously) categorise musical properties in terms of pitch, intensity, timbre, duration, and texture and they structure the sounds in terms of small musical units, larger musical sections, and complete musical works. At a more emergent level, musical sounds are heard in terms of rhythm, metre, melody, harmony, tonality, and musical form.

The identification and categorisation of musical properties and structures is not automatic but occurs (implicitly and explicitly) via perceptual judgments. Even at the basic level of musical perception, whereby pitch is qualified in terms of highness or lowness and duration as long or short, extra-musical concepts are already being recruited and imported back into the musical sounds via metaphor in order for them to make sense at an intra-musical level. There is nothing literally ‘high’ about a sound vibrating with a relatively high frequency or physically ‘long’ about a continuing sound.⁶

Musical events are set up in relationship with each other by listeners not only sequentially but in terms of complex, intersecting hierarchical structures. Listeners undertake simultaneously four main processes pertaining to conceptualisation of relationships between musical events. These are: differentiation (i.e., noticing how each musical sound differs from other musical sounds); regularisation (i.e., expecting continuations of pulse or patterns); grouping (i.e., hearing groups of notes as phrasal units or hearing pulses grouped into metrical units); and hierarchizing (i.e., hearing tones, pulses, or phrasing at multiple levels). Within the scope of Western tonal music, Fred Lerdahl and Ray Jackendoff offer a highly detailed theory called *Generative Theory of Tonal Music (GTTM)* which systematises what they refer to as innate, largely unconscious organisational processes (or “intuitions”) undertaken by the “experienced listener”.⁷ Lerdahl and Jackendoff suggest that these processes become a “stepping-stone” to expressive meaning which involves feeling quality.⁸ While these

⁶ Identifying differentiation of pitch in terms of ‘high’ and ‘low’ has been shown to be a learnt habit. Philip Ball, *The Music Instinct: How Music Works and Why We Can't Do without It* (London: Vintage, 2010), 116.

⁷ “Experienced listener” refers to a listener who has some experience in listening to Western tonal music. Professional training is not a requisite for this category, however, a trained listener and one familiar with a particular IM piece will potentially apply these processes with increasing sophistication. Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 1, 3, 4.

⁸ *Ibid.*, 8.

processes can only explain intra-musical connections, they are the necessary means by which extra-musical connections (including those relating to the Christian faith) can be derived.

2.2.1 A Generative Theory of Tonal Music

The first component of *GTTM*; “grouping structure”, refers to the (largely unconscious) tendency of listeners to hear musical events within small musical units, to group these small musical units into larger musical segments, and so on, in increasingly larger sections until the whole piece is heard as one big group. As a result, the listener hears potentially a hierarchical structure made up of smaller-scale through to larger-scale group levels (see fig. 2.1).

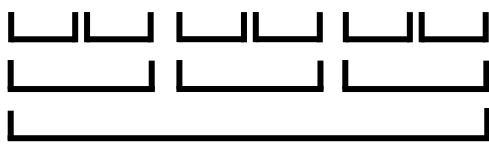


Figure 2.1. Smaller- to larger-scale musical units



Figure 2.2. Grouping via proximity

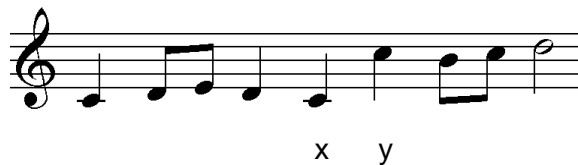


Figure 2.3. Grouping via similarity of pitch area

Grouping is determined according to a number of principles referred to as grouping preference rules.⁹ At a local level, the principles of proximity and similarity come into play.¹⁰ For example, if the proximity of event x to event y in terms of the time interval between them is significantly different from proximities between events preceding x or succeeding y, a group boundary will tend to be perceived between x and y (see fig. 2.2). If there is a likeness between event x and events preceding it and a significantly different likeness between event y and events succeeding it with regard to, for example, pitch area, dynamics, or timbre, a group boundary will tend to be perceived between events x and y (see fig. 2.3). At a more global level, principles of symmetry and parallelism come into play in establishing boundaries

⁹ Ibid., 36.

¹⁰ Ibid., 41.

between groups.¹¹ It is important to note that grouping is not always clear-cut. For example, if proximity and similarity factors do not coincide, grouping may be ambiguous.¹²

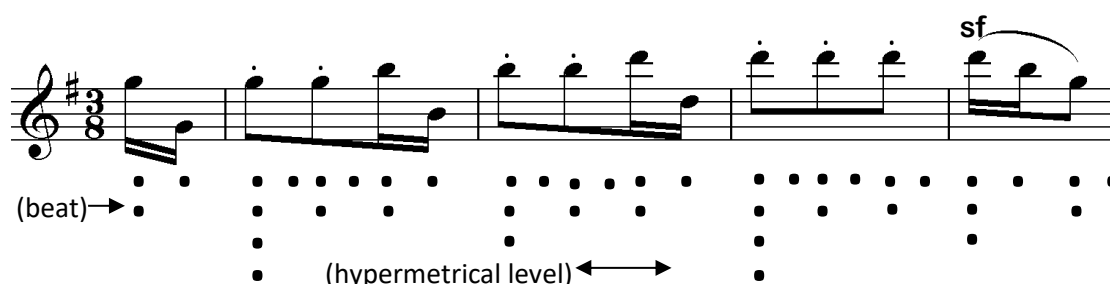


Figure 2.4. *Waltz in G major* - Clementi

Metrical structure, which is the second component of *GTTM*, concerns the listener relating (largely unconsciously) musical events within and across their grouping structures according to stronger and weaker beats.¹³ As with grouping structure, metrical structure functions in a hierarchical way. At the smallest-scale level, the note of the smallest rhythmic value within the musical section is taken to be a regularly occurring pulse. At the next level, pulses are formed from grouping these small-scale level pulses into twos or threes, and then these pulses are grouped into twos or threes at the next level, and so on (see fig. 2.4). While pulses may occur as one-beat durations, multiple-beat durations, whole bar durations, and, at the larger-scale level, as hypermetrical groups (i.e., groups encompassing two or more bars), there will tend to be a level that is most naturally felt or perceived (e.g., what can be tapped along to) by the listener as the ‘beat’.¹⁴ Pulse seems to be a phenomenon constructed by the human subject perhaps in reflection of a potent desire for, or tendency toward, regularity, and correspondence of IM with kinaesthetic, visceral, and kinetic experience such as walking, the heartbeat, and using a hammer.

Metrical preference rules¹⁵ outline what the listener is likely to hear in terms of the differentiation of these pulses as stronger or weaker. For example, strong beats are preferred on notes of relatively long duration, stressed notes, initial notes of a group of notes within a particular dynamic level (which is followed by a group with a markedly different dynamic

¹¹ ‘Symmetry’ refers to the “subdivision of groups into two parts of equal length” and one example of ‘parallelism’ is that between the exposition and the recapitulation in sonata form. *Ibid.*, 49, 52.

¹² *Ibid.*, 41.

¹³ *Ibid.*, 68.

¹⁴ *Ibid.*, 71.

¹⁵ *Ibid.*, 74.

level), and towards the beginning of parallel groups (i.e., those occurring within smaller-scale levels).

This brief discussion of two kinds of intra-musical relationships highlights the complex, covert cognitions that are likely to be undertaken when listening to IM in order for IM to make sense musically. Musical sense is not automatically 'given' but generated via interpretive processes. The discussion also shows how musical meaning-generation is grounded in a level of precision which is crucial to extra-musical (including Christian) meaning-generation possibility.

2.3 Embodied Levels of Meaning-Generation

The potential for IM to generate meaning of an extra-musical nature lies in the setting up of relations between the specific properties and structures of IM (e.g., pitch and grouping) and embodied experience so that feeling qualities can be perceived in IM. Peter Kivy acknowledges the tendency "to 'animate' what we perceive" in the sonic domain¹⁶ and David Lidov asserts that "music is significant only if we identify perceived sonorous motion with somatic experience".¹⁷ Mark Johnson attempts to explain this phenomenon of "spatio-kinetic"¹⁸ mapping at a general level and in relation to IM by his 'image schemata' theory. He defines 'image schemata' as "recurring, dynamic pattern(s) of our perceptual interactions and motor programs that [give] coherence and structure to our experience".¹⁹ According to Johnson, imaginative structures "emerge from our embodied experience" and are then applied to comprehension of more abstract phenomena.²⁰ Embodied experience, that belonging to the 'source domain', is mapped onto abstract phenomena, that of the 'target domain.'²¹ As a result, the intangible, foreign, and inanimate can become tangible, familiar, and perhaps personal. In other words, meaning can be generated. This means, for example, that the physical experience of balance ('source domain') is the precondition for perceiving

¹⁶ Peter Kivy, *The Corded Shell: Reflections on Musical Expression* (Princeton: Princeton University, 1980), 50, 60-62, cited in Stephen Davies, *Musical Meaning and Expression* (Ithaca: Cornell University, 1994), 241.

¹⁷ David Lidov, "Mind and Body in Music," *Semiotica* 66 (1/3), (1987): 70, cited in Cumming, *The Sonic Self*, 134.

¹⁸ Zohar Eitan and Roni Granot, "How Music Moves: Musical Parameters and Listeners' Images of Motion," *Music Perception: An Interdisciplinary Journal* 23, no. 3 (2006): 227, <http://www.jstor.org/stable/10.1525/mp.2006.23.3.221>.

¹⁹ Johnson, *The Body in the Mind*, xiv.

²⁰ *Ibid.*, xiv.

²¹ George Lakoff, "The Contemporary Theory of Metaphor," in *Metaphor and Thought*, 2nd ed., ed. Andrew Ortony (Cambridge: Cambridge University, 1993), 207.

balance (or lack of balance) in a visual art work or other artistic media (i.e., as a ‘target domain’). It also explains why physical experiences of motion, ebb and flow, tension and relaxation, and forces such as “compulsion”, “blockage”, “removal of restraint”, and “attraction” (i.e., ‘source domain’) can be perceived in IM (i.e., ‘target domain’).²²

2.3.1 Music and Motion

A dominant means whereby IM is linked to embodied experience is via the concept of motion. IM does not literally move,²³ however, motion can be perceived in IM due to its temporality and the spatialisation of time. The spatialisation of time is exemplified when a person says: ‘We’re approaching the end of the week’ or ‘Friday is approaching.’ In such a case, the person is mapping spatial relations onto temporal relations. They are identifying either themselves or Friday as an object moving through space. In a similar way, successive musical sounds within an IM piece are perceived as locations on a spatial trajectory²⁴ occurring at slightly different ‘points’ in time. Either the listener or the sounds are likened to objects moving through space. This temporal-spatial mapping enables variables of physical motion such as speed to be mapped onto IM as ‘tempo’. For example, a musical section or work may be described as ‘at an easy walking pace’ (*Andante*), ‘lively and fast’ (*Allegro*), or even supersede what is physically impossible, for example, ‘as fast as possible’ (*So rasch wie möglich*). Tempo is one of several means whereby IM is perceived as embodying a feeling quality.

2.3.1.1 Ebb and flow

Motion in IM can be characterised more specifically in terms of another variable of physical motion: ebb and flow. Grouping structure (as discussed above) is crucial to the perception of musical ebb and flow. Each group boundary functions as an ebb, and motion from one group boundary to the next is experienced as flow. Ebb and flow work hierarchically. For example, within the overall grouping structure, ebb at the smallest-scale level can be part

²² Johnson, *The Body in the Mind*, 42, 45-47, 74-76.

²³ Victor Zuckerkandl, *Sound and Symbol* (Princeton: Princeton University, 1956), 83, cited in Mark Johnson and Steve Larson, “Something in the Way She Moves: Metaphors of Musical Motion,” *Metaphor and Symbol* 18, no. 2 (2003): 65, http://dx.doi.org/10.1207/S15327868MS1802_1.

²⁴ Lakoff, “The Contemporary Theory of Metaphor,” 216, 217; Johnson and Larson, “Something in the Way She Moves,” 67-70.

of a flow at a larger-scale level (see fig. 2.5). Ebb which is embedded through several levels will have greater potency than one which exists only on the smallest-scale level (i.e., on the musical surface). This more potent ebb would generally be a cadence of some kind.²⁵

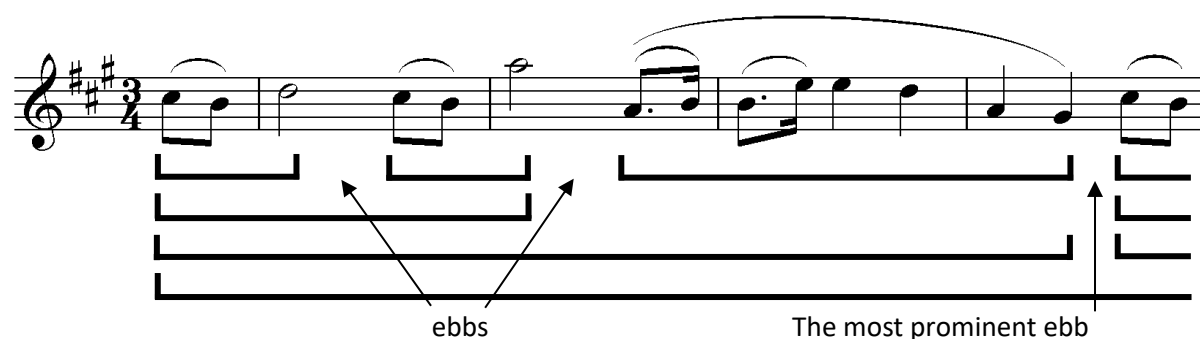


Figure 2.5. *Intermezzo in A major* Op. 118 No. 2 – Brahms

The differentiation between strong and weak beats which results in metrical structure (as described above) is another important factor by which musical ebb and flow can be perceived. At a bar-to-bar (i.e., musical surface) level, tension builds over weak beats and resolution is experienced on the following downbeat (i.e., a strong beat).²⁶ Resolution functions as an ebb, and motion from one resolution to the next constitutes flow. This phenomenon also occurs at larger-scale levels. The downbeat of one bar might be stronger than the downbeat of other bars so that flow is experienced at one level from bar-to-bar, but is experienced simultaneously across more than one bar (see fig. 2.6). At a larger level again, a particular downbeat may act as a downbeat for a whole section, becoming identified as a “structural downbeat”.²⁷

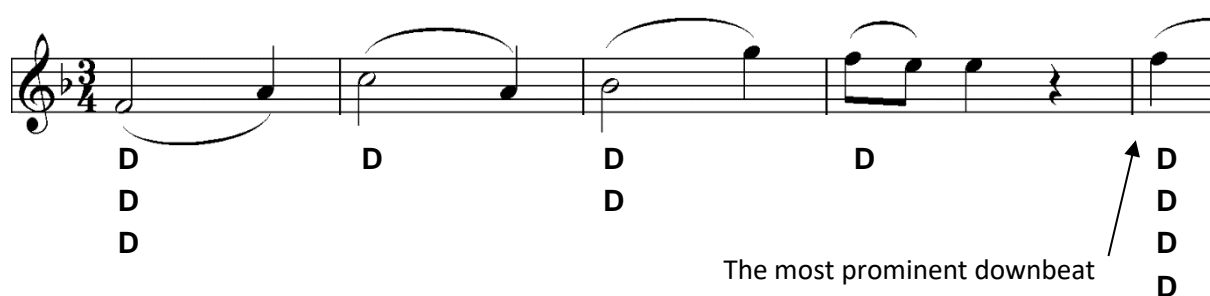


Figure 2.6. *Piano Sonata in F major* K332 (1st movement) – Mozart

²⁵ A cadence is “The conclusion to a phrase, movement or piece based on a recognizable melodic formula, harmonic progression or dissonance resolution”. *Grove Music Online*, s.v. “cadence,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04523>.

²⁶ Begbie, *Theology, Music and Time*, 161.

²⁷ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 33.

The complexity of this perceptive process is accentuated by the overlaying and intertwining of grouping and metrical structure. Sometimes grouping boundaries coincide with metrical downbeats, but often they do not. Consequently, ebb and flow is potentially experienced in a highly nuanced way which is very difficult to explain or measure. Performance variables impact the level and nature of this nuance, for example, less experienced performers will tend to highlight the smaller-scale ebb and flow level and neglect the higher levels and thus not attain the same perception of overall musical flow that a more experienced performer could facilitate. Perception of nuance is also dependent to some extent on the listener's experience and skill.

Different musical styles and works can be characterised differently with regard to their particular play of ebb and flow. IM of the Romantic era, compared with that of the Classical era, tends to incorporate lower rates of grouping-metrical structure coincidence.²⁸ The general resistance of simple, refined clarity and resolution in music of the Romantic era (e.g., the Brahms *Intermezzo* very rarely seems to 'touch the ground') results in a capacity to express emotional subjectivity, concepts such as longing, and the esoteric with great intensity.

2.3.1.2 Tension and relaxation

All of these factors and nuances pertaining to motion, as discussed thus far, play a crucial role in the potential extra-musical meaning generated by pieces of IM. A third variable of physical motion by which musical motion can be characterised is that of tension and relaxation. Different IM pieces employ tension and relaxation to different effect. Tension and relaxation are potentially emergent properties of any number of musical parameters such as those pertaining to intensity (volume), texture, rhythm, or timbre. For example, soft sounds which become very loud over an extended period of time can build tension, while the opposite can evoke relaxation. The more densely voiced the texture of, for example, a fugue, the greater the tension. Relaxation is only ultimately achieved when the voices finally coincide at the end of a fugue. Rhythmic syncopation is a way of interrupting the musical flow so that tension is created.²⁹ When the downbeat is reaffirmed, relaxation ensues. Some instrumental

²⁸ Note the lack of coincidence between the beginnings of musical sub-phrases with strong beats in figure 2.5, and, in contrast, their coincidence in figure 2.6.

²⁹ Syncopation is the effect of accentuating weak beats.

tones and registers have a greater tensing effect than others, such as that of a flute in its uppermost register as compared with that of a double bass. Leonard Meyer suggests that when a very high musical note is played, a listener experiences tension on account of “sympathetic identification with the sound itself”.³⁰ There is perhaps an underlying unconscious awareness of the physical tension required to produce such a sound on an instrument and this effects listener perception.

The notion of tension and relaxation is also perceived in IM in relation to tonality which plays a particularly significant role in musical expressivity within Western tonal music. The essential feature of tonality is the existence of one tone within a particular tonal context (or key) which functions as a tonal centre. This tone is the point of ultimate stability from which a hierarchy of tones is derived in terms of the stability of these other tones relative to the tonal centre. Carol Krumhansl hierarchized all the notes of the chromatic scale based on an experiment where listeners were asked to judge the “‘fittingness’ of notes” in C major. G was found to be the second most stable note compared with C and therefore the ‘closest’ to C in the hierarchy.³¹ G was followed by E, F, A, D, then B, which was then followed by the chromatic tones (F#, C#, D#, G#, A#) which were fairly comparable in their instability.³²

A major rule of tonality is that instability strongly tends towards stability. Consequently, singular musical events (notes or chords) which are perceived as relatively stable and complete are often identified as ‘consonant’. Those which are relatively unstable and create “the expectation of resolution on to consonance by conjunct motion” are categorised as ‘dissonant’.³³ Consonance or dissonance can be ascribed to singular musical events on account of their sounds as individual singular events and in terms of their musical context which incorporates a particular tonality and a specifically-ordered sequence and hierarchy of musical events.

Tonality could be likened to a game, in that dissonance is not undesired by listeners but it plays a very important role in creating tension which then seeks resolution by means of consonance; thus evoking relaxation. The performance of an individual IM piece involves a unique play of this tension-relaxation phenomenon from which the piece’s particular musical

³⁰ Leonard Meyer, *Explaining Music: Essays and Explorations* (Berkeley: London, 1973), 139.

³¹ Ball, *The Music Instinct*, 103.

³² Krumhansl concludes that the hierarchy is a matter of learning and therefore is not necessarily fixed. Ball, *The Music Instinct*, 103, 104.

³³ *Harvard Dictionary of Music*, 2nd ed., s.v. “Consonance, Dissonance”.

character and expressive power potentially ensues. Variables exist in terms of, for example, the magnitude of the tension and the length of the delay of relaxation.

Fred Lerdahl has constructed a model of tonal tension which is an attempt to “predict the rise and fall in tension in the course of listening to a tonal passage or piece”.³⁴ His model takes into account: 1. “sensory dissonance” (i.e., the dissonance of singular musical events apart from musical context); 2. “harmonic and regional stability/instability in relation to a governing tonic”; and 3. “melodic attraction” (i.e., pertaining to pitch-to-pitch motion).³⁵ These three aspects will be discussed below.

Two or more musical notes sounding simultaneously thus creating a harmonic interval or chord, can be characterised as consonant or dissonant. For example, intervals which make up major or minor triads are understood as consonant (these are: octaves, perfect fifths, perfect fourths, thirds, and sixths), whereas other intervals (including seconds, sevenths, and diminished fifths) are perceived as dissonant. Chords which contain only consonant intervals are identified as consonant and those which include at least one dissonant interval are considered dissonant.³⁶ Lerdahl elaborates further with regard to consonant triads noting that those in root position are more stable than inversions and those for which the melodic note is the tonic are more stable than those for which it is the third or fifth.³⁷ Historically, sensory consonance and dissonance has been determined on psychoacoustic (i.e., purely physically objective), tonal (i.e., in relation to Western harmony practice), and experimental (i.e., based on listener response) grounds.³⁸ Discrepancies remain to some extent and there is no one final, universal explanation or set of criteria for consonance-dissonance distinction. Some discrepancies stem from historical and learned cultural differences, for example, thirds and sixths were considered dissonant in the thirteenth century but are deemed consonant within contemporary Western mainstream musical culture.³⁹ Another discrepancy is that reflected by the “mere-exposure effect” where there is a relationship between a listener’s

³⁴ Fred Lerdahl, “Modeling Tonal Tension,” *Music Perception* 24, no. 4 (2007): 1, <http://dx.doi.org/10.1525/mp.2007.24.4.329>.

³⁵ Ibid., 2.

³⁶ *Harvard Dictionary of Music*, 2nd ed., s.v. “Consonance, Dissonance”.

³⁷ Lerdahl, “Modeling Tonal Tension,” 5.

³⁸ *Grove Music Online*, s.v. “Consonance,” <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06316>.

³⁹ *Harvard Dictionary of Music*, 2nd ed., s.v. “Consonance, Dissonance”.

familiarity with and liking of a ‘dissonance’.⁴⁰ Even within one culture, that which is ‘dissonant’ for one listener may be ‘consonant’ for another depending on a listener’s experience. Nevertheless, musical syntax within a cultural context, and Western tonality in particular, plays a necessary role in affecting listener perceptions of consonance and dissonance.

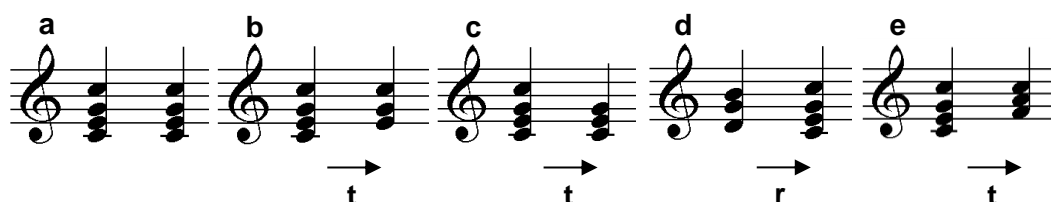


Figure 2.7. Tensing and relaxing motions (in the key of C major)

According to Lerdahl and Jackendoff as outlined in *GTTM*, when one musical event succeeds another in IM, according to the relative stability/instability of the musical events, either a tensing-away-from or relaxing-into motion is potentially perceived. If the two musical events are identical, no tensing or relaxing motion occurs (see fig. 2.7a). When the two events have identical roots but one is an inversion (see fig. 2.7b) or has a different melodic note from the other (see fig. 2.7c), depending on which is more consonant (as discussed above), there will be a small degree of either the second tensing away from the first (if the first is more consonant), or the first relaxing into the second (if the second is more consonant). When the two events are significantly harmonically different, a much more intensified degree of either tensing-away or relaxing-into motion occurs depending on which is more consonant. Motion from a relatively unstable to a stable musical event is relaxing motion (see fig. 2.7d) and that from a stable to a relatively unstable event is tensing motion (see fig. 2.7e).⁴¹

It is not only on the musical surface (i.e., sequentially) that tensing and relaxing motions are pertinent to the listening experience. Such a notion would falsely imply that listening occurs on a purely local, perceptually present level apart from a broader musical contextualisation such as tonality. It would also incorrectly imply that listeners have “no memory or expectation”.⁴² In their *GTTM*, Lerdahl and Jackendoff take into account the hierarchical structure of stability/instability and tensing/relaxing motion. Not only is there a

⁴⁰ R. Zajonc, “Attitudinal effects of mere exposure,” *Journal of Personality and Social Psychology* 9, no. 2 (1968): 1–27, cited in Phil Johnson-Laird, “On Musical Dissonance,” *Music Perception* 30, no. 1 (September 2012): 22, <http://dx.doi.org/10.1525/mp.2012.30.1.19>.

⁴¹ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 181, 182.

⁴² Lerdahl, “Modeling Tonal Tension,” 5.

series of tensing/relaxing motions between singular musical events, but simultaneously, on increasingly larger-scale levels, between musical units, passages, and sections (see fig. 2.8).⁴³ In application of *Schenkerian theory* which is based on Heinrich Schenker's *Ursatz*,⁴⁴ at the largest-scale level, an entire piece is considered as one tensing motion (i.e., tensing away from the tonic to the dominant) followed by one relaxing motion (i.e., relaxing into the tonic from the dominant) (see fig. 2.9).⁴⁵

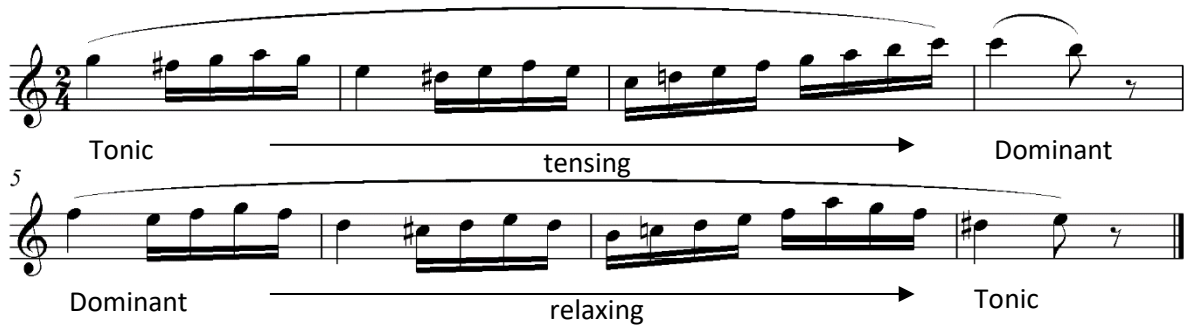


Figure 2.8. *Piano Sonatina in C major* Op. 4 No. 1 (3rd movement) – Lichner



Figure 2.9. An example of Schenker's *Ursatz*

In *GTTM*, motion is characterised in terms of no, a little, or more tension and relaxation.⁴⁶ In more recent work, Lerdahl has sought to predict tension in a mathematically precise way by incorporating tonal distance between musical events (i.e., pitches, chords, and keys) and between musical events and the tonic. Tonal distance refers to the perceived relatedness of musical events; the more closely related, the 'closer' the distance. Tonal distance between pitches and the tonic is reflected in Krumhansl's 'tonal hierarchy' (discussed above). A similar experiment to these was undertaken with regard to chords. Krumhansl and Kessler found that the chords V and IV were most closely related to the tonic, and the chords

⁴³ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 193-196.

⁴⁴ Schenker's *Ursatz* is the "the basic contrapuntal design that underlies the structure of a piece or movement." The design moves from tonic to dominant to tonic in the lower voice and descends to the tonic from the third, fifth, or octave in the upper voice. *Grove Music Online*, s.v. "Ursatz," <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28844>.

⁴⁵ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 188,189.

⁴⁶ *Ibid.*, 182.

ii, iii, vi, and vii⁰ were at various distances a little further away.⁴⁷ With regard to regional (or key) distances, that pertaining to “distances from a given tonic triad to other tonic triads”,⁴⁸ the closest distances are from one key to its relative minor/major, parallel minor/major, and the following key on the cycle of fifths.⁴⁹ Lerdahl seeks to represent tonal distance between pitches, chords, and keys in the one ‘map’.⁵⁰ This endeavour is in response to empirical evidence that “listeners share a complex mental schema of the mutual distances of pitches, chords, and regions” (keys).⁵¹ Lerdahl asserts that the listener perceives motion between musical events in terms of the distance of each musical event from the tonic and whether the motion is towards (positive) or further away from (negative) the tonic. This bears on the perceived “degree of stability from one event to another...” and consequently impacts the experience of tension.⁵²

A final factor Lerdahl incorporates in his model of tonal tension is melodic attraction which is to do with “pitches tend(ing) strongly or weakly toward other pitches”.⁵³ Melodic attraction involves motion from a less stable event to a more stable event where this motion is felt as a kind of tension in itself, that is, the tension of attraction or “expectation that the attractor pitch or chord will arrive”.⁵⁴ The greater the attraction, the greater the tension.⁵⁵ Attraction is different from tensing motion as there is no attraction when moving from a stable event to a less stable event. The degree of attraction depends on the level of stability of the pitch or harmony to which an event is attracted and the intervallic distance between the two events in semitones.⁵⁶ The smaller the intervallic distance, the greater the attraction. If the distance is more than a major second, attraction is miniscule.⁵⁷ These principles reflect the overall impact of felt tension within the musical flow.

Lerdahl’s model of tension shows that there is an extremely intricate multi-dimensional play of factors from which tension and relaxation emerges as perceived by a

⁴⁷ Ball, *The Music Instinct*, 195.

⁴⁸ Lerdahl, “Modeling Tonal Tension,” 4.

⁴⁹ Ball, *The Music Instinct*, 197.

⁵⁰ Justin London, review of *Tonal Pitch Space*, by Fred Lerdahl, *Music Perception* 20, no. 2 (Winter 2002): 205, <https://search-proquest-com.ezproxy1.acu.edu.au/docview/1367186?accountid=8194>.

⁵¹ Lerdahl, “Modeling Tonal Tension,” 3.

⁵² London, review of *Tonal Pitch Space*, by Lerdahl, 209.

⁵³ Lerdahl, “Modeling Tonal Tension,” 6.

⁵⁴ *Ibid.*, 7.

⁵⁵ *Ibid.*, 2.

⁵⁶ *Ibid.*, 6.

⁵⁷ *Ibid.*, 6.

listener. Lerdahl recognises that there are shortcomings with regard to arriving at precise mathematical ratings and predictions of perceived tension,⁵⁸ though a number of theorists like Lerdahl have sought to do exactly this.⁵⁹ However, according to what is proposed in *GTTM*, Lerdahl and Jackendoff suggest that, with regard to hierarchical structures of stability/instability and tensing/relaxing motions, listeners would hear “fairly accurately the details...and the largest connections, but will be vague about some of the intervening relationships”.⁶⁰ There is a distinction between the listener perceiving tonal distances and theorists attempting to measure them. It is proposed here that the listener can experience a feeling quality of tension and relaxation with a high level of precision which can be represented in non-mathematical terms. Ultimately, this precise quality facilitates generation of extra-musical meaning.

2.3.1.3 Theory of musical forces

In his *Theory of Musical Forces*, Steve Larson translates principles of musical tension and relaxation into embodied sensations and experiences in terms of felt forces in IM. The premise for this theory is that just as physical forces bear upon creatures and objects in a precisely felt way, forces of particular direction and magnitude can be perceived as acting within IM on account of musical aspects such as tonality and melodic attraction (as discussed above). Concerning the listening process, he asserts, “(y)ou can actually feel yourself being *pushed, pulled, and generally moved by the music*” as if the listener identifies subjectively with these forces.⁶¹

With regard to melody, Larson identifies three forces at work: gravity, magnetism, and inertia. These are like tendencies within the musical flow which match physical laws and experience. Melodic gravity is defined as “the tendency of a note (heard as “above a stable position”) to descend”.⁶² This descent is a relaxing motion. This infers that, for example, after an ascending leap of a perfect fifth (from the tonic note), a melody will ‘want to’ fall in a relaxing descending rather than ascending motion. If this ‘gravitational pull’ is resisted, for

⁵⁸ Ibid., 8-13.

⁵⁹ See Fred Lerdahl, “Cognitive and Perceptual Function: Tonal Pitch Space,” *Music Perception* 5, no. 3 (Spring 1988), <http://search.proquest.com/libraryproxy.griffith.edu.au/docview/740667032?accountid=14543>; Lerdahl, “Modeling Tonal Tension,” 329-366.

⁶⁰ Lerdahl and Jackendoff, *A Generative Theory of Tonal Music*, 111.

⁶¹ Larson, *Musical Forces*, chapter 3. (Page numbers are not provided on the Kindle version).

⁶² Ibid., chapter 4.

example, by ascending to the tonic, more energy would be required and a high level tensing motion would be created before resolving and relaxing into the tonic (i.e., with a greater, more quietly triumphant sense of relief, having pushed against a potent force).

Melodic magnetism is “the tendency of an unstable note to move to the closest stable pitch, a tendency that grows stronger as we get closer to that goal”.⁶³ Melodic magnetism can be experienced, for example, when the subdominant ‘wants to’ resolve more to the dominant than the tonic. It can also be exemplified by the greater intensity of anticipation in the case whereby the leading note (one semitone away from the tonic) resolves to the tonic as compared with that of the supertonic (two semitones away from the tonic) resolving to the tonic.

Melodic inertia is described as “the tendency of a pattern of motion to continue in the same fashion, where the meaning of ‘same’ depends on how that pattern is represented in musical memory”.⁶⁴ Patterns can include pitch or rhythm sequences. Melodic inertia not only tends to cause motion to be maintained, such as in the case of sequences or when continuing in the same pitch direction, but also tends to maintain restful states. It tends to override melodic gravity and magnetism in the way it directs musical flow to create the perception of smooth, continuous motion.⁶⁵

Larson also applies the two forces of gravity and magnetism to musical metre and rhythm. As discussed above with regard to ‘ebb and flow’, pulses are grouped metrically. Musical events are weighted individually in terms of relative stability and instability, for example, in triple metre, the first beat is heard as stable and the second and third beats are unstable and require resolution to the following first beat. Thus the perception of motion is created. This tendency to move towards the “goal” point or the downbeat is dubbed “metric magnetism” by Larson. Parallel to ‘melodic magnetism’, ‘metric magnetism’ reflects the intensification of force within the motion as it approaches the goal.⁶⁶ In triple metre, the tension will be greatest around beat three.

⁶³ Ibid., chapter 4. This resembles Lerdahl’s tension of ‘melodic attraction’.

⁶⁴ Ibid., chapter 4.

⁶⁵ Ibid., chapter 4.

⁶⁶ Ibid., chapter 6.



Figure 2.10. *Sonata for Piano and Violin in C minor* Op. 30 No. 2 (1st movement) – Beethoven



Figure 2.11. “Gnomus” in *Pictures at an Exhibition* – Mussorgsky

“Rhythmic gravity” is identified by Larson as “that quality we attribute to a rhythm (when we map its flow onto a physical gesture) that reflects the impact physical gravity has on the physical gesture onto which we map that rhythm”.⁶⁷ This is reflected in the use of the vertical metaphors of ‘up’ and ‘down’ when describing musical flow. ‘Upwards’ motion describes movement “up and away from a downbeat”.⁶⁸ The motif shown in figure 2.10 evokes the effect of “escaping rhythmic gravity”⁶⁹ and ‘leaving things hanging’ on account of its rhythmic quality even though it closes with the tonic (the most stable pitch). Arrival on stable pulses in the sense of “falling in to a downbeat” is perceived as ‘downwards’ motion. The ‘upwards’ motion may seem to be effortless or, alternatively, striving, and ‘downwards’ motion may be gentle, or sudden, depending on pitch and other factors. The example shown in figure 2.11 functions as a ‘downwards’ motion on account of its rhythmic quality but apart from its tonal features (its final note is not tonally stable as it is approached by an interval of a diminished fourth).

The *Theory of Musical Forces* emphasises rhythmic and melodic elements over other musical parameters pertaining to, for example, timbre and intensity. Therefore, the theory cannot adequately reflect the whole of musical experience. However, at the very least, the theory shows how musical tension and relaxation can be experienced by a listener in actual, not just purely musical, terms.

⁶⁷ Ibid., chapter 6.

⁶⁸ Ibid., chapter 6.

⁶⁹ Ibid., chapter 6.

2.3.1.3.1 *Musical-somatic mapping from a biological perspective.* The mimetic hypothesis, as proposed by Arnie Cox, provides a biological explanation for musical-somatic mapping specifically with regard to IM as discussed thus far.⁷⁰ This hypothesis states that, on the basis of human mimetic behaviour in which “observed human movement activates mimetic motor imagery”, IM offers a “mimetic ‘invitation’”, that is, a “natural urge to move”.⁷¹ Even if this invitation is not taken up overtly, it is responded to in the imagination. This response is a conscious or unconscious, primarily involuntary act⁷² which varies according to the person’s musical experience and expertise. The process of initiating or inviting a mimetic motor response operates in three main ways: “(1) Covert and overt imitation of the actions of performers (whether the performers are seen and heard, or heard only, or recalled); (2) Covert and overt subvocal imitation of the sounds produced, whether the sounds are vocal or instrumental (likely to include an imitation of timbre as well as pitch, rhythm and dynamic level); (3) An amodal, empathetic, visceral imitation of the exertion patterns that would likely produce such sounds.”⁷³ Three kinds of imaginative-imitative response are incorporated by Cox: that pertaining to physical gesture, the voice, and visceral response.⁷⁴

Listening to IM is therefore (potentially) a deeply participative experience, but perhaps only to the extent that the listener can ‘follow the moves’ (consciously or non-consciously) of, for example, ebb and flow, and tension and relaxation.⁷⁵ The mimetic hypothesis may explain why many listeners find IM they have heard several times, or IM of a particular kind, to be more meaningful than other IM. Listeners perhaps prefer IM to which they know the ‘moves’ and can anticipate their rehearsal up to a certain degree, whether

⁷⁰ Arnie Cox, “The Mimetic Hypothesis and Embodied Musical Meaning,” *Musicae Scientiae* 5, no. 2 (September 2001): 195-212, <http://dx.doi.org/10.1177/102986490100500204>.

⁷¹ Arnie Cox, review of *Musical Gestures: Sound, Movement, and Meaning*, eds. Rolf Godoy and Marc Leman, *MUSICultures* 37 (2010): 192, 193, <http://search.proquest.com/libraryproxy.griffith.edu.au/docview/926241374?accountid=14543>.

⁷² *Ibid.*, 192.

⁷³ Arnie Cox, “Hearing, Feeling, Grasping Gestures,” in *Music and Gesture*, eds. Anthony Gritten and Elaine King (Hampshire: Ashgate, 2006), 46.

⁷⁴ *Ibid.*, 50.

⁷⁵ This notion of deep participation is also reflected by Reybrouck’s emphasis on the listener’s “enactive cognition and perceptual-motor interaction with the sonic environment.” Mark Reybrouck, “Biological roots of musical epistemology: Functional cycles, Umwelt, and enactive listening,” *Semiotica* 134, no. 1-4 (2001): 626, https://limo.libis.be/primo-explore/fulldisplay?docid=LIRIAS1103648&context=L&vid=Lirias&search_scope=Lirias&tab=default_tab&lang=en_US.

these ‘moves’ are familiar within the musical context of a specific work or in terms of everyday bodily experience.⁷⁶ This partly explains how musical meaning-generation can differ amongst listeners, including worshippers listening to the same IM piece within a liturgical context.

While there are vital structural, embodied, and biological dimensions to the generation of meaning via IM as shown, another dimension – working in conjunction with these dimensions – is that of semiotics: the study of signs. In particular, the semiotic theory of Charles Peirce provides a compelling framework for explaining in scientific detail how IM functions as a sign.

2.4 Musical Semiotics

Musical semiotics is the study of IM as a system of signs.⁷⁷ On the basis of Peirce’s semiotic theory,⁷⁸ musical signification is understood to take place when a musical sound, unit, passage, or work (i.e., a sign) is perceived by a listener to be in relation with some entity apart from itself (i.e., object) on account of the musical sound, unit, passage, or work creating in the mind of the listener an understanding of such a relation.⁷⁹ This understanding, that is, “effect...generated by the [sign] in the interpreter”, is the ‘interpretant’.⁸⁰ An interpretant itself becomes a sign when it generates another interpretant, and so on, *ad infinitum*.⁸¹ This semiotic scheme highlights the dynamic nature of musical meaning-generation and the significance of perceptive and interpretive processes.

A musical entity (i.e., musical sound, unit, passage, or work) can refer to an object via what Peirce refers to as *iconic*, *indexical*, and *symbolic* relations. Iconicity is involved when a musical entity is like its object in some way, perhaps analogous or having similar properties to its object,⁸² for example, when a musical unit sounds like it is leaping or drooping on account of its contour ascending or descending in a particular way. Indexicality is involved when there is a causal relation or connection of some other kind between a musical entity

⁷⁶ Although ‘surprise’ is also a welcome notion.

⁷⁷ Nattiez, “Reflections on the Development of Semiology in Music,” 28.

⁷⁸ While Peircian concepts are discussed at length in chapters five and six in relation to musical-liturgical meaning-generation, several Peircean elements are introduced here for musicological application.

⁷⁹ *The Stanford Encyclopedia of Philosophy*, s.v. “Peirce’s Theory of Signs,” <http://plato.stanford.edu/archives/win2010/entries/peirce-semiotics/>.

⁸⁰ Joncas, “Semiotics and the Analysis of Liturgical Music,” 148.

⁸¹ Nattiez, “Reflections on the Development of Semiology in Music,” 28, 29; Lidov, *Elements of Semiotics*, 34.

⁸² Charles Peirce, *Collected Papers of Charles Sanders Peirce*, vol. 2 (Cambridge: Harvard University, 1931), 247. From here on, the *Collected Papers of Charles Sanders Peirce* will be abbreviated by CP with the volume number provided prior to the colon and the article number subsequent to the colon.

and its object,⁸³ such as when the use of greater or lesser force in producing a musical tone has an impact on the interpreted meaning of the resulting sound. Symbolicity is involved when a link between a musical entity and its object has come to be adopted and understood in an agreed-upon, particular way by a particular group of people over a period of time.⁸⁴ For example, Carpentier interpreted the key of G minor as “severe, magnificent”, whereas Rameau believed it symbolised “tenderness, sweetness”.⁸⁵ Iconicity, indexicality, and symbolism tend to operate in conjunction with each other within any instance of musical signification. Therefore, while they are discussed here separately, and while one may dominate within any instance of signification, overlapping of the three phenomena can be assumed.

2.4.1 *Expressive Meaning*

As previously discussed, the specific *expressive* potentialities of IM are enabled and determined (in part) by the mapping of embodied experience onto IM. In everyday life, embodied experience in the form of physical and facial gestures and vocal tones is expressive of specific meanings. Also, a person’s perception of the unfolding of a series of events (i.e., narrativity) can express specific meanings whether within a short period of time such as during one conversation, activity, or literary work or over a lifetime. Within a semiotic framework, gesture, voice, and narrativity are treated as three general kinds of interpretants (i.e., effects of the sign) involving embodied experience which come to bear in an important way on musical signification. They can bring musical entities (i.e., signs) into relation with extra-musical entities (i.e., objects) in a precise but open and dynamic way. Gesture, voice, and narrativity will be discussed as interpretants in relation to iconic, indexical, and symbolic sign-object relations to explicate increasingly emergent levels of meaning-generation via IM (which can incorporate Christian meaning-generation).

2.4.1.1 Gesture as interpretant

A musical gesture is a particular musical unit described in terms of an affective state or other meaning of which a bodily gesture may be expressive. Musical gesture is a result of

⁸³ CP 2:248.

⁸⁴ Jonas, “Semiotics and the Analysis of Liturgical Music,” 149; CP 2:248.

⁸⁵ Nattiez, *Music and Discourse*, 125.

some perceived link between the musical unit and bodily gesture. This link may be iconic (based on likeness), indexical (causal or connected), or symbolic (conventional) in nature.⁸⁶

2.4.1.1.1 Iconic links. Physical and musical gestures possess a specific and precise distribution or pattern of intensity level that can be sensed visually, aurally, or kinaesthetically and which can be identified as ‘dynamic shape’. Dynamic shape represents the spatio-kinetic qualities of physical and musical gestures. It is a synthesis of several elements from which meaning may emerge.⁸⁷ These elements are: contour, in terms of direction of the motion over time; magnitude and fluctuation of intensity levels over time; and rhythmic and timing factors.⁸⁸ The elements which synthesise to form musical representations of dynamic shape include pitch contour, register, amplitude envelopes (i.e., magnitude and fluctuation of volume over time),⁸⁹ stress patterns, timbre, rhythm, timing, tempo, and the specifically musical elements of harmony and counterpoint.⁹⁰ While the context of a physical or musical gesture is necessary in determining its expressive meaning, as is the subject’s ability to interpret the gesture, dynamic shape provides the basic material from which meaning can emerge.⁹¹

Dynamic shape can underlie a singular musical event such as a note or chord which gains its particularity from the type of attack and release (e.g., as sudden or gradual); the intensity of the sound/s and how it increases or diminishes; the measure of sound sustain and decay; and the kind of instrument being played.⁹² A chord played on the piano with gentle attack, minimal intensity, long sustain, and gradual release is potentially heard as expressing ‘warmth’ because it can be heard as sonically representative of an analogous physical gesture

⁸⁶ Robert Hatten, “A Theory of Musical Gesture and its Application to Beethoven and Schubert,” in *Music and Gesture*, eds. Gritten and King, 4. However, David Lidov deemphasises symbolicity in relation to gesture. Lidov, *Is Language a Music?*, 8.

⁸⁷ Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*, 94. The capacity to be sensed across different modes is referred to by Hatten as “intermodality”, i.e., the “shared representation of events across the sensorimotor system”. Ibid., 100. See also Steve Larson, “The Problem of Prolongation in ‘Tonal’ Music: Terminology, Perception, and Expressive Meaning,” *Journal of Music Theory* 41, no. 1 (1997): 102, <http://dx.doi.org/10.2307/843763>.

⁸⁸ Ben Tal describes this as ‘gesture profile’. Oded Ben Tal, “Characterising Musical Gestures,” *Musicae Scientiae* 16, no. 3 (2012): 255, <http://dx.doi.org/10.1177/1029864912458847>; Hatten, “A Theory of Musical Gesture and its Application to Beethoven and Schubert,” in *Music and Gesture*, 1.

⁸⁹ An envelope is “any parameter which changes in relation to time”. Richard Vella, *Music Environments, Music Environments: Manual for Listening, Improvising and Composing* (Strawberry Hills, Australia: Currency, 2000), 216.

⁹⁰ Ben Tal, “Characterising Musical Gestures,” 259.

⁹¹ Ibid., 255.

⁹² Ibid., 256.

which could be employed to express, for example, compassionate warmth in a real life situation. A note played on any instrument with a sharp attack, immediate release, and intense force is aurally analogous in dynamic shape to a stabbing-type action, expressive of, for example, hate or anger.

More often, however, the notion of musical gesture is applied to brief musical units consisting of two or more notes occurring within a time period of up to about two seconds which are perceived as a unified whole.⁹³ These units correspond with physical gestures in which “motions tend to have beginnings, middles, and ends that move from stability through instability then back again to stability”.⁹⁴

One of the simplest, most pervasive examples of musical gesture as a brief musical unit in the context of Western tonal music is an appoggiatura figure where two slurred notes move in step-wise motion – either ascending or descending – from relative tonal dissonance on a downbeat to tonal consonance on a weak beat. Such a unit is often identified as a ‘sighing’ gesture because it resembles the physical action of a sigh through its perceived kinetic qualities.⁹⁵ The smooth relaxing motion into the second note from the metrically strong, moderately-to-highly tense first note resembles the release of tension from one physical state to another as it occurs in a sigh. Different sighs can express different meanings such as grief, weariness, boredom, contentedness, and even wonder at the beauty of something. In a real-life situation, the nuance of a particular sigh will embody and at least point towards one specific meaning. Similarly, a musical ‘sigh’ is uniquely nuanced and may be perceived as analogous to, and thus embodying, a particular meaning such as grief, weariness, etc., at least unconsciously. The listener may or may not consciously and explicitly attach such meaning to the musical sounds (see fig. 2.12).

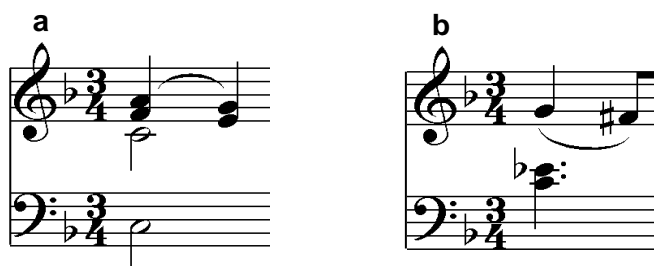


Figure 2.12. *Piano Sonata in C major K330* (2nd movement) – Mozart.

Due to harmonic differences, these two appoggiatura figures will convey different meanings.

⁹³ Hatten refers to this time period in terms of the “perceptual present”. Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 94.

⁹⁴ Hatten calls these “prototypical musical gestures”. Ibid., 94.

⁹⁵ Cox, “Hearing, Feeling, Grasping Gestures,” 52.

Another kind of series of musical notes resembling an expressive physical gesture is one which moves at a moderate to quick pace predominantly in one pitch direction – ascending or descending – over a brief period of time. When heard, such a series can evoke a feeling similar to making an upward or downward stroke with, for example, the arm or head. While there are many kinds of such strokes depending on speed and the starting and ending positions of the stroke, one example of a relatively quick upward stroke pushes against gravity and is therefore made with at least a moderate expulsion of energy, not in a laboured way, but as if propelled to a higher plane. A musical gesture analogous to this is shown in figure 2.13. Its movement from tonal stability through instability to the most stable note (i.e., the tonic), its minor ‘setbacks’ (i.e., the trilled ‘turn’ figures) – which are not only easily pushed through but used to create greater upward thrust – its pace, volume, structural position, and rise in pitch form a synthesis from which a specific meaning may emerge. This meaning can be motivated by the musical gesture’s particular spatio-kinetic qualities. Depending on its precise nuance, it may be interpreted by the listener as feeling optimistic, playful, or even joyful, for example.

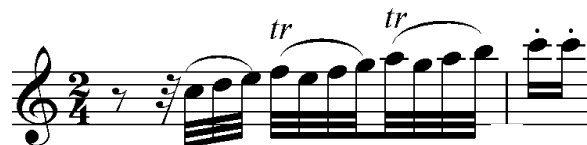


Figure 2.13. *Piano Sonata in C major K330* (1st movement) – Mozart

An example of a downward stroke simply requires the withdrawal of physical tension, that is, the loss of energy caused purely by gravitational pull with no extra application of force. A musical example of such a stroke is shown in figure 2.14. Due to its spatio-kinetic qualities, its harmonic function as a dominant seventh chord, and its transitional function between musical themes, and depending on the performer’s intentions and inflections, this musical gesture may convey the feeling of sudden withdrawal of desire, change of mind, or change of direction having exhausted one particular ‘avenue’.

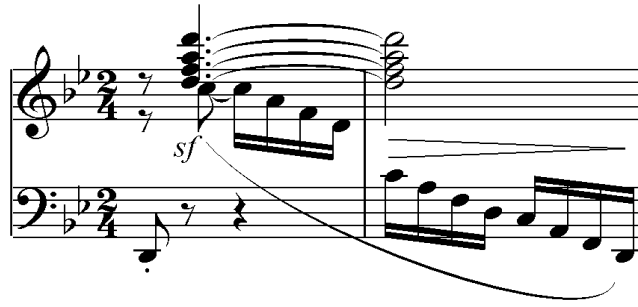


Figure 2.14. *Piano Sonata in G minor Op. 22 (1st movement) – Schumann*

2.4.1.1.2 *Indexical links*. David Lidov posits on the basis of the theory of Manfred Clynes that the perception of analogy between gesture (physical and musical) and emotion has a neurophysiological premise.⁹⁶ This view suggests an indexical link between gesture and emotion which can be applied to IM. Using a sentograph, Clynes measured and graphed the finger pressure of individuals asked to express specific emotional responses.⁹⁷ From this he derived dynamic shapes, or what he calls ‘sentic forms’,⁹⁸ which are defined as “temporal patterns of fixed duration that describe the growth and decay of muscular effort (and momentum)”.⁹⁹ This process revealed that different emotional expressions are characteristically distinguished from each other kinetically, temporally and, when translated into auditory forms, sonically.¹⁰⁰ For example, the sentic form of anger is shorter in duration, and reaches its peak more quickly than that of grief and reverence.¹⁰¹ Lidov’s own experiment, similar to that of Clynes, revealed that hate peaks with greater intensity than anger, although both hate and anger are significantly different from love and grief. When comparing love and grief, grief takes a little longer to subside in effort than love.¹⁰² While Clynes’ work is controversial, subsequent experiments have obtained similar results.¹⁰³ Lidov believes Clynes’

⁹⁶ Cumming, *The Sonic Self*, 138, 139.

⁹⁷ Ibid., 140. A sentograph is an apparatus consisting of “pressure transducers that convert the horizontal and vertical components of finger pressure into separate voltage changes” in order to measure “dynamic motor behaviour”. Haruyo Hama and Kenroku Tsuda, “Finger-Pressure Waveforms Measured on Clynes’ Sentograph Distinguish among Emotions,” *Perceptual and motor skills* 70, no. 2 (1990): 372, <http://www.amsciepub.com/libraryproxy.griffith.edu.au/doi/abs/10.2466/pms.1990.70.2.371>; Bart de Vries, “Assessment of the Affective Response to Music with Clynes’s Sentograph,” *Psychology of Music* 19, no. 1 (1991): 46, <http://dx.doi.org/10.1177/0305735691191004>.

⁹⁸ Ben Tal, “Characterising Musical Gestures,” 251.

⁹⁹ Lidov, *Elements of Semiotics*, 223.

¹⁰⁰ Ben Tal, “Characterising Musical Gestures,” 251.

¹⁰¹ Lidov, *Elements of Semiotics*, 223.

¹⁰² Ibid., 225.

¹⁰³ Ben Tal, “Characterising Musical Gestures,” 252; Hama and Tsuda, “Finger-Pressure Waveforms Measured on Clynes’ Sentograph Distinguish among Emotions,” 371.

work is convincing in its presentation of innate processes playing at least some part in musical interpretation.¹⁰⁴ Clynes' work also demonstrates the precision with which emotions can be expressed and felt musically and extra-musically with regard to their dynamic shape.

Another form of indexical link between music and expressive meaning via gesture is that pertaining to performance variables which are highly significant in specifying expression.¹⁰⁵ The gestural realm in performance incorporates gestures employed by the performer in the production of singular sounds as well as in the shaping and shading of the sounds to facilitate perception of gesture in the sounds by a listener. In terms of a performer's gestures, the weight and speed of attack in producing a note or chord on an instrument affects the sound quality. Over a series of notes within a small musical unit or a longer time span, shaping and shading can be employed by the performer with gestural-expressive import. Shaping incorporates performer inflection and flexibility with regard to the temporal dimension, that is, the use of pacing, timing, and rubato. Shading incorporates inflection and flexibility with regard to intensity levels related to weight distribution and attack speeds. This is where phenomena such as diminuendos, crescendos, articulation, and certain types of accentuation come into play. For pianists, voicing (i.e., emphasising one note over other notes within a chord) is another performance variable contributing to expressive meaning.¹⁰⁶ "Phrase arching" is a typical example of a performer applying shaping and shading for expressive purposes.¹⁰⁷ This is where "performers get louder and faster as they play into a phrase, and softer and quieter as they come out of it" and it corresponds to breathing action or to certain physical gestures.¹⁰⁸ For example, the opening phrase of Chopin's *Ballade in A major* can generate a gestural profile much like that of something opening upwards and outwards, like a flower, in fast motion, as if expressing an invitation or welcome. This can be

¹⁰⁴ David Lidov, "Emotive Gesture in Music and its Contraries (Semiotics)," in *Music and Gesture*, eds. Gritten and King, 25, 29.

¹⁰⁵ Cumming, *The Sonic Self*, 20-42. Lidov, *Is Language is a Music?*, 135. David Lidov says that "expressive inflections are highly particular in shape and don't convey their reference unless they are just right". Ibid., 8.

¹⁰⁶ Robert Hatten, "Gesture and Motive: Developing Variation II," *Musical Gesture*, lecture 5, Cyber Semiotic Institute (2001), provided by the University of Toronto, <http://projects.chass.utoronto.ca/semiotics/cyber/hat5.html>.

¹⁰⁷ Nicholas Cook, "Beyond the Notes: The Way Performers Shape Notes Brings Music to Life," *Nature* 453, no. 7199 (2008): 1186, <http://link.galegroup.com.ezproxy2.acu.edu.au/apps/doc/A183317629/AONE?u=acuni&sid=AONE&xid=54315ac3>.

¹⁰⁸ Ibid., 1186. Breathing action is not strictly gestural, but it potentially expresses meaning in a similar way to gesture.

achieved not by merely applying the crescendo as marked, but by lengthening the first note and accelerating moderately through the quaver notes in the first bar, then lingering slightly on the quaver note on the third quaver beat of the second bar (see fig. 2.15). Two different performers may employ different inflections so that the same phrase can convey different gestures, and in turn, different expressive meanings.¹⁰⁹



Figure 2.15. *Ballade in A♭ major* Op. 47 – Chopin

2.4.1.1.3 Symbolic links. There are acquired as well as innate elements within the generation of meaning via gesture.¹¹⁰ Particular musical gestures can be understood in a very precise way by a group of listeners within a particular culture or era to convey expressive meaning as a result of developed, continued use within a certain style or styles. For example, Hatten discusses the difference in expressive meaning between the musical unit identified as a sigh gesture as employed within the galant style and that occurring in *empfindsamer* style.¹¹¹ “Graciousness” is intended by the former and “grieving lament to poignant inflection” by the latter.¹¹² A ubiquitous gestural motif within contemporary popular vocal music (including Christian worship songs)¹¹³ is one which conveys a sense of ‘hanging in the air’ at the end of a song by virtue of finishing on an unresolved dominant chord. This motif could be interpreted

¹⁰⁹ A third category of gestures consists of those a performer makes that do not affect the sound but may convey intended expressive meaning to an audience visually, such as when raising an eyebrow.

¹¹⁰ Lidov, “Emotive Gesture in Music and its Contraries (Semiotics),” in *Music and Gesture*, 25, 27.

¹¹¹ Hatten, “A Theory of Musical Gesture and its Application to Beethoven and Schubert,” in *Music and Gesture*, 4. The ‘galant’ style is “the light, elegant style of the rococo (in the eighteenth century), as opposed to the serious, elaborate style of the baroque,” and the ‘*empfindsamer*’ style, i.e., “The North German style of the second half of the 18th century”, is reflected by music in which there is a “constant change of affection or expression”. *Harvard Dictionary of Music*, 2nd ed., s.v. “Gallant style” (sic); s.v. “Empfindsamer Stil”.

¹¹² Hatten, *Interpreting Musical Gestures, Topics and Tropes*, 140; Hatten, “A Theory of Musical Gesture and its Application to Beethoven and Schubert,” in *Music and Gesture*, 4.

¹¹³ Song is discussed here rather than IM due to the lack of frequency of IM performance within many worship traditions. However, the use of this particular motif in songs may impact the expressive meaning of IM pieces which utilise the same motif.

gesturally to express a disposition of continued receptivity to and engagement in divine-human encounter throughout the worship service (and, perhaps, life). In light of this practice, resolving on the tonic at the end of a song may be interpreted in some cases as stifling such receptivity and engagement. However, within contexts unfamiliar with this practice, resolving on the tonic may not bear such meaning-generating possibility.

2.4.1.1.4 Larger time spans. Just as small-unit musical gestures can have their own dynamic shape and musical character, larger time span contours can also be significant for generating expressive meaning gesturally.¹¹⁴ For example, the pitch contour of many themes of Classical era Sonatas could be roughly traced as an overall arc-like contour while comprising smaller musical units with their own characteristic shapes such as the first subject in the first movement of Kuhlau's Piano Sonata Op. 20, No. 1 (see fig. 2.16) and the same in Mozart's Piano Sonata in F major K332 (see fig. 2.17). In other examples, pitch contour and phrasal structure can coalesce to form a different perception of physical motion. For example, in Chopin's *Piano Sonata in B♭ minor* (see fig. 2.18), the first theme could be traced in the following way: as a 'flat' line for two and a half bars with a sudden, intense leaping action in the middle of the third bar; repetition of the former at a higher plane followed by a sudden outburst at an even higher plane; a sudden drop; repetition of the sudden outburst and sudden drop; then the greatest outburst at the highest plane so far, finally dropping gently at the end of the theme before it is repeated with variation. The relatively smooth overall arc-like contours of the Kuhlau and Mozart examples contribute to a perception of gentle, calm, evenly-paced physical motion, whereas the contour of the Chopin example connotes more erratic, forceful, or agitated motion.



Figure 2.16. *Piano Sonata in C major* Op. 20 No. 1 (1st movement) – Kuhlau

¹¹⁴ Hatten, *Interpreting Musical Gestures, Topics and Tropes*, 94.



Figure 2.17. *Piano Sonata in F major K332* (1st movement) – Mozart

Taking into consideration the combination of small-unit and larger time span gestures has the potential to refine expression of meaning further still. For example, the arc-like contour of the Mozart example consists of smaller units than that of the Kuhlau and the units also change pitch direction more frequently. As a result, the motion in the Kuhlau could be described as more ‘sweeping’ and ‘smooth’, thus perhaps conveying a sense of quiet determination, and the Mozart, as a gentle ‘bobbing’ action within the overriding arc possibly reflecting happy contentment. Consideration of other elements such as metre, rhythm, intensity levels, and harmonic motion are also crucial in forming such meanings.



Figure 2.18. *Piano Sonata in Bb minor* (1st movement) – Chopin

2.4.1.2 Voice as interpretant

Other than physical gesture, one of the predominant forms of human enactment which carries expressive potential is ‘voice’. ‘Voice’ denotes a particular tonal quality sustained over a period of time as a permanent or changeable state. Voice is demonstrated

when distinguishing a male voice from that of a female or one particular speaker from another or perceiving the state of a speaker, for example, as tense, excited, or tired. Voice can also refer to specific tonal inflections used expressively in a particular context, such as when indicating surprise or disappointment or distinguishing between a question and a statement. In mainstream Western perception, surprise and questions tend to be indicated by upward inflections whereas disappointment and statement tend to be conveyed by downward inflections. Understanding voice as a sonic manifestation of momentary states or expressive functions corresponds to the concept of gesture as previously discussed.

IM is often described in vocal terms such as when instrumentalists aim to make every note ‘speak’, to ‘articulate’ notes and phrases clearly, and to create ‘breaths’ between phrases. A fugue can be said to consist of two or more voices. Even electroacoustic sounds could be described using adjectives such as ‘nasally’ or ‘grainy’, as if in reference to the human voice. As Naomi Cumming points out, certain musical sounds can be perceived in terms of absence of human vocal quality such as when they are described as ‘hollow’ or ‘eerie’.¹¹⁵ In each of these cases, instrumental tones (i.e., signs) are linked to particular expressive meanings (i.e., objects of those signs) via the expressive potentialities of the voice.¹¹⁶ As with gesture, such connections can be made on account of perceived iconicity, indexicality, and symbolism.

2.4.1.2.1 Iconic links. As in the case of physical gesture, the speaking voice has underlying dynamic shapes to which expressive meanings can potentially be attached. For example, an excited person may exude much energy and speak quickly at a relatively high pitch. Thus, a musical passage fast in pace and played at a relatively high register may be perceived as expressing excitement or nervousness depending on the exact musical nuance. A person shouting the phrase, ‘Be quiet!’ in frustration commonly produces a highly intense vocal sound in the higher register which is abrupt in its expulsion and subsequent release of energy. A musical unit with an analogous dynamic shape can potentially express the quality of frustration.

Patel and Peretz discuss resemblances between intonation in speech (“the pattern of fundamental frequency (Fo) over time”) and melodic contour (“the general shape of a melodic

¹¹⁵ Cumming, *The Sonic Self*, 130.

¹¹⁶ *Ibid.*, 88.

line”) noting that the “the processing of pitch contour employs some of the same neural resources in music and language...”.¹¹⁷ An example of this type of resemblance can be found in Satie’s *Gnossienne No. 1* where he uses an ascending scale within a musical motif marked “*Questionnez*” (“question”) (see fig. 2.19a). The ascending contour reflects the upward inflection employed by a person when asking a question. Another phrase in the same work resembles a statement through its definite downward inflection in the final two notes (see fig. 2.19b).



Figure 2.19. *Gnossienne No. 1* – Satie

Peter Kivy’s “contour theory of expressiveness” – which applies to both voice and gesture – demonstrates resemblances between speech intonation and melodic contour, suggesting that “the ‘contour’ of music, its sonic ‘shape,’ bears a structural analogy to the heard and seen manifestations of human emotive expression”.¹¹⁸ Kivy discusses the differences between the vocal tones of melancholy and cheerful people in terms of sound intensity, pacing, rhythm, register, contour, and energy distribution. He says these differences can be equated with melancholy and cheerful music (or rather, music *perceived* as being melancholy or cheerful in character). In relation specifically to contour, Kivy equates “faltering, drooping themes” with melancholy and “leaping, galloping themes” with cheerfulness.¹¹⁹ An example of a ‘faltering, drooping’ contour can be found in the melancholy second movement of Schumann’s Piano Sonata in G minor (marked “*Getragen*”, meaning “solemn”). The salient feature of its theme is a descending interval of a second which closes each of the theme’s sub-phrases (see fig. 2.20). The effect is one of heaviness and

¹¹⁷ Aniruddh Patel and Isabelle Peretz, “Is Music Autonomous from Language? A Neuropsychological Appraisal,” in *Perception and Cognition of Music*, ed. Irène Deliège and John Sloboda (East Sussex: Psychology Press, 1997), 182, 183, 195.

¹¹⁸ Peter Kivy, *Introduction to a Philosophy of Music* (New York: Oxford University, 2002), chapter 3, Kindle.

¹¹⁹ *Ibid.*, chapter 3.

Iconic connections between voice and instrument can be reflected in cases whereby two different instruments with different timbres are employed in a work to take on 'identities' as two different characters. This instrumental identification with characters does not pertain necessarily to specific, actual characters as in a theatrical play but relates to the way that two different speakers with different vocal tones are identified. The latter occurs, for example, in a Bach five-voice fugue for piano where each melodic line can be identified as a particular voice partly on account of its register in the same way a bass, baritone, tenor, alto, and soprano voice could be distinguished in a vocal quintet. At the very least, these connections can facilitate musical coherence, that is, they prevent the sounds from meshing into one sound mass. Depending on the individual work and other matters, the relation of instruments to different characters/voices may contribute to expressive meaning in terms of dialogical potential, for example, when one voice imitates or opposes another by means of musical contrast. Imitation can reflect, for example, tenderness or playfulness and opposition can convey notions such as conflict or unrest.¹²⁰

¹²⁰ This dialogical notion also pertains to ‘narrativity’ which will be discussed below. Imitation evoking tenderness is exemplified by the oboe and cello in the orchestral introduction of the third movement of Brahms’ *Piano Concerto in B♭ major* No. 2, Op. 83.

56

timbre, the *Cor Anglais* has been described as “somewhat melancholy”¹²² and the bassoon’s upper register can be characterised as “mournful”.¹²³

The singing voice potentially acquires a level of expressivity not necessarily available to the speaking voice via, for example, continuity of sound in terms of legato and vibrato, extended breathing action, and expanded pitch range. These elements may be perceived in instrumental melody and may contribute to expressive meaning. Playing melodic lines on the piano often requires a deeply-connected legato touch, referred to on music scores as ‘*cantabile*’, that is, ‘in a singing style’. Within particular musical styles, a pianist seeks to match a singer’s continuity of sound as much as possible in order to be expressive in a specific way. For string players and keyboardists, phrasing is not constrained by or dependent upon the breathing mechanism, but expressive instrumental performance requires imitation of a singer’s breathing points. Execution of large melodic intervals on a keyboard requires no greater physical effort than that of smaller intervals. However, a keyboardist will create the illusion – through timing and weight – of the increased effort required of a singer for a large interval in order to execute such an interval with appropriate expressive potency. This will, in turn, specify expression.

2.4.1.2.2 Indexical links. Cumming proposes an indexical connection between IM and expressive meaning via voice as interpretant when she suggests that the role of an individual performer’s gestural inflections can cause particular sound effects on an instrument which can be perceived as vocal in quality and potentially expressive of some meaning or affection.¹²⁴ The particular sound a performer produces by gesture begins in his or her imagination and one performer’s tone can be distinguished from that of another, for example the violin’s opening sustained note in the first movement of the Barber *Violin Concerto* can express different meanings depending on the performer. One performer’s tone may express warmth, beauty, and serenity while another’s tone may be a little forceful, detached, and urgent. This reflects an understanding of voice which goes beyond instrumental timbre to that which incorporates the “voice” of the performer.¹²⁵ The notion of a performer’s voice

¹²² *Harvard Dictionary of Music*, 2nd ed., s.v. “Oboe family”.

¹²³ William Lovelock, *General Knowledge for Music Students* (Australia: Allans Music), 66.

¹²⁴ Cumming, *The Sonic Self*, 20-27.

¹²⁵ *Ibid.*, 4, 5, 21, 22.

understands voice as a unique interaction between instrument, notation on a score, and a performer's inflections (via physical gestures) from which expressive meaning can emerge.

2.4.1.2.3 Symbolic links. Some connections between voice and instrument may incorporate a conventional and arbitrary element such as when a particular instrument has been used to represent a specific character in one context and continues to connote for a listener something of that character in other contexts. In *Peter and the Wolf*, a musical composition by Sergei Prokofiev in which instruments are used to represent the characters and action of a narrated children's story, the wolf is represented by French horns in ensemble. It is possible that for some listeners, French horns (in ensemble) will express danger when employed in other works. Iconic links may also be incorporated in such cases, and there would tend to be a reason why the composer would match an instrument to a particular character. While meaning in this circumstance is precise for one or a few listeners, it may not be shared by other listeners.¹²⁶

2.4.1.2.4 Biological basis for voice as interpretant. As discussed above, Cox's "mimetic hypothesis" asserts that people undertake to varying degrees (depending on the individual) a process of "subvocalisation" (i.e., "covert vocal imitation") when listening to IM.¹²⁷ According to Cox, this stems from a typical desire on the part of human beings to "participate with and understand one another" along with the fact that making vocal sounds is basic to human existence from birth (for a healthy human being).¹²⁸ Both Cox and Hatten find it significant that overt two-way vocal imitation occurs from infancy between the infant and the parent. They view such exchange as empathetic in motivation. Hatten refers to Daniel Stern's theory regarding "affect attunement" whereby "what is being matched (in parent-infant vocal imitation) is not the other person's behaviour *per se*, but rather some aspect of the behaviour that reflects the person's feeling state".¹²⁹ In overt vocal imitation, an infant "align(s) their

¹²⁶ While this connection includes programmatic music which is not within the scope of this thesis, it is how programmatic music potentially bears on non-programmatic music which is the focus here.

¹²⁷ Cox, "The Mimetic Hypothesis and Embodied Musical Meaning," 197.

¹²⁸ Ibid., 197.

¹²⁹ Daniel Stern, *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology* (New York: Basic Books, 1985), 142, cited in Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 103.

own motivations ‘with the expressed feeling or purpose’ of the other”.¹³⁰ As a person matures, vocal imitation continues but in a more covert way. This pre-linguistic exchange is considered one of several important bases for listeners drawing on “vocal imagery to understand instrumental musical sounds generally”.¹³¹ The mimetic hypothesis could partly explain listeners’ perception of presence (including divine presence) characterised in a particular way (e.g., as affectionate or distant) via IM.

2.4.1.3 Narrativity as interpretant

While IM may be linked to feeling qualities via gesture and voice in order to generate emergent extra-musical meaning, these interpretants remain insufficient when it comes to the generation of meaning in terms of whole individual musical works. Music is a temporal medium, and while a listener potentially derives meaning from the nature of singular musical events or musical passages (as discussed in ‘gesture’ and ‘voice’ sections), the unfolding of these musical events in time to create an artistically formed whole¹³² generates meaning at a different level. This level of meaning and its link to the extra-musical realm can be explored using ‘narrativity’ as interpretant.

‘Narrative’ tends to infer a literary rather than musical context. There is some scepticism towards narrativity being applied to IM apart from titled or programmatic examples whereby particular themes or instruments might represent different characters (actors) and direct correlation is made between musical sections and specified action and events.¹³³ However, while narrative denotes “a spoken or written account of connected events; a story”, it also incorporates “representation of a particular situation or process in such a way as to reflect or conform to an overarching set of aims or values”.¹³⁴ While non-programmatic IM lacks referentiality in terms of specific characters, settings, events, and plot, it can be shown to reflect the latter definition of narrativity in several ways. In reference to a particular IM piece, narrativity broadly relates to the question: What happens musically that can be represented in narrative (extra-musical) terms?

¹³⁰ Colwyn Trevarthen, “Development of Intersubjective Motor Control in Infants,” in *Motor Development in Children: Aspects of Coordination and Control*, ed. M. G. Wade and H. T. A. Whiting (Dordrecht: Martinus Nijhoff, 1985), 218, cited in Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 103.

¹³¹ Cox, “Hearing, Feeling, Grasping Gestures,” 48, 49.

¹³² Lidov, *Is Language a Music?*, 16.

¹³³ Almén, *A Theory of Musical Narrative*, 11.

¹³⁴ Oxford Dictionary Online, s.v., “Narrative”.

IM can reflect narrativity on three main levels. Firstly, in parallel with literary characters, IM consists of individual musical units and ideas which may each embody a particular musical character (i.e., feeling quality) on account of gesture or voice for example. Secondly, in parallel with action/events in a literary work, these units and ideas can undergo changes of various kinds, and furthermore, different individual units and ideas can appear to interact in particular ways with each other. Thirdly, the manner in which these musical units and ideas are sequentially ordered and in which they musically interact, including the way they form musical sections along with the progression of and relationships between these musical sections, gives rise to a certain perception of process or “becoming”¹³⁵ which can be likened to the notion of ‘plot’ or ‘narrative’.

Not every aspect of IM reflects narrativity and not all aspects of narrative translate musically. There are many IM pieces which are not considered narrative at all. Generally, the perception of narrativity requires the perception of connectedness between musical events, musical opposition/conflict¹³⁶ (representing “crisis”¹³⁷), and overall directedness in the unfolding of events (resolution of crisis). Thus narrativity is not perceived necessarily or readily in styles such as minimalism, “total serialist or chance works”, and works which merely reflect one constant, unchanged musical state of some kind.¹³⁸

These three main narrative qualities or features mentioned above (i.e., characters, action/events, and plot) can manifest themselves in a variety of ways within IM including in relation to tonality, employment of motifs or themes, and broader musical ideas and moods. While many IM pieces will include all three of these manifestations, that which is most salient in terms of expressive potential will be the focus of discussion in each example provided here.

In the Western musical tradition, narrativity often plays itself out within a tonal framework via the ‘plot’ of ‘home/away-from-home/home’. Within this plot, the tonic chord/key characterised as stability represents ‘home’ and the dominant and other non-tonic

¹³⁵ Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University, 1994), 18, <http://libraryproxy.griffith.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=23218&site=ehost-live&scope=site>.

¹³⁶ Almén, *A Theory of Musical Narrative*, 39.

¹³⁷ Ibid., 73. Almén refers to Jacob Liszka, *The Semiotic Myth: A Critical Study of the Symbol* (Bloomington: Indiana University, 1989), 15.

¹³⁸ This does not imply that such music is not expressive, but it is not expressive on account of narrativity. Although, the perceived absence of narrativity may contribute to the work’s expressivity. See Almén, “Narrative Archetypes in Music: A Semiotic Approach,” 78. Almén references Jann Pasler, “Narrative and Narrativity in Music,” in *Study of Time*, vol. 6, ed. J. T. Fraser, (Madison, CT: International Universities, 1989), 244-248; Almén, *A Theory of Musical Narrative*, 91.

chords/keys characterised as instability represent ‘away-from-home.’¹³⁹ This plot is a particularly salient feature in many works including Bach’s *Prelude in C major*, Book 1. This work begins on the tonic chord in C major, moves through the keys of G major and F major, and ultimately arrives on the tonic chord of C major in the final bar. While the work lacks a strong narrative quality in that there is minimal motivic and rhythmic change, and there is no conflict between units, a dominant pedal is sustained for eight bars in the second half of the piece.¹⁴⁰ This pedal section could be said to function as a ‘crisis’ in that the listener’s desire for resolution to the tonic is awakened by the use of the dominant chord (because the dominant ‘pulls’ very strongly toward the tonic), but resolution continues to be thwarted through diversions to other chords. Once the ‘crisis’ is resolved through a final return to the tonic, ‘home’ is not quite the same. It is far more stable than the initial state of ‘home’ and the register of the bass line has undergone a gradual shift from middle C to the C two octaves below. Consequently, overall, the work’s ‘plot’ could be potentially expressive of fulfilment and accomplishment, as if one has been strengthened through crisis.

In many IM pieces a similar tonal ‘plot’ emerges, but, in addition to this, musical motifs and themes function like ‘characters’. In some cases, there may be only one motif or theme or one (of several) which is of greatest interest in terms of its musical treatment and transformation (e.g., its repetition, augmentation, inversion, and variations of other kinds). One example of this treatment is the first section of Brahms’ *Intermezzo in A major* Op. 118, No. 2. Its opening motif: C sharp descending to B followed by an ascent to D (see fig. 2.22a), is immediately augmented so that the second note ascends to A rather than D (see fig. 2.22b). Later, the motif is inverted (see fig. 2.22c) and this inversion is followed by an augmentation (see fig. 2.22d), and later still, (arguably) the second note descends to A (see fig. 2.22e).¹⁴¹ There are other transformations of this motif, but these examples, heard (or imagined) in sequence, function as ‘snapshots’ which reveal something of the ‘plot’ conveyed by this section of the work. The original form of the motif is questioning in character, and its augmented form resembles reaching out/up in a questioning manner with increased

¹³⁹ This plot is reflected in Schenker’s *Ursatz* as previously discussed and can be also described in terms of equilibrium/disequilibrium/equilibrium. Tzvetan Todorov, *Introduction to Poetics*, trans. Richard Howard (Minneapolis: University of Minnesota, 1981), cited in Fred Maus, “Music as Drama,” *Music Theory Spectrum* 10, no. 1 (1988): 71, <http://www.jstor.org/stable/745792>.

¹⁴⁰ A ‘pedal’ is “a long-held note, normally in the bass, sounding with changing harmonies in the other parts.” In this case, the note is the dominant”. *Harvard Dictionary of Music*, 2nd ed., s.v. “Pedal point”.

¹⁴¹ Because there are several A’s played simultaneously, hearing a descent to A is a matter of interpretation.

intensity. The motif's inversion is consoling and its inverted augmentation is extremely tender. The final form of the motif is restful and calm.¹⁴² Overall, the musical journey, which can be linked iconically to life experience for example, is one which can potentially be characterised as the search for and attainment of something where the search is not desperate or despairing but coloured with warmth and delight.

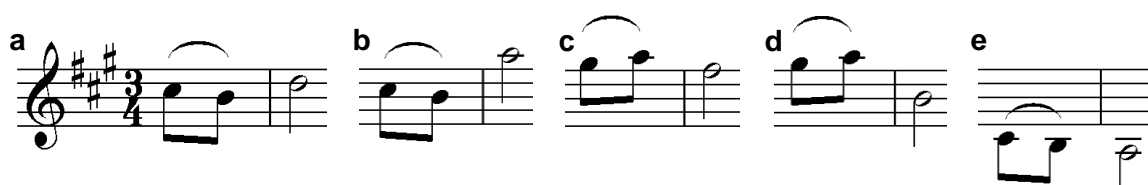


Figure 2.22. *Intermezzo in A major* Op. 118 No. 2 – Brahms

Interactions between different musical motifs and themes can infer narrativity when they are perceived as being analogous (i.e., iconically linked) to relations in the extra-musical realm. In some cases, it is as if the musical motifs and themes are “anthropomorphised subjects”.¹⁴³ For example, juxtaposition of two contrasting musical units may convey conflict or one musical unit may appear to complement or complete the other, as reflected in extra-musical experience. In typical sonata form, at least two themes (often) contrasting in character (e.g., the first may be dramatic, and the second, lyrical) are sequentially stated (the ‘exposition’), developed in various ways (the ‘development’), then finally restated (the ‘recapitulation’).¹⁴⁴ The development section can include “contrapuntal combination of different motifs” as well as juxtaposition of the themes.¹⁴⁵ This kind of treatment can reflect the narrative concepts of “dynamic tension” and “fighting forces”¹⁴⁶ on account of which the recapitulation can function as “triumph over difficulties”.¹⁴⁷

The notions of character, events/action, and plot can also be conveyed in relation to musical ideas beyond the realm of motifs and themes. One example is the musical concept

¹⁴² Such descriptors as ‘questioning’, ‘consoling’, ‘extremely tender’, etc., are partly dependent on a performer’s interpretation, that is, they are applicable to the extent that the performer evokes such ideas via their intentions and by employing effectively-gauged physical gestures to produce the sounds.

¹⁴³ Almén, *A Theory of Musical Narrative*, 229.

¹⁴⁴ *Harvard Dictionary of Music*, 2nd ed., s.v. “Sonata form”. Sonata form is a compositional form developed in the Classical period.

¹⁴⁵ *Ibid.*

¹⁴⁶ *Ibid.*

¹⁴⁷ *Grove Music Online*, s.v. “Sonata form,”

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26197>.

identified as the ‘topic’. Topics can be defined as “richly coded style types which carry features linked to affect, class, and social occasion”¹⁴⁸ and are generally studied in relation to music of the eighteenth century.¹⁴⁹ These links are based partly on symbolism (in addition to iconicity and indexicality). They represent a stylistic phenomenon which has come to be understood by a group of people over time. Examples of topics include dance types such as *minuets* or marches and styles such as fanfares, military music, singing style, French Overture, and sensibility.¹⁵⁰ Two topics, each meaning something different, may integrate in a musical work in such a way that a completely new meaning emerges.¹⁵¹ Byron Almén provides an example where multiple topics relate in a highly complex way. He describes the opening of Beethoven’s *Piano Sonata in Ab major* Op. 110 as a “succession” of topics (including *Sarabande*, chorale, and singing topics) from which a “narrative interpretation” may emerge.¹⁵²

In addition to topics, changes in register, texture, timbre, metre, rhythm, and dynamics can be also considered as events conveying relational characteristics.¹⁵³ An example in which texture (amongst other elements) plays a narrative role is the first movement of Bach’s *Italian Concerto* for *Clavier* which incorporates ‘solo’ and ‘tutti’ sections throughout. The work acquires part of its expressive quality through alternation and contrast.¹⁵⁴ The encasement of the solo sections by the *tutti* sections evokes affirmation and uplifting synergy.

Narrative meaning could also be experienced in terms of a progression of musical affects. Alexandra Pierce states that “(a) flowing of emotional life takes place in a piece”.¹⁵⁵ For example, a particular pattern of musical characters (i.e., feeling qualities) and moods can

¹⁴⁸ David Lidov, cited in Robert Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington: Indiana University, 1994), x, cited in Almén, *A Theory of Musical Narrative*, 72.

¹⁴⁹ Nicholas McKay, “On Topics Today,” *Zeitschrift der Gesellschaft für Musiktheorie* 4, no. 1-2 (2007): 161, <http://www.gmth.de/zeitschrift/artikel/251.aspx>.

¹⁵⁰ *Ibid.*, 166; Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classical Music* (Princeton: Princeton University, 1991), 30.

¹⁵¹ Almén, *A Theory of Musical Narrative*, 72.

¹⁵² *Ibid.*, 70.

¹⁵³ Byron Almén, “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” *Journal of Music Theory* 47, no. 1 (2003): 4, <http://dx.doi.org/10.1215/00222909-47-1-1>. Any “‘anthropomorphic’ elements of the text,” thematic or non-thematic, are referred to by Tarasti as ‘actorial.’ Tarasti, *A Theory of Musical Semiotics*, 48.

¹⁵⁴ *Oxford Dictionary of Music*, s.v. “Italian Concerto,” <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5259>.

¹⁵⁵ Alexandra Pierce, *Deepening Musical Performance through Movement* (Bloomington: Indiana University, 2007), 99.

be traced throughout the sections of Brahms' *Intermezzo in A major*. From the trajectory these characters and moods follow, meaning may emerge. On account of its musical features the first section could be described as gently melancholic, tender, with a little longing, but content overall. The second section modulates to the relative minor and includes cross rhythms and canon which convey a more restless, more intensely longing feeling. This section is repeated either with greater desperation in the tone or a more resigned sense, depending on the performer's intentions and inflections. What follows is a brief, very quiet, mostly homophonic passage in F sharp major. In juxtaposition with the preceding and subsequent sections, this quieter section evokes dreaminess, as if there has been a sudden escape from earthly tensions. In the next passage, the restlessness is reiterated with the most passionate expression of longing within the whole piece. Subsequently, the opening section returns. The section is effected initially by the preceding discontent but ultimately melts into complete serenity. Expressive meaning would have emerged very differently for the listener had there been no change to the opening affective state or had the opening affective state not returned after the change. The initial change could either be considered as a challenge or a development and the final change as fulfilment or content resignation to unfulfilled longing. Either way, by the end of the piece, the listener (if willing and engaged) has potentially experienced some kind of resolution not possible apart from the work unfolding exactly as it did.

A far more sophisticated approach to narrativity is explored by Almén who emphasises "changes in hierarchical patterns over time" in an IM piece¹⁵⁶ and who has devised a system whereby, on account of this change, a particular 'plot archetype' or "narrative organisation" can be identified.¹⁵⁷ 'Narrative organisation' "isomorphically suggests processes of human action, social dynamics, and psychological development, revealing typical patterns of conflict, negotiation, struggle, and interaction".¹⁵⁸

Almén draws on four plot archetypes identified by Northrop Frye in Frye's study of myth:¹⁵⁹ Comedy, Romance, Irony/Satire and Tragedy. Almén's use of these archetypes in undertaking narrative analyses of musical works is an "attempt to explain why certain musical

¹⁵⁶ Almén, *A Theory of Musical Narrative*, 38.

¹⁵⁷ Ibid., 41.

¹⁵⁸ Ibid., 41.

¹⁵⁹ Ibid., ix. Almén refers to Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton: Princeton University, 1957).

events seem surprising, interesting, shocking, or otherwise salient” (as in literary narrative) and “to understand why music makes a listener feel uplifted, disturbed, regretful, confident, or resigned”.¹⁶⁰

The basic components of these archetypes are conflict and interaction between elements and a “playing out of...tensions between an order-imposing hierarchy and a transgression of that hierarchy”.¹⁶¹ Comedy is represented by the “victory of transgression over order”; Romance is represented by “victory of order over transgression”; Irony/Satire is represented by “defeat of order by transgression”; and Tragedy is represented by “defeat of transgression by order”.¹⁶² Almén suggests that the listener in the first two cases sympathises with the “victors” and in the latter two cases, listeners sympathise with the “vanquished.”¹⁶³ ‘Sympathising’ incorporates the element of desire or expectation for a particular musical outcome and impacts expressive meaning.¹⁶⁴

In a narrative analysis of IM, order and transgression must be firstly identified. As an example, Almén analyses Chopin’s *Prelude in C minor* and identifies the arrangement of the two motives in bar 1 (see fig. 2.23a)¹⁶⁵ as representing ‘order’ and the new arrangement in bar 4 (see fig. 2.23b), with the change of harmony, change of pitch direction emphasis, and intervallic expansion, as representing ‘transgression’ of that initial ‘order’.¹⁶⁶ The relationship between the two motives has changed. Ultimately, by the end of the piece, ‘order’ is reinstated, that is, it defeats ‘transgression’ (see fig. 2.23c).¹⁶⁷ Almén takes into account melodic, motivic, harmonic, and rhythmic factors as well as modality and dynamics in his analysis. According to Almén, in the *Prelude*, the listener would tend to empathise with the ‘transgression’ – desiring its ‘victory’ – and consequently would experience something of a ‘let-down’ by the end of the work. The *Prelude* thus represents the Tragedy archetype.

¹⁶⁰ Almén, “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” 20.

¹⁶¹ Ibid., 3, 18.

¹⁶² Ibid., 18.

¹⁶³ Ibid., 18.

¹⁶⁴ Ibid., 20.

¹⁶⁵ Motive (a) is the two-note ascending figure and motive (b) is the three-note descending figure.

¹⁶⁶ Almén, “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” 24.

¹⁶⁷ Ibid., 27.

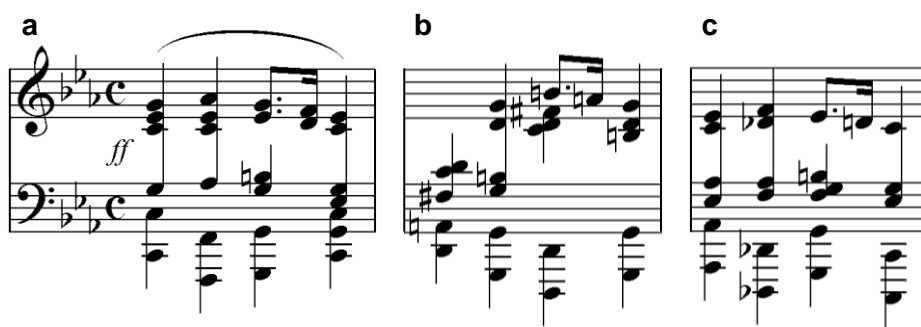


Figure 2.23. 'Order' and 'transgression' in *Prelude in C minor* Op. 28 No. 20 – Chopin

It is difficult to imagine that all listeners would hear plot archetypes or be consciously aware of links to extra-musical meaning via plot archetypes. However, the average listener would tend to perceive narrative meaning of one kind or another unconsciously in terms of feeling quality. In other words, on account of an individual piece's particular narrative qualities, including its plot archetype, regardless of whether the plot archetype is consciously recognised or not, certain kinds of affects may be evoked such as those listed above (i.e., feeling uplifted, disturbed, regretful, confident, or resigned).

The performer's role is significant in conveying a work's narrative, for example, by highlighting aspects such as conflict and climax through the use of weight, attack, and timing factors.¹⁶⁸ Thus, an indexical (causal) link between the IM and its narratively-oriented expressive meaning is reflected. For example, throughout much of the Brahms *Intermezzo*, the opening three-note motif (C# B D) is prominent. When the motif occurs at the end of the first section and at the end of the piece, it descends from C sharp to B to A. At the end of the first section, there has been no challenge to or development of the motif's general musical character and mood. By the end of the piece, contentment or resignation has been arrived at having suffered the impact of this challenge or development. The performer can highlight these feeling qualities during the final statement of the motif by delaying and leaning on the C sharp with greater weight, then delaying articulation of the A subsequent to the B.

It cannot be asserted that a listener will derive one specific meaning on account of these narrative-oriented interpretive processes. Almén says "no strict one-to-one isomorphism applies between music and program, only a predisposition for a certain

¹⁶⁸ Hatten, *Interpreting Musical Gestures, Topics, and Tropes*, 227.

temporal course”.¹⁶⁹ Narrativity is nonetheless potentially precise in terms of its generation of feeling quality due to its contingency upon musical properties and structures and performance inflections.

Narrativity as interpretant makes higher demands of a listener than gesture and voice. However, if the invitation for a “narrative listening strategy” is taken up by listeners, they will potentially perceive a dynamic play of action which embodies a particular feeling quality.¹⁷⁰ This feeling quality could then potentially gain specificity through being set up in relation with contextual factors pertaining to, for example, a Christian worship environment.

This in-depth exploration into the role of gesture, voice, and narrativity in relation to iconicity, indexicality, and symbolicity is necessary to highlight the complex matrix of factors and interpretive processes undertaken by listeners in order for meaning to be generated via IM. This complexity shows that meaning-generation cannot be predicted or predetermined and involves individuality. At the same time, meaning-generation via IM is shown to involve precision. The specific properties and structures of a piece of IM along with performance practices and variables are crucial to extra-musical meaning-generation including that relating to the Christian faith.

While musical semiotics explains the potentially precise but open and dynamic nature of musical meaning-generation, semiotic processes operate in conjunction with and according to human emotional, physiological, and psychological capacities.

2.5 Emotional, Physiological, and Psychological Dimensions of Musical Meaning-Generation

An important dimension to meaning-generation via IM is the listener’s emotional response. In many experiences of IM, a listener’s response may involve subjective feeling, and along with that, physiological reactions. For example, a listener may experience exhilaration on hearing a particular musical passage and find themselves tearful as a result.¹⁷¹ This kind of response is identified as “music-evoked frisson” which is defined by Koelsch as “an intensely pleasurable experience often involving goosebumps or shivers down the neck, arms, or spine”.¹⁷² John Sloboda’s study of three typical physiological reactions: tears, shivers

¹⁶⁹ Almén, “Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis,” 13.

¹⁷⁰ Ibid., 7, 8, 13, 27.

¹⁷¹ Koelsch, *Brain and Music*, 205.

¹⁷² Ibid., 218.

(or ‘chills’), and heart rate changes, reveals connections between such responses and particular kinds of musical events. Tears tended to relate most significantly to “melodic apoggiaturas” and “melodic or harmonic sequences”; shivers related to a “new or unprepared harmony”, “melodic apoggiaturas”, and “sudden dynamic or textural change”; and heart rate changes related to “repeated syncopation”, “prominent events occurring earlier than prepared for”, and “sudden dynamic or textural change”.¹⁷³ This phenomenon reflects an indexical (i.e., causal) relationship between IM and the listener response.

Music-evoked frisson has also been studied by Blood and Zatorre in relation to IM. In cases where listeners experienced feelings of intense pleasure and emotion which resulted in ‘chills’, the particular brain regions affected were those associated with “reward/motivation, emotion, and arousal”.¹⁷⁴ Blood and Zatorre concluded that listening to IM can evoke similar responses in a person to that of “biologically relevant stimuli, such as food and sex, and those that are artificially activated by drugs of abuse”.¹⁷⁵ This means that at some level it can be argued that listening to IM can be brought into relation with real-life experience.

Many researchers agree that emotional response incorporates “cognitive appraisals of significant events”.¹⁷⁶ Koelsch applies this concept to IM when he includes appraisal as one of the principles according to which IM evokes emotion. He also includes non-cognitive as well as cognitive processes (i.e., “automatic and non-cognitive,” “automatic and cognitive, but without awareness,” or “cognitive with involvement of conscious awareness”).¹⁷⁷ In the case of IM, ‘significant events’ denotes particular musical events made significant on account of a listener’s ‘musical expectancies’.¹⁷⁸ This notion is formalised in what is known as the *theory of musical expectation*.

¹⁷³ John Sloboda, *Exploring the Musical Mind: Cognition, Emotion, Ability, Function*, 210.

¹⁷⁴ Anne Blood and Robert Zatorre, “Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion,” *Proceedings of the National Academy of Sciences* 98, no. 20 (September 2001): 11818, <http://www.pnas.org/content/98/20/11818.abstract>.

¹⁷⁵ *Ibid.*, 11823.

¹⁷⁶ Patrik Juslin and John Sloboda, “Psychological Perspectives on Music and Emotion,” in *Music and Emotion: Theory and Research*, eds. Patrik Juslin and John Sloboda (Oxford: Oxford University, 2001), 75. In addition to cognitive appraisal, Juslin and Västfjäll present another six “mechanisms through which music listening may induce emotions”: “(1) brain stem reflexes, (2) evaluative conditioning, (3) emotional contagion, (4) visual imagery, (5) episodic memory, and (6) musical expectancy”. Patrik Juslin and Daniel Västfjäll, “Emotional responses to music: The need to consider underlying mechanisms,” *Behavioral and Brain Sciences* 31, no. 6 (2008): 559, <https://doi-org.ezproxy2.acu.edu.au/10.1017/S0140525X08006079>.

¹⁷⁷ Koelsch, *Brain and Music*, 213, 214.

¹⁷⁸ *Ibid.*, 216.

The *theory of musical expectation* has been explored by Leonard Meyer, who links emotional response to the relationship between a person's expectations regarding the unfolding of a musical work and how it actually unfolds. The theory posits that a person can experience emotional effects such as "surprise, tension, suspension and relaxation" as their musical expectations are thwarted, delayed, or affirmed while listening to a certain IM piece.¹⁷⁹ For example, an unexpected chord in IM can elicit responses that are "more surprising, more arousing and less pleasant" than those elicited by an expected chord.¹⁸⁰ An example of the *theory of musical expectation* can be found in the highly significant and ubiquitously-employed compositional device in Western music: the 'tension-arch'. Defined as "the increase and decrease in tension during the build-up of expectancy, the breach of expectancy, the anticipation for resolution, and the resolution", the tension-arch is particularly capable of evoking emotional responses such as surprise, relaxation, pleasure, and reward.¹⁸¹ Meyer states that the more intense the suspense, the greater the subsequent emotional release. He points to a seeming correlation between the experience of suspense in everyday experience and that in IM.¹⁸²

David Huron extends Meyer's theory with his own general theory of expectation which is also applied specifically to IM. Huron's theory is based on a complex network of five neurophysiological "response systems" which Huron claims interact when emotions are evoked by expectation.¹⁸³ These systems are: imagination, tension, prediction, reaction, and appraisal (ITPRA).¹⁸⁴ Huron's general theory of expectation, that is, *ITPRA theory* – which presupposes his musical theory of expectation¹⁸⁵ – is summarised as follows:

Feeling states are first activated by imagining different outcomes (I). As an anticipated event approaches, physiological arousal typically increases, often leading to a feeling of increasing tension (T). Once the event has happened, some feelings are immediately evoked related to whether one's predictions were borne out (P). In addition, a fast reaction response is activated based on a very cursory and conservative assessment of the situation (R). Finally, feeling states are evoked that represent a less hasty appraisal of the outcome (A).¹⁸⁶

¹⁷⁹ Ibid., 215.

¹⁸⁰ Ibid., 217.

¹⁸¹ Ibid., 218.

¹⁸² Meyer, *Emotion and Meaning in Music*, 28.

¹⁸³ Huron, *Sweet Anticipation*, 7.

¹⁸⁴ Ibid., 7.

¹⁸⁵ Ibid., 3, 18.

¹⁸⁶ Ibid., 17.

Huron asserts that emotional responses such as joy, elation, awe, and comfort ensue on the basis of these (unconscious) processes of prediction and expectation.¹⁸⁷

While theories of musical expectation provide explanations as to how emotional response to IM may eventuate, the question remains as to what this implies about the generation of meaning, and whether meaning in such cases can be specified beyond general emotional response or simply good or ill feelings. Juslin and Sloboda suggest that “full-blown” emotion cannot emerge simply on account of a listener’s response to intrinsic musical features as in the theory of musical expectation.¹⁸⁸ Rather, what the listener experiences in terms of surprise, tension, etc., should be described as “proto-emotion”.¹⁸⁹ According to this view, emotions such as joy and elation can emerge from these experiences only once they are combined with semantic content.

Juslin and Sloboda propose that semantic content in a listener’s musical experience is provided in two ways: via iconic and associative links. Iconic here applies to a listener’s perception of particular emotions in the IM based on the perceived likeness of these emotions to musical events. These specific emotions perceived in the music are thought to “supply emotional content to the non-specific sensations” that are felt by the listener on account of expectations.¹⁹⁰ In other words, a particular meaning is amplified in the mind of the listener on account of perceived resonance between feeling quality and emotional response. For example, a non-specific sensation evoked by a musical passage simultaneously interpreted as joyful may induce an actual feeling of joy in the listener.

The second way semantic content can be provided is termed ‘associative’ which refers to any significant “non-musical factors” in arbitrary relationship with the IM.¹⁹¹ These factors attach themselves to the music-listening experience with its peaks and troughs of emotional intensity and, consequent to this attachment, they engender a particular emotional response.¹⁹² For example, a listener who knows what it is to experience the presence of Christ may attach the feeling of emotional intensity in IM to Christ’s palpable presence, whereas

¹⁸⁷ Ibid., 4, 6.

¹⁸⁸ Juslin and Sloboda, “Psychological Perspectives on Music and Emotion,” 93.

¹⁸⁹ Ibid., 93.

¹⁹⁰ Ibid., 93.

¹⁹¹ Ibid., 94.

¹⁹² Ibid., 94.

another listener who is grieving the loss of a friend may attach the same emotional intensity to their grief.

This theory shows that emotional response is the result of a very complex matrix of potential relations between musical and non-musical factors belonging to the musical-structural, musical-semiotic, neurophysiological, contextual, subjective, personal, and cultural realms. It also shows that there is ground for the potential of emotional response to be specified via semantic attachment, whether arbitrarily or non-arbitrarily (including within a Christian context).

Before exploring the possibility of semantic meaning in relation to IM a little further, a vital element of variability in meaning-generation will be explored: the listening behaviour of individual music-listeners.

2.6 Listening Behaviours

The listening behaviour of listeners, whether musically trained or not, plays a crucial role in the musical meaning-generation process. Mark Reybrouck elevates the listener's significance when he discusses Piaget's "circularity of stimulus and reaction".¹⁹³ Reybrouck states: "...without the readiness to react, there can be no stimulus, and with the cessation of the readiness to react, the stimulus ceases to be a stimulus, and without a stimulus there can be no reaction".¹⁹⁴ How the listener does or does not respond to the feeling quality of an IM performance can determine the nature and extent of meaning-generation.

Listening behaviour can be gauged firstly according to levels of attentiveness. At one end of the spectrum of attentiveness is "non-listening" where the musical sounds remain "peripheral" for the listener and consequently have minimal, no, or even a negative meaningful impact.¹⁹⁵ The other end of the spectrum is represented by attentive listening – highly intentional and participatory – for which there is a range of possibilities regarding that to which a listener attends. These possibilities can be broadly categorised under the two headings of 'analytical' and 'wholistic' listening.

¹⁹³ Reybrouck, "Biological roots of musical epistemology," 612.

¹⁹⁴ Ibid., 612. Reybrouck refers to Thure von Uexküll, "From index to icon: A semiotic attempt at interpreting Piaget's developmental theory," in *Iconicity: Essays on the Nature of Culture*, eds., P. Bouissac, M. Herzfeld, and R. Posner (Tübingen: Stauffenburg Verlag, 1986), 122, 123.

¹⁹⁵ Francois Delalande, "Music Analysis and Reception Behaviours: Sommeil by Pierre Henry," *Journal of New Music Research* 27, no. 1 (1998): 63, <https://doi-org.ezproxy2.acu.edu.au/10.1080/09298219808570738>.

In ‘analytical’ listening the IM’s structural aspects are the primary focus.¹⁹⁶ The average listener (and worshipper) will tend not to approach IM performance as a musical analyst does. However, one form of analytical listening of which a musically-untrained person may be capable is ‘taxonomic’ listening. Within this kind of listening behaviour musical sections are consciously distinguished from one another in the mind of the listener on account of musical differences and they are noted for how they are arranged and inter-relate.¹⁹⁷ Narrativity as interpretant may play a role in this form of listening. On one hand, meaning as derived through analytical listening can potentially remain largely detached from the person, their context, and formation. On the other hand such meaning could possibly premise semantic and deeper levels of meaning.

‘Wholistic’ listening refers to the perception of “all sounds as a fused mass”¹⁹⁸ and the association of the sounds with extra-musical elements culminating in a sensory-emotive experience. This kind of listening reflects more personal and possibly context-oriented participation by the listener.¹⁹⁹ An example of this category is ‘empathic listening’ which occurs when the listener focuses on what is sensed and felt within salient moments in the IM and allows themselves to be ‘touched’ by them.²⁰⁰ Another example of wholistic listening is ‘immersed listening’ whereby the listener inserts themselves into the IM and abandons themselves to being ‘carried along or away’ by it.²⁰¹ This experience is contingent on the IM being of such a style and character as to allow this kind of listening.²⁰² Wholistic listening can also play an important role in meaning-generation, particularly in terms of premising emotional response.

The discussion of variability within listening behaviour and the open and dynamic nature of musical semiotics has shown that meaning generated via IM – while grounded in the properties and structures of IM pieces – is not inherent to IM pieces. The way IM is brought by listeners into relation with extra-musical factors is a crucial component in meaning-generation.

¹⁹⁶ Vella, *Music Environments*, 148.

¹⁹⁷ Delalande, “Music Analysis and Reception Behaviours: Sommeil by Pierre Henry,” 26-37.

¹⁹⁸ Vella, *Music Environments*, 148.

¹⁹⁹ *Ibid.*, 148.

²⁰⁰ Delalande, “Music Analysis and Reception Behaviours: Sommeil by Pierre Henry,” 37-47.

²⁰¹ *Ibid.*, 61.

²⁰² *Ibid.*, 61.

2.7 Extra-Musical Meaning-Generation via Contextualisation of IM

Contextual, personal, and transcendent factors can be set up in relation with the IM to generate specific levels of extra-musical meaning such as within Christian worship. At this level, there is scope for unrehearsed, highly individualised, and infinite meanings to emerge.

Specificity of extra-musical meaning (or semantic meaning) can potentially emerge from IM through ‘musical priming’ whereby resonance is perceived between an IM piece and its context in order to arrive at conceptual meaning. This resonance can be based on iconicity, indexicality, or symbolic links.²⁰³ In other words, IM can act as a ‘priming’ agent for the representation of particular concepts via subsequent ‘target’ stimuli such as words or pictures. Vice versa, words or pictures could act as ‘priming’ agents for a particular semantic meaning to be generated from an IM piece functioning as a ‘target’ stimulus.²⁰⁴

In one experiment, Koelsch et al. studied the “semantic priming effect” through the measurement of behavioural response and brain activity of participants.²⁰⁵ This effect is defined as the “highly consistent processing advantage seen for words that are preceded by a semantically related context”.²⁰⁶ Typically a ‘target’ word is ‘primed’ by a preceding word. If the words are semantically incongruous, the brain activity measurement (i.e., the N400 index) is different from that which can be measured if they are semantically congruous. Results of experiments involving only words were compared with those where a musical excerpt was used as the priming agent. Koelsch et al. found the results were similar and concluded that “music can not only influence the processing of words, but it can also prime representations of meaningful concepts, be they abstract or concrete, independent of the emotional content of these concepts” and that “music can transfer semantically meaningful information by priming representations of meaningful concepts”.²⁰⁷

Lawrence Kramer explores the level of interpretation “when people make it a part of their lives and their intimate relationships”.²⁰⁸ In his study of two particular musical works by Chopin situated within film and theatre contexts, Kramer notes how dramatic context and

²⁰³ Koelsch, *Brain and Music*, 165.

²⁰⁴ Ibid., 167-170.

²⁰⁵ Stefan Koelsch et al., “Music, Language and Meaning: Brain Signatures of Semantic Processing,” *Nature Neuroscience* 7, no. 3 (2004): 302, <http://dx.doi.org/10.1038/nn1197>.

²⁰⁶ Ibid., 302.

²⁰⁷ Ibid., 303, 306. Further studies are required in order to establish more specific links between “musical information” and “semantic concepts”. Ibid., 306.

²⁰⁸ Kramer, “Music, Metaphor and Metaphysics,” 6.

dialogue “consummates” a meaning in the IM, at the same time that the IM itself, on account of its qualities, consummates meaning within a certain context.²⁰⁹ There is a negotiation between the IM and “worldly categories and forces” such that “(m)eaning does not inhere; it emerges; it acts”; it is that which ““occurs to” a subject”.²¹⁰ This more developed form of meaning-generation via IM requires listeners to “transcend...causal reactivity in providing cognitive mediation between the acoustic signals and their reactions...”.²¹¹

In a worship context, the dramatic and dialogic potentialities of Scripture readings, prayers, testimonies, the Eucharist, and visual art, along with a listener’s preconceived ideas, could function as ‘priming’ agents or ‘target’ stimuli in relation to an IM piece so that semantic meaning pertaining to the Christian faith emerges. This process may be unconscious or non-intentional for the listener. There is also scope for ‘analytical’ listening, even at a basic level, to play an important role in the generation of semantic meaning in the worship context. This process will be explored in the following example.

A certain IM piece could be performed in a worship service between the public reading of Ecclesiastes 1:5-7, 13b-14, 3:10, 11 and John 1:1, 4, 5, 9, 12, 14b.²¹² The Ecclesiastes reading focuses on the meaninglessness of life and inadequacy of wisdom, and the John reading is concerned with the light of Christ in the world. The piece consists of two semi-contrasting sections forming the simple structure of A B A’ B’. The A section is in the Dorian mode; it is backgrounded by a descending spiralling triplet motif – fairly harmonically static in effect – which incorporates its own hidden melody consisting of descending steps (see fig. 2.24); and it is foregrounded by a melody which is made up of a series of ascending leaps with each ascending leap larger than its predecessor and followed by a drop in pitch (see fig. 2.25). Employing gesture as interpretant, the direction of the melody’s pitch-motion and its rhythm can be perceived as reflecting a constant attempt to reach some kind of goal with an initial energy ‘kick’ which increases on each attempt. However, resolution is not found and the energy dissipates after each attempt. The bass line constantly oscillates between the tonic and the sub-dominant conveying a sense of heaviness and relentlessness.

²⁰⁹ Ibid., 13.

²¹⁰ Kramer, *Interpreting Music* (Berkeley: University of California, 2010), 76, 77, 80, <https://ebookcentral-proquest-com.ezproxy1.acu.edu.au/lib/acu/detail.action?docID=581278>.

²¹¹ Reybrouck, “Biological roots of musical epistemology,” 617.

²¹² Composed by Jennifer Wakeling specifically for this purpose.



Figure 2.24. Section A: Descending spiralling motif – Wakeling



Figure 2.25. Section A: Melodic line – Wakeling



Figure 2.26. Section B: Augmented and inverted spiralling motif – Wakeling



Figure 2.27. Section B: Melodic line – Wakeling

In the B section, which is major in modality, the background spiralling triplet motif is rhythmically augmented and inverted in pitch direction (i.e., turning upward) (see fig. 2.26). The foreground melody simply oscillates between descending intervals of a second and third and gently resolves at the end of each descending third on the middle note of the tonic triad (i.e., the mediant) (see fig. 2.27). This section is also harmonically static but the rhythmic augmentation creates a slowing-down effect and the bass note – a continuously sounding tonic – contributes to an increased sense of stasis. The B section possesses less expressive intensity than the A section. Also, rhythmic dissonance between the triplet figure and the melody evokes a kind of brokenness or uncertainty. When employing ‘voice’ as interpretant, the timbral effect of the keyboard setting, ‘Classic Electric Piano,’ conveys a sense of child-like

simplicity in the melodic line.²¹³ The tone possesses a 'soft' attack, and a pure, straight tone which does not sustain long enough to create the illusion of *legato* (i.e., smooth connection of the sounds). Consequently, overall, humility and serenity can be perceived potentially in the B section.

The return of the A section is more intense than its first annunciation in its heavy effect with an added melodic line in the low register (taken from the hidden melody in the A section triplet figures) which mostly descends in pitch. The triplet figure in the final B section ascends to its highest point to close the work.

When these expressive meanings potentially perceived in the IM are primed by the Ecclesiastes reading, which emphasises the meaninglessness of life and work and humanity's ignorance of eternal things, listeners may find themselves presented (consciously or unconsciously), for example, with their own feelings of futility or confusion and the desire for or possibility of restful acceptance of life through trusting in God. On account of the John reading which focusses on Christ as light of the world, and on account of the reading having been primed by the IM, further semantic interpretation by the listener may be undertaken. Employing 'narrativity' as interpretant, in retrospect, the stillness and serenity of the piece's closing B section, having enveloped the darkness of the A sections, may come to represent the light and glory of Christ for the listener and evoke a response of adoration and awe.

There are infinite potential interpretations which can arise out of a listener employing wholistic and/or analytical listening to such an IM piece. Some interpretations may be explicitly Christian in nature while others may not be. Some may be made explicit by the listener while others may exist on a purely experiential or sensory level. While the musical basis for meaning is precise in terms of feeling quality, many different meanings are likely to be yielded. For some listeners, no interpretation will be made at all. However, if a listener is willing, it is possible for the IM to generate Christian meaning with the precision of its own language in a personal and potentially transforming way.

Conclusion

This chapter establishes IM's capacity for meaning-generation at extra-musical levels. Such meaning-generation is not, on one hand, esoteric, random, and merely private and

²¹³ There are other timbral effects in this work which contribute to expressive meaning, but due to space constraints these will not be discussed here.

subjective in nature. It involves precision at levels which can be theoretically explained in detailed scientific and biological terms. While IM can elicit seemingly infinite meanings, the meanings generated on any particular occasion in relation to a specific piece of IM can be traced back to the precise nature of the IM piece. On the other hand, meaning-generation is not predetermined. The meanings generated are not inherent to the IM piece but necessarily involve the piece's relation to its specific context and the interpretive processes and listening behaviours undertaken by listeners. IM does not signify apart from listeners undertaking a range of processes of perception and interpretation which possess universal and variable dimensions and involve communal and individual constraints.

Overall, this chapter demonstrates that when Christian meaning is generated via IM within worship, the exact properties and structures of the selected IM piece, performance variables, the specific worship context, and the interpretive processes undertaken by listeners play a vital role. However, IM's potential relation to the divine and the Christian tradition cannot be explicated in these purely musicological terms. The following chapter presents theological bases for IM's capacity to function as a medium for God's self-communication and as a generator of Christian meaning.

Chapter 3

The Christian Symbolic Capacity of Instrumental Music

Music never expresses...anything nonmusical, yet it can very easily be an expression of a reality which is by no means amusical, but more than musical. Music is neither the reproduction of the 'world' nor of nature nor of the spirit. But in spite of this it can be the revelation of that of which the 'world' is only an incomplete revelation.¹

Introduction

Instrumental music (IM) possesses extra-musical meaning-generating potential which can elicit Christian meaning and mediate transformative God-human encounter when IM is contextualised within worship. In other words, IM within worship can function as a Christian symbol. Prior to an examination of the intricate details of musical-liturgical signification and the interpretive processes involved in order for IM to function as a Christian symbol, it is necessary to contextualise this investigation theologically. The aim of this chapter is to establish the theological grounds on which IM, as a finite entity, can be brought into relation with the divine to generate Christian meaning.

Most broadly, symbolic mediation, as a model of divine revelation, provides the theological context whereby IM can be conceived of as possessing Christian symbolic capacity. Within this model, a four-dimensional structure of Christian symbol is developed and applied to IM. This structure is embedded at the core of the thesis argument and is examined here in dialogue with aspects of the theology of Paul Tillich, Karl Rahner, and Louis-Marie Chauvet including their discussions regarding symbol. A comprehensive model for understanding IM's Christian symbolic capacity is not provided by these theologians. However, useful similarities and points of difference between each theologian's contributions are utilised to lay vital foundational blocks for conceptualising IM's relation to the divine and Christian meaning-generating potential. The validity and value of the transcendent, unconscious, and implicit meaning-generating capacities of IM, the potential relation of IM to categorical, conscious, and explicit levels of Christian meaning-generation, and the need for IM's contextualisation within worship is demonstrated theologically.

¹ Gerardus van der Leeuw, *Sacred and Profane Beauty: The Holy in Art*, trans. David Green (Oxford: Oxford University, 2006), 253.

3.1 Symbolic Mediation

A range of models has been and is utilised within historical and contemporary Christian theory and practice to conceptualise God's self-communication, human receptivity to God's self-communication, and the means via which divine/human encounter and specifically Christian knowledge-acquisition and formation can take place. As previously explained, the particular model adopted in this thesis is referred to as *symbolic mediation*. Within this model, God acts to self-communicate, but God's self-communication is not directly accessed. Rather, God's self-communication is mediated via symbols including those of the verbal and non-verbal realms.

Entities² function as symbols when they bear meaning beyond their own face value. Symbols refer to a reality distinct from themselves while also participating in that reality. Symbols manifest the reality to which they refer without reducing the reality to themselves. IM can be conceived of as a symbol when its meaning extends beyond a series of sound vibrations. IM can refer to (and manifest by means of participation in) a reality beyond itself when, for example, it elicits feeling qualities, memories, images, and ideas. When certain conditions are fulfilled, entities functioning as symbols can participate in (and thus make manifest) divine/Christian realities. When entities function in this way, they are referred to specifically as Christian symbols. There is a seemingly inexhaustible range of entities which can function as Christian symbols (including IM). On one hand, symbols are the means whereby divine/Christian realities can be mediated, that is, experienced implicitly and/or conceived of in explicit Christian terms. On the other hand, divine/Christian realities transcend and cannot be fully grasped by or reduced to symbols.

3.1.1 A Non-Symbolic Model

The notion of Christian symbol (or, more broadly, religious symbol) reflects a 'translucent' view of the finite realm. In other words, what is real is seen to extend beyond the purely material and human dimensions of life. However, some models of God's self-communication within a Christian context can overlook or underplay the significance of the finite realm and the nature and role of human receptivity to God's self-communication. In some models, particular forms of God's self-communication, such as Scripture, doctrine, or

² 'Entity' is a term which encompasses any phenomenon whether material or immaterial.

certain kinds of inner experience, can be seen as providing direct (unmediated) access – as if transparent – to God’s self-communication.³ Such a view is not adopted here and can be characterised as a diluted, overly-simplistic, reductionist form of ‘instrumental causality’.⁴ This form of instrumental causality is illustrated when a finite entity is seen merely as an instrument – like a conduit – between God and humanity through which God communicates. God is viewed as a principal causal agent who acts upon the instrument to transmit information or divine ‘substance’ of some kind – static and complete – to humanity. Humanity’s responsibility is to decipher and receive this information or substance as purely, clearly, and distinctly as possible. To do so, it is necessary to seek to remove anything viewed as finite which may hinder⁵ a pure reading or reception of that which is transmitted. In other words, the finite entity, as tool and subordinate cause,⁶ ought to become as transparent as possible to what God is communicating. In some cases, this process can be conceived of in a magical or mechanical way.

This view is inadequate in that it does not take into account the complexity of factors involved in human receptivity to God’s self-communication. It overlooks the unique materiality of finite entities and the operation and value of human creatureliness – including its bodily, social, cultural, historical, and religious dimensions. This particular form of instrumental causality can also undervalue, or lead to misunderstanding, the capacity of IM within worship to facilitate the generation of Christian meaning.⁷

³ For example, “the propositional theory maintains that supernatural revelation is given in the form of words having a clear propositional content...” and some experiential approaches to revelation consist in “a direct, unmediated encounter with the divine...” Dulles, *Models of Revelation*, 45, 76.

⁴ ‘Instrumental causality’ stems back to Aquinas’ sacramental theology. Catherine Vincie, *Celebrating Divine Mystery: A Primer in Liturgical Theology* (Collegeville, MN: Liturgical, 2009), 121, 122. However, Aquinas’ application of instrumental causality is broader and more comprehensive than how it is represented here. This representation reflects how instrumental causality can be often translated within Christian traditions in relation to sacraments and other revelatory media.

⁵ *Ibid.*, 122.

⁶ Conor Sweeney, “Sacramental Presence in Louis-Marie Chauvet,” in *Sacramental Presence after Heidegger: Onto-Theology, Sacraments, and the Mother’s Smile* (Cambridge: James Clarke & Company, 2015), 64, <https://ebookcentral-proquest-com.ezproxy1.acu.edu.au/lib/acu/reader.action?docID=4395992&ppg=59>.

⁷ Avery Dulles outlines five typical models of divine revelation, two of which would seem to discount IM as a mediator of God’s self-communication. These are: “Revelation as doctrine”, which emphasises the ability of propositional statements to disclose “supernatural” content; and “Revelation as history”, whereby historical events, such as Jesus’ resurrection, are selected by biblical authors and the church as revelatory of theological content. Dulles, *Models of Revelation*, 45, 60, 122.

3.1.2 A Four-Dimensional Structure of Christian Symbols

Within the context of the model of symbolic mediation, it is proposed in this chapter that Christian symbols are constituted by four necessarily coinciding dimensions and Christian meaning-generation is irreducible to any one of these dimensions. They are: 1. Finite entities; 2. Human subjectivity; 3. Christian context; and 4. Divine communication. Divine communication is mediated through finite entities while being interpreted through the prism of human subjectivity within a specifically Christian context in order for Christian meaning to ensue (see fig. 3.1).

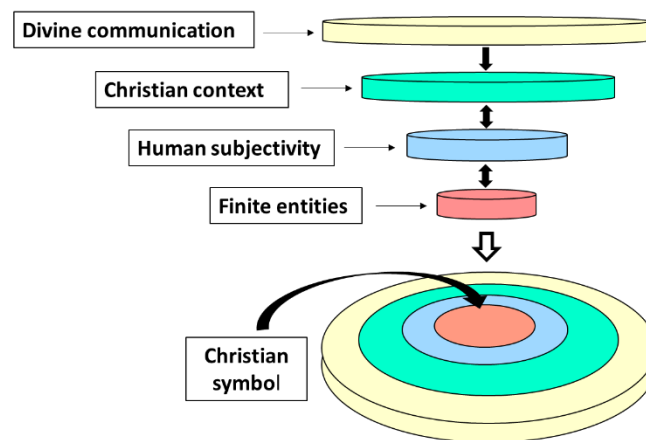


Figure 3.1. Four-dimensional structure of Christian symbol

This four-dimensional structure can be applied to a range of entities functioning as Christian symbols but is employed ultimately for its implications regarding IM's Christian symbolic capacity within worship. This structure is used in dialogue with the work of Tillich, Rahner, and Chauvet to investigate a range of questions including: How can IM qualify potentially as a Christian symbol? What is the nature and extent of IM's participation in divine/Christian realities (when functioning as a Christian symbol)? What is the role of divine and human agency in the potential qualification and meaning of IM as a Christian symbol?

3.1.2.1 Finite entities

Entities which come to be understood as Christian symbols are necessarily finite, that is, bounded by the temporal-spatial realm. Such entities can be material or mental. The Christian meaning generated via Christian symbols intrinsically involves the *ordinary* properties, structures, processes, functions, effects, and meanings of finite entities. A liturgical candle's capacity to provide light in the darkness is vital to the Christian meaning of

liturgical candles; consciousness of a feeling quality of unity within the worshipping community is integral to an understanding of Christian unity; and the physically nourishing effect of bread and wine on the human body is involved in the meaning of the Eucharist. Ordinary processes and objects play a vital role within any instance of Christian meaning-generation.

On one hand, the intrinsic involvement of finite entities within this four-dimensional Christian symbol structure shows that Christian meaning-generation is not an abstract, intangible pursuit. God-human communication does not bypass or negate the finite, concrete realm, and finite entities are not mere conduits through which divine power is transmitted. On the other hand, the fact of finitude counters implicitly quasi-pantheistic views whereby finite entities may be over-identified with divine power, as if possessing such power inherently.

IM, as an aurally perceived sonic construction of aesthetic design, is fundamentally constituted by sound vibrations of particular frequency, amplitude, and timbre from which feeling responses are elicited and specific musical properties and structures emerge. When IM functions as a Christian symbol within worship, these *ordinary* qualities and processes are necessarily involved in meaning-generation. For example, when a worshipper experiences the loving presence of Christ in direct response to a musical performance, the loving presence of Christ has been mediated via the musical qualities and not apart from them. If a theological idea emerges for the worshipper due to the musical performance, the musical qualities are intrinsically involved, along with other factors, in the mental operations undertaken by the worshipper.

However, as a finite entity, IM possesses the capacity *not* to function as a Christian symbol. It is not innately divine and Christian meaning is not generated automatically and purely on account of its facticity. Human design, interaction, receptivity, and interpretation – aspects of the second dimension of Christian symbols – are necessarily involved in musical experience and what it symbolises in relation to divine communication and Christian meaning.

3.1.2.2 Human subjectivity

Christian symbols are borne out of, manifest, and bring into effect, aspects of human experience and existence. They intrinsically involve human subjectivity. Christian meaning cannot be reduced to and does not reside innately within particular finite entities. It emerges

via the possibilities and within the limits of human subjectivity. Human subjectivity is not a hindrance but the very means by which Christian meaning can be generated.

Human subjectivity comes into play at three levels: a universal level, that is, in terms of what it is fundamentally to be a typical human being; a communal level, that is, in relation to specific cultural, social, and historical contexts; and an individual level whereby personal differences are involved.

Human subjectivity involves human capacities and within this, the activation of these capacities in relation to human freedom. Human capacities include imagination, cognition, memory, emotion, bodily processes (e.g., the senses, neurophysiological responses, and physical motion), prior experience, knowledge and understanding, and, importantly, within each of these, transcendent capacity. The activation of freedom within human subjectivity involves will, desire, openness to God, level of engagement and receptivity, and Christian faith and belief.

The dimension of human subjectivity can be exemplified in the case of the third Advent candle which is conventionally understood to symbolise the “expectation of Christmas joy”.⁸ This candle possesses symbolic potential on account of its rose colour in contrast to the penitential purple of the preceding two Advent candles. However, the meaningful mediation of expectation of Christmas joy through the candle is borne out of human and specifically Christian experience, imagination, knowledge, and tradition. It is vital for worshippers to experience themselves as subjects specifically in relation to Christ, as the bringer of Christmas joy, via the candle. Worshippers’ transcendent capacity in conjunction with their will, desire, imagination, prior experience, and Christian knowledge needs to be recruited within the act of symbolisation in order for Christian meaning-generation potential to be activated.

A wide and extensive range of human capacities are necessarily involved in order for IM to function as a Christian symbol for a worshipper. These include musical skill, knowledge, and experience along with the other capacities listed above such as neurophysiological processes; imaginative and emotional capacities; and Christian knowledge and faith. These capacities come into play in relation to the composition, performance, contextualisation, reception, and interpretation of the IM, and in terms of how Christian meaning is potentially generated through it.

⁸ *New Catholic Encyclopedia*, 2nd ed. (2003), s.v., “Advent”.

For some worshippers, IM may not generate Christian meaning, but for others, IM can contribute to Christian meaning-generation in highly profound and personal ways which are reflective of the specific nature of the purely musical medium. One can conceive of visual art in similar ways to IM in terms of how differences in the individual capacities of worshippers to be receptive to visual modes of expression, can affect the potential for Christian meaning-generation through them.

3.1.2.3 Christian context

Perhaps the most obvious dimension of Christian symbols is their participation within a specifically Christian context. The notion of participation here incorporates a spectrum from awareness and acknowledgement of the conventional meaning of Christian symbols through to acceptance of and deep engagement with divine/Christian realities through them.⁹ In other words, meaning-generation via Christian symbols involves the continuum of Christian ideas theoretically expressed through to Christian dispositions, attitudes, and behaviours that are embodied. The ultimate level of Christian symbolic participation is encounter with God.¹⁰

Christian symbols participate in divine/Christian realities in two main senses: 1. They are born out of and evolve within a specifically Christian context; and 2. They bring divine/Christian realities into effect in a way which involves conventional, explicit dimensions. Examples include: the Sacrament of Marriage which brings Christian unity into effect in a particular way; names of Christ such as 'shepherd', 'king', or 'suffering servant' which represent to a person Christian conceptualisations of the nature of God; and prayer for the sick which actualises Christian love and empathy.

In contrast to each of these examples, IM pieces are not borne out of and do not evolve within a specifically Christian context and they do not possess (pre-established) conventional, explicit Christian meanings. However, when a particular set of conditions is met, IM may function as a Christian symbol. The conditions include the following: the thoughtful choice of and contextualisation of IM within Christian worship; IM's possession of appropriate musical properties and structures and the capacity to elicit relevant responses and effects; and expression, via interaction with the IM, of a form of human subjectivity that is

⁹ This relates to Mark Searle's three levels of participation which will be discussed in section 4.2.2.

¹⁰ Edward Schillebeeckx, *Christ, the Sacrament of Encounter with God* (New York: Sheed and Ward, 1963). "Religion is above all a saving dialogue between man and the living God." Ibid., 3.

characterised by openness to God, faith, and Christian experience. When these conditions are met, an IM piece which evokes, for example, particular feeling qualities such as warmth and peacefulness, may refer for a worshipper to the loving presence of Christ. In such a case, via IM, divine/Christian realities can be mediated to the worshipper in terms of IM's specifically Christian context.

3.1.2.4 Divine communication

Most important within this structure of Christian symbol, God is the source and initiator of God-human encounter and Christian meaning-generation. As transcendent of human finitude, God cannot be fully or finally known. However, through God's loving and gracious act of self-communication, divine/Christian realities may be known and experienced.

As discussed, God's self-communication does not take place over and above the ordinariness of finite entities and the depths of human subjectivity. At the same time, God's self-communication is not reduced to finite entities and human subjectivity as though it were a product of human construction. God's self-communication is understood here in terms of mediated immediacy.¹¹ This means God communicates Godself to humanity but human receptivity of, and response to, God's self-communication is necessarily mediated via Christian symbols.

Aspects of the theology of Paul Tillich, Karl Rahner, and Louis-Marie Chauvet will be discussed in relation to how and in what ways these four dimensions of Christian symbols can come to coincide in general and in relation to IM within worship. Tillich and Rahner employ a metaphysical, transcendental-anthropological approach, while Chauvet's work is situated within a non-metaphysical, postmodern perspective.

3.2 Paul Tillich

In the religious arts "the church expresses the meaning of its life in artistic symbols. The content of the artistic symbols (poetic, musical, visual) is the religious symbols given by the original revelatory experiences and by the traditions based on them".¹²

¹¹ Karl Rahner, *Foundations of the Christian Faith: An Introduction to the Idea of Christianity*, trans. William Dych (New York: Crossroad, 1989), 85.

¹² Paul Tillich, *Systematic Theology*, vol. 3, three volumes in one, 197.

Paul Tillich (1886-1965) was a highly influential Protestant theologian and German Lutheran pastor of the twentieth century who immigrated to America. Two of his major influences were existentialist philosophy and the psychology of Carl Jung.¹³ His particular theological emphases include the relation between Christianity and secular culture¹⁴ and the interface between Christianity and art.

Based on Tillich's work, it can be argued that IM's Christian symbolic capacity predominantly relies on a correlative relationship between IM and traditional Christian symbols in terms of how they both can constitute human expressions of the divine. In Tillich's case, the third dimension of the four-dimensional structure of Christian symbol, i.e., 'Christian context', does not necessarily refer to a Christian worship context, and the fourth dimension, i.e., 'Divine communication', does not pertain to a loving act and intention of God to communicate¹⁵ but to human expression of the divine (i.e., the infinite).

In relation to Rahner and Chauvet, Tillich offers the most significant and explicit insight into the potential role of the aesthetic realm in mediating experience of the divine. While visual art is Tillich's primary focus, his conclusions are applied here to IM.

3.2.1 Aesthetic Expression of 'Ultimate Reality'

Central to Tillich's approach¹⁶ to religious symbols and symbols in general are his notions of "ultimate reality"¹⁷ and "ultimate concern".¹⁸ Tillich argues that beneath the surface of all finite reality is a dimension of reality that can be referred to as "ultimate reality". Ultimate reality "transcends the realm of finite reality infinitely".¹⁹ It is beyond human grasp and cannot be "directly and properly"²⁰ expressed.

¹³ Anthony Thiselton, *The Thiselton Companion to Christian Theology* (Grand Rapids: Eerdmans, 2015), s.v., "Paul Tillich,"

<http://ezproxy.acu.edu.au/ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1058422&site=ehost-live&scope=site>.

¹⁴ Ibid.

¹⁵ Unlike Tillich, Rahner emphasises that God is a "loving person...coming towards us". Thomas F. O'Meara, "Paul Tillich and Karl Rahner: Similarities and Contrasts," *Gregorianum* 91, no. 3 (2010): 450,

<http://www.jstor.org/stable/44322231>. "For Rahner, a positive presence of God takes and maintains the initiative enabling the graced person, the Incarnate Word, salvation-history, and the sacrament." Ibid., 457.

¹⁶ Iris Yob argues that Tillich's approach to religious symbols can only "loosely" be called a *theory* of religious symbol. Iris M. Yob, "The Arts as Ways of Understanding: Reflections on the Ideas of Paul Tillich," *Journal of Aesthetic Education* 25, no. 3 (1991): 10, <http://dx.doi.org/10.2307/3332992>.

¹⁷ Tillich, "Art and Ultimate Reality," 1.

¹⁸ Tillich, *Dynamics of Faith*, 41.

¹⁹ Ibid., 44.

²⁰ Ibid., 44.

Nevertheless, according to Tillich, humans are compelled to ask the “question of being” for which ultimate reality (or “Being-itself”) is the answer.²¹ Humanity possesses at least some degree of awareness of ultimate reality and of the world as “non-ultimate, preliminary, transitory and finite” in relation to ultimate reality.²² In other words, human beings live with a sense of existential and experiential deficiency.²³ Consequently, according to Tillich, a universal human condition²⁴ is concern for ultimate reality.²⁵ “Ultimate concern” is the awareness of, search for, and orientation towards the ultimate expressed at individual and communal levels.²⁶

For Tillich, the aesthetic realm can be a vital means of expressing and experiencing ultimate concern.²⁷ This realm includes visual art, poetic language, and music.²⁸ Art²⁹ can take a person beyond the surface of reality. Tillich argues that when an attempt is made to express “encountered reality”³⁰ via aesthetic images, ultimate reality can be made manifest.³¹ Such images include the acoustic images which constitute IM.³²

In particular, what is being expressed and experienced within the artistic endeavour is the *relation* of finite reality to ultimate reality as manifested within human experience.³³ Through art, humanity can become aware of the human condition of reaching towards ultimacy. For Tillich, this condition is characterised in terms of estrangement. Humanity “is at odds with himself, the world and God”.³⁴ However, while the arts can express estrangement,

²¹ Yob, “The Arts as Ways of Understanding,” 6, 7. Yob refers here to Paul Tillich, *Biblical Religion and the Search for Ultimate Reality* (Chicago: University of Chicago press, 1955), 6-13.

²² Tillich, “Art and Ultimate Reality,” 1.

²³ According to Tillich, awareness of finitude produces fear and anxiety. Yob “The Arts as Ways of Understanding,” 6.

²⁴ Paul Tillich, *Systematic Theology*, vol. 2, three volumes in one, 9.

²⁵ Tillich says “we try to dig further through what lies deepest below the surface – to the truly real which cannot deceive us.” Tillich, “Art and Ultimate Reality,” 1.

²⁶ Ultimate concern is the “driving, shaping, integrating feature of individuals and societies”. Yob, “The Arts as Ways of Understanding,” 7. Ultimate concern is somewhat parallel to Rahner’s *der Vorgriff* which will be discussed below.

²⁷ Tillich, “Art and Ultimate Reality,” 2. Philosophy is treated by Tillich in a similar way to the aesthetic realm in terms of philosophy’s capacity to enable humanity to “experience and express ultimate reality” indirectly. Philosophy does so via cognitive concepts. Ibid., 2.

²⁸ Ibid., 3.

²⁹ The terms ‘art’ or ‘the arts’ refer in this section to art/the arts in general, including visual art, poetry, music, etc., unless ‘visual art’ is specified.

³⁰ Tillich, “Art and Ultimate Reality,” 2.

³¹ Ibid., 2, 3.

³² Ibid., 3.

³³ Ibid., 3.

³⁴ Begbie, *Voicing Creation’s Praise*, 34. Begbie continues: “By estrangement Tillich also refers to our experience of living under the limitations of finitude: death, suffering, doubt, meaninglessness, temptation,

Iris Yob states that the arts are indispensable in dealing positively with this estrangement.³⁵ She says, the arts “explore the nature of being and at some level reveal to us in our existential *angst* how we may find ‘the courage to be’”.³⁶

Yob discusses Tillich’s argument that art can function in three ways:³⁷ to express, to transform, and to anticipate. Firstly, art can express “fear” of the “finitude, meaninglessness, and isolation” of human reality.³⁸ Secondly, and at the same time, art can transform finite reality by referring beyond it. In other words, art functions symbolically. Thirdly, and simultaneously, by both expressing and transcending finitude, “art anticipates salvation”.³⁹ For Tillich, this means art evokes harmony, hope, and courage in light of the co-existence and interpenetration of finitude and transcendence within art.⁴⁰ This notion could be likened to Jesus’ words, “In this world you will have trouble. But take heart! I have overcome the world.”⁴¹

Not all art attains to this ideal. In “Art and Ultimate Reality”, Tillich discusses five specific visual art styles and how they correspond with different kinds of religious experience through the different ways they manifest the ultimate.⁴² For Tillich, one of these styles, the “expressionist element” in visual art, exemplifies these capacities of art (as explained above) most poignantly. As understood by Tillich, the visual artistic movement known as *Expressionism* is “concerned with the revelation of transcendent and eternal truth through the dissolution of natural form”.⁴³ It is not concerned with representing aspects of finite reality at face value but rather with the ‘breaking in’ of ultimate reality on finitude. While

despair and condemnation.” Begbie is referring to Paul Tillich, *Systematic Theology*, vol. 2 (London: Nisbet, 1964), 77-79.

³⁵ Yob, “The Arts as Ways of Understanding,” 7. Tillich states, “All arts create symbols for a level of reality which cannot be reached in any other way.” Tillich, *Dynamics of Faith*, 42.

³⁶ Yob, “The Arts as Ways of Understanding,” 7.

³⁷ It is difficult to ascertain whether Yob and Tillich are referring specifically to visual art or art in general here. However, ‘art’ will be taken as at least indirectly implying the arts in general on account of Tillich’s inclusion of “lingual and musical figures” in his discussion in “Art and Ultimate Reality,” 3.

³⁸ Yob, “The Arts as Ways of Understanding,” 7.

³⁹ *Ibid.*, 7.

⁴⁰ *Ibid.*, 7. Yob notes, “the realities [the arts] refer to have to do with who we are, what we fear, and wherein we may find hope and courage”. *Ibid.*, 9.

⁴¹ John 16:33 (NIV).

⁴² These five art style/religious experience relations are: 1. Numinous realism/the sacramental; 2. “the particularity of things is dissolved into a visual continuum”/the mystical; 3. Realism/“prophetic-protesting type of religion”; 4. Idealism/prophetic hope; and 5. Expressionism/ecstatic-spiritual type. Tillich, “Art and Ultimate Reality,” 3-10.

⁴³ Begbie, *Voicing Creation’s Praise*, 15. This is in contrast to *Naturalism* and *Impressionism* in visual art. *Ibid.*, 16. Expressionist painters sought to “depict the artist’s subjective interpretation of reality, using distortion, exaggeration, symbolism, etc.” *Harvard Dictionary of Music*, 2nd ed., s.v. “Expressionism.”

Expressionist visual art emphasises what can be viewed as the fear and horror lying in the depths of human subjectivity, Tillich argues that *Expressionist* painters “aim at more than the mere destruction of form...in favour of the fullest, most vital and flourishing life within...”.⁴⁴

It can be argued that the disruption of finitude and the breaking in of ultimate reality to elicit hope and courage can be expressed via IM in a range of general ways (apart from the *Expressionist* style).⁴⁵ Firstly, the blurring, breaking and stretching of boundaries from minimal to extreme degrees in relation to tonal, rhythmic, and structural frameworks can be seen as expressing disruption of finitude and evoking a sense of the transcendent. Secondly, IM by nature is impermanent and intangible in that musical events are restricted to particular durations.⁴⁶ IM cannot be contained in time or space. Thirdly, due to IM’s incapacity to refer to entities in a conventional, unequivocal sense, it cannot typically be reduced to the representation of the face value of any finite entity. Thus, IM possesses inherent potential for expressing disruption of finitude. Fourthly, musical styles can express ultimate concern in particular but implicit ways within certain eras and socio-cultural groups when the styles break traditional musical moulds.

Fifthly, finitude is disrupted simply by the act of listening to IM in that an IM performance interrupts the ordinary, everyday world of experience and sounds. This interruption can be especially felt when IM is performed within the predominantly verbal context of worship. Sixthly, and at a level requiring specific intentions on the part of the music composer and performer/s as well as certain kinds of responses by listeners, IM can express the felt effects of experiences of finitude such as isolation, despair, and meaninglessness in terms of its particular feeling qualities. These feeling qualities can evoke in a listener the felt need – conscious or unconscious – for freedom from isolation, despair, and meaninglessness. IM can also express feeling states and qualities related to experiences of elation, peacefulness, and hopefulness. In the sense that these feeling qualities resemble the illuminating power of light, they imply an original state of darkness. Within worship, these feeling qualities and experiences can be also embodied, for example, in prayer and participation in the Sacraments. Finally, when listening to IM, a person may experience a

⁴⁴ Paul Tillich, *What is Religion?* ed. James Luther Adams (New York: Harper & Row, 1969), 169, in Begbie, *Voicing Creation’s Praise*, 15.

⁴⁵ There was a parallel *Expressionist* movement in musical composition. *Expressionist* composers include Schoenberg, Webern, and Berg. *Expressionist* music is largely characterised by the use of dissonance.

⁴⁶ Foley, *Ritual Music*, 110, 111.

range of finitude-disrupting responses from being mildly touched to completely disarmed. Within a worship context, these responses may pertain to experiences of Christian conversion, encounter, and transformation.

On account of these seven main characteristics of IM and possible effects upon the listener, IM can be a compelling means via which ultimate concern (that is, the question of being for which ultimate reality is the answer) can be expressed.⁴⁷ When these characteristics of IM are contextualised within worship and become related to themes such as the paschal mystery, there is an opportunity for IM to contribute to the celebration's capacity of allowing hope and courage to break through banality and despair in a specifically Christian sense, that is, in a way which involves Christian concepts, beliefs, and practice.

Somewhat parallel to Tillich, the theologian Gerardus van der Leeuw argued for the "indivisibility of religion and art"⁴⁸ in that "both are answers of man to the call of God".⁴⁹ Van der Leeuw suggests music is the closest art-form to religion, perhaps on account of its capacity to point beyond itself.⁵⁰ He posits nine specific kinds of 'moments' of musical experience which can express ultimate concern.⁵¹ These 'moments' can open up new depths of awareness of, searching for, and being oriented towards, the ultimate, which, for van der Leeuw, is the holy, or God.⁵² They are:⁵³

- *The sublime*: The "overpowering character" of an experience of IM which is slow in tempo and can either captivate or terrify. Both effects (i.e., captivating and terrifying) are required to one degree or another in order to express the holy.
- *Light*: An experience of IM which is lightly exuberant and joyful.

⁴⁷ George Steiner points out music's special capacity in this regard: "More than any other act of intelligibility and executive form, music entails differentiations between that which can be understood, this is to say, paraphrased, and that which can be thought and lived in categories which are, rigorously considered, transcendent to such understanding." "The truths, the necessities of ordered feeling in the musical experience are not irrational; but they are irreducible to reason or pragmatic reckoning. This irreducibility is the spring of my argument. It may well be that man is man, and that man 'borders on' limitations of a peculiar and open 'otherness', because he can produce and be possessed by music." George Steiner, *Real Presences* (Chicago: University of Chicago, 1989), 18, 19.

⁴⁸ Introduction by Diane Apostolos-Cappadona in van der Leeuw, *Sacred and Profane Beauty*, xxiii.

⁴⁹ van der Leeuw, *Sacred and Profane Beauty*, 8.

⁵⁰ Ibid., 225, 226.

⁵¹ Ibid., 230-242. 'Moment' "denotes the simultaneous appearance and formation of beauty (art) and holiness (religion)". Introduction by Diane Apostolos-Cappadona in *Sacred and Profane Beauty*, xxiv.

⁵² van der Leeuw notes, "Even when we know that depth of emotion by no means needs to be religious, the holy begins to appear in the striving for the absolute." Ibid., 231. See also Rudolf Otto's analysis of 'Mysterium Tremendum' which involves the three elements of "Awefulness," "Overpoweringness," and "Energy" in *The Idea of the Holy*, 2nd ed., trans. John W. Harvey (Oxford: Oxford University, 1950), 12-24.

⁵³ van der Leeuw, *Sacred and Profane Beauty*, 231-238.

- *Suspension*: When IM seems to rise “up to heaven in silent or occasionally loud ecstasy”.
- *The heavenly*: When IM conjures up a sense of the other-worldly as either immanent or distant and with a sense of longing or lack of longing.
- *The transition*: When the holy is expressed through sudden changes in musical character, key, tempo, rhythm, expression, or instrumentation.
- *Darkness and semi-darkness*: When there is a sense of light arising from the darkness.
- *Silence and near silence*: The sense of darkness and semi-darkness can be reflected by silence and near silence.
- *The endless*: This includes endless repetition or long, drawn-out notes which evoke a sense of eternity.
- *Objectivity*: This is exemplified when “Bach, in the Passions and cantatas, continually sublimates the subjective sufferings and joys of the faithful into a suprapersonal expression of faith” through perpetually returning to the “objective resolution and the simplicity of the chorale”.⁵⁴

In each of these moments, van der Leeuw is relating specific musical features and effects to experiences of the transcendent which possess the potential to be translated according to a Christian framework. Potentially, hope and courage are elicited through such moments at least implicitly. While van der Leeuw has engaged in a highly interpretive pursuit and does not justify his leaps from the intra-musical to the extra-musical realms in any detail, he does highlight the possibility of such leaps being taken in a meaningful way for listeners. Many other such moments and examples could be added to this list.

Thus far, the capacity for IM (and art in general) to elicit experience of the ultimate/transcendent has been grounded logically apart from a Christian context (or, religious context in general). The interface between the aesthetic and the *religious/Christian* realm is examined through Tillich’s approach to religious/Christian symbols.

⁵⁴ Ibid., 238, 239. While this moment intrinsically involves text, sublimation of the subjective into the objective can be applied to the contextualisation of IM performance within liturgical acts which also involve objective confessions of faith.

3.2.2 Aesthetic Expression and Religious Symbols

While art (including IM) can express ultimate reality, it does so indirectly. The “immediate intention” of art is to express encountered (i.e., non-ultimate) reality via aesthetic images.⁵⁵ Religion is posited by Tillich as the only *direct* way of expressing the ultimate. Within a religious context “ultimate reality becomes manifest through ecstatic experiences of a concrete-revelatory character and is expressed in symbols and myths”.⁵⁶ These symbols and myths form the core of their particular religious contexts.

While Tillich does not equate the term ‘ultimate reality’ with God, within the religious sphere, God *is* ultimate reality in the sense that the “idea of God includes ultimate reality”.⁵⁷ God, as the “ground of being and meaning”⁵⁸ who is “beyond finitude and infinity”,⁵⁹ cannot be anything less than ultimate reality.⁶⁰ God is therefore not “a being” who can be subject to or constrained by any other condition or structure⁶¹ such as time or place. God is “ecstatically transcendent”,⁶² even of God’s own name.⁶³ Tillich makes it clear that God is not reduced to any finite entity and is “no way dependent on man”.⁶⁴

3.2.2.1 Tillich and religious symbols

Within a religious/Christian context, ultimate concern is “religious concern”.⁶⁵ Religious concern is the human “quest” for God⁶⁶ whereby God is the ultimate end of human curiosity, energy, and desire. Religious concern is not an abstract notion.⁶⁷ It is expressed and experienced via finite entities functioning as religious/Christian symbols. Particular entities and networks of entities are sacralised because they express human experience of the divine. Tillich explains that when a person “adores” (for example) Apollo, (in other words, when a

⁵⁵ Tillich, “Art and Ultimate Reality,” 2.

⁵⁶ Ibid., 3.

⁵⁷ Ibid., 2.

⁵⁸ Paul Tillich, *Systematic Theology*, vol. 1, three volumes in one, 236.

⁵⁹ Ibid., 237.

⁶⁰ Tillich, “Art and Ultimate Reality,” 2.

⁶¹ Ibid., 2. See also Tillich, *Systematic Theology*, vol. 1, 237.

⁶² Tillich, *Systematic Theology*, vol. 2, 9.

⁶³ Tillich, *Dynamics of Faith*, 44, 45. Tillich states, “There is no proportion or gradation between the finite and the infinite. There is an absolute break, an infinite ‘jump.’” Tillich, *Systematic Theology*, vol. 1, 237.

⁶⁴ At the same time, “God in his self-manifestation to man is dependent on the way man receives his manifestation”. Ibid., 61.

⁶⁵ Ibid., 11, 12.

⁶⁶ Tillich, *Systematic Theology*, vol. 2, 9.

⁶⁷ Tillich, *Dynamics of Faith*, 46.

person is ultimately concerned for Apollo) the person's religious concern is symbolised in the divine figure of Apollo.⁶⁸ Religious concern can be historically contextualised within a particular set of traditions, understandings, and experiences⁶⁹ such as those which constitute Christianity. However, Tillich strongly emphasises that God is not made a "part of the empirical world" by these elements of religious context.⁷⁰ In this sense, his theology differs from the incarnational theology of Rahner and Chauvet.

Tillich outlines three categories of religious symbols⁷¹ whereby human subjects can become oriented towards God.⁷² They are: 1. "God" or "divine beings" as representations of what is referred to ultimately;⁷³ 2. Qualities attributed to God and God's actions; and 3. Actions and objects which are considered holy.

It is by means of religious symbols pertaining specifically to Christianity that the awareness of, search for, and orientation towards God is expressed and experienced for Christians. According to Tillich, Christ is a pre-eminent religious symbol because his life "actualised without existential disruption the eternal God-man unity which characterises our essential nature".⁷⁴ What was actualised in Christ is what humanity seeks. Humanity needs a "New Being", that is, "a new kind of existence beyond meaninglessness and alienation".⁷⁵ Christian formation and transformation can take place as a result of a person recognising and receiving the "New Being" mediated by Christ.⁷⁶

⁶⁸ Ibid., 46.

⁶⁹ Ibid., 43.

⁷⁰ Tillich, "The Religious Symbol," 5.

⁷¹ Ibid., 14-18. O'Meara notes that Tillich "kept his distance from the concreteness of Bible, church and liturgy...and finds doctrine and sacrament to be dangerous and distorting". O'Meara, "Paul Tillich and Karl Rahner," 457.

⁷² "Symbols direct the human subject to something further, the power of Being." For Tillich "Ultimate Concern and Being-itself engages men and women through symbols". Ibid., 453. According to Robert Neville the purpose of religious symbols is "to adjust the interpreters so that they themselves, personally and in community, come into better and deeper accord with the religious objects." Robert Neville, *The Truth of Broken Symbols* (New York: State University of New York, 1996), 151-152, in Andrew Robinson and Christopher Southgate, "Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 2: Semiotics, Anthropology, and Religious Transformation," *Theology and Science* 8, no. 3 (2010): 296, <https://doi-org.ezproxy1.acu.edu.au/10.1080/14746700.2010.492623>.

⁷³ Tillich, "The Religious Symbol," 14. "God is the fundamental symbol for what concerns us ultimately". Tillich, *Dynamics of Faith*, 46.

⁷⁴ Begbie, *Voicing Creation's Praise*, 35.

⁷⁵ O'Meara, "Paul Tillich and Karl Rahner," 451.

⁷⁶ Begbie, *Voicing Creation's Praise*, 35. Begbie adds that for Tillich "an authentic encounter with divine grace is certainly possible" apart from Christ.

3.2.2.2 Tillich's traits of symbols

Before examining how art, and IM in particular, can relate to (traditional) Christian symbols, four main characteristics of symbols as noted by Tillich will be outlined. The characteristics are: 1. Figurative quality; 2. Perceptibility; 3. Innate power; and 4. Acceptability.⁷⁷

Firstly, symbols point beyond themselves so that a person's "inner attitude" of orientation towards the symbol does not target the entity functioning as the symbol but the entity to which the symbol refers.⁷⁸

Secondly, something "intrinsically invisible, ideal, or transcendent",⁷⁹ that is, an aspect of reality or of the soul otherwise undisclosed,⁸⁰ is given some form of objectivity (i.e., perceptibility) via symbols.⁸¹ Objectivity (in the sense of perceptibility) may relate to what is perceived by the senses or what is conceived in the imagination.⁸² However, for Tillich, religious/Christian symbols, in their reference to the transcendent (or God), do not make the transcendent immanent.⁸³ Rather, they objectify (i.e., make perceptible) religious concern which is oriented to the transcendent. The transcendent perpetually exceeds anything finite.⁸⁴

Thirdly, symbols possess an innate power in that they are inherently connected with what they signify. Symbols are not invented but emerge organically by participating in the reality to which they refer.⁸⁵ In this sense, Tillich sets a symbol apart from a "mere sign" which can be exchanged for another.⁸⁶

⁷⁷ Tillich, "The Religious Symbol," 3, 4. Within this discussion, the four characteristics outlined in "The Religious Symbol" are interwoven with the six characteristics outlined in Tillich, *Dynamics of Faith*, 41-43.

⁷⁸ The referred-to entity can point to another entity and so on. Tillich, "The Religious Symbol," 3. Symbolic reference thus requires the imagination. Yob, "The Arts as Ways of Understanding," 13.

⁷⁹ Tillich, "The Religious Symbol," 3.

⁸⁰ Tillich, *Dynamics of Faith*, 42.

⁸¹ Tillich, "The Religious Symbol," 3.

⁸² Ibid., 3.

⁸³ Ibid., 4, 5. Tillich states: "Religious symbols are distinguished from others by the fact that they are a representation of that which is unconditionally beyond the conceptual sphere, they point to the ultimate reality implied in the religious act, to what concerns us ultimately." Ibid., 4.

⁸⁴ Ibid., 5.

⁸⁵ Tillich, *Dynamics of Faith*, 42, 43. The validity of myths, which are sets of symbols, "is the power with which they express their relation of man and his world to the ultimately real. Out of a particular relation of this kind are they born". Tillich, "Art and Ultimate Reality," 3.

⁸⁶ Tillich, "The Religious Symbol," 3.

Finally, symbols possess social rootedness and acceptability.⁸⁷ They arise as shared, agreed-upon self-expressions⁸⁸ of ultimate concern within particular socio-cultural contexts and can therefore grow and die within these contexts.⁸⁹

These four characteristics can be exemplified by the Christian symbolic ritual action of kneeling for prayer via which worshippers can be posturally oriented towards reverence before God. 1. The action of kneeling becomes subsumed into something beyond that action. 2. An ideal reality (reverence before God) becomes perceptible by the action. 3. Kneeling for prayer possesses an innate power to symbolise reverence before God because it has emerged organically as a symbolic ritual action with an agreed-upon meaning within the Christian community. It is an embodied act of reverence and thus constitutes participation in reverence before God as the reality to which it refers. Replacing kneeling with some other action will alter symbolic meaning. 4. The action is a shared communal expression of Christians' orientation towards, and attitude of reverence before, ultimate reality, that is, God.

Only the first two of the four characteristics of symbol can be applied to IM. IM refers beyond itself to disclose something of the intangible realm when, for example, a piece with dense textures and simple harmonies which is slow in tempo but metrically simple and clear, symbolises majesty. In such a case, the musical properties and structures are subsumed into an experience which comes to represent majesty. When IM symbolises majesty, something intangible is being objectified (i.e., perceived) which involves ultimate concern. However, singular pieces of IM and the 'moments' of musical experience as presented by van der Leeuw do not tend to emerge organically as symbols within the Christian tradition or possess shared, agreed-upon meanings. Thus, IM does not qualify as a Christian symbol strictly in Tillich's terms.

3.2.2.3 Correlation between art and religious symbols

IM (and art in general) cannot replace Christian symbols which are established, or forged over time, within a particular community.⁹⁰ Performing a piece of IM with dense textures and simple harmonies which is slow in tempo but metrically simple and clear, to

⁸⁷ Ibid., 4.

⁸⁸ Ibid., 4.

⁸⁹ Tillich, *Dynamics of Faith*, 43.

⁹⁰ Ibid., 53.

convey majesty within worship does not render IM a Christian symbol in Tillich's terms. Ultimacy is only indirectly manifested by IM. However, ultimate concern expressed through IM (and art in general) can *correlate* with the search for God and the New Being⁹¹ expressed as religious concern via traditional Christian symbols. Tillich states that what is expressed directly through different "manifestations of man's religious experience" can "shine through" art.⁹² Within a Christian context, artistic symbols such as IM can express (indirectly) something of what traditional Christian symbols express (directly). When IM within worship expresses majesty, reverence before God (which is embodied in a particular way, for instance, via kneeling in prayer) may 'shine through' the IM. In this way, IM and traditional Christian symbols can exist in a correlative relationship.⁹³ Tillich calls this "double symbolization".⁹⁴

Artistic expression can not only correlate with, but can transform, what is expressed by religious/Christian symbols.⁹⁵ Tillich states that "artistic symbols try to express in ever changing styles the given religious symbols...".⁹⁶ For example, visual art correlates with Christian symbols when an artist paints the crucifixion.⁹⁷ However, the crucifixion may be presented artistically in a way which elicits new levels of Christian meaning with regard to the crucifixion.⁹⁸ Because art can express ultimate concern logically apart from Christian symbols, it possesses the capacity to offer a relevant and authentic perspective and perhaps much needed new insight with regard to divine/Christian realities. According to Tillich, religious symbols die when they no longer authentically express ultimate concern.⁹⁹

Within the argument advanced in this thesis, it is vital to point out that, unlike visual art, IM lacks the capacity to re-present explicitly the subject matter of traditional Christian

⁹¹ That is, "a new kind of existence beyond meaninglessness and alienation". O'Meara, "Paul Tillich and Karl Rahner," 451.

⁹² Tillich, "Art and Ultimate Reality," 3.

⁹³ Tillich, *Systematic Theology*, vol. 3, 197. In referring to Paul Tillich, *Systematic Theology*, vol. 3 (London: Nisbet, 1963) 211, Begbie says the artist "must be able to work within a specific religious tradition, with accepted religious symbols (the cross, for example), and with styles which reflect a genuinely religious encounter with reality". Begbie, *Voicing Creation's Praise*, 59.

⁹⁴ Tillich, *Systematic Theology*, vol. 3, 197.

⁹⁵ *Ibid.*, 197.

⁹⁶ *Ibid.*, 197.

⁹⁷ *Ibid.*, 197.

⁹⁸ *Ibid.*, 198. Begbie states, "Art is truly religious not when it employs traditional religious subjects, still less when it seeks a photographic depiction of reality, but when it probes beneath the surface of the finite and brings to light the ultimate meaning which lies beyond and beneath all things." Begbie, *Voicing Creation's Praise*, 20.

⁹⁹ Tillich, *Dynamics of Faith*, 43.

symbols.¹⁰⁰ However, the feeling qualities of IM can resemble the qualities attributed to God and God's actions and the qualities of holy acts and objects such as when IM resembles majesty (i.e., a quality ascribed to God). This is especially the case when IM is contextualised within liturgy and precedes or follows, for example, a particular Scripture reading or prayer.¹⁰¹ At the same time, because of IM's capacity to express ultimate concern via its qualities logically prior to Christian symbols,¹⁰² it possesses potential to offer new insight – a 'prophetic voice' – with regard to the Christian faith.¹⁰³

The following musical-liturgical scenario demonstrates the previous point. During a Tenebrae service John 19:1-30 is read. The reading finishes with Jesus' words on the cross, "It is finished." Subsequent to this reading the *Minuet in G minor* HWV 439 by George Frideric Handel is performed on the piano.¹⁰⁴ Due to its particular musical properties and structures apart from its liturgical context, the piece conveys the feeling qualities of despair, but also hope, dignity, and poise. Consequently, it can be seen to express ultimate concern, that is, the search for and orientation towards ultimacy. Because of its broad and immediate context within the liturgy and its embodiment of sombre feeling tones, the piece can be heard as resembling the qualitative¹⁰⁵ dimensions of Christ's suffering. As a result of hope mixing with despair within the IM, a worshipper may encounter God in a new way and perhaps gain new insight into the Christian life. A worshipper may become aware of a need to break free from some form of imprisonment in their own life. They may find a new level of hope in the face of their own suffering or difficulties. As a consequence, new Christian meaning may be generated for them with regard to the Christ event and Christ's suffering in particular.

In sum, while, according to Tillich, IM (or any art form) cannot be considered a religious/Christian symbol in the strictest sense, *IM can function symbolically within a*

¹⁰⁰ IM does not require 'religious' subject-matter in order to be religious. Begbie, *Voicing Creation's Praise*, 16.

¹⁰¹ Although, Tillich does not contextualise religious art within liturgy. Tillich views "religion as a dimension of the whole of existence rather than a special zone in which religious things are said and done". Ibid., 19.

¹⁰² "...revelation for both [Rahner and Tillich] begins at a psychological, transcendental, and implicit depth." O'Meara, "Paul Tillich and Karl Rahner," 457.

¹⁰³ An example is a piece of IM within worship which is inspired by *Minimalism* (i.e., a musical compositional style in which "Stasis and repetition replaced the melodic line, tension and release, and climax of conventionally tonal music". *The Oxford Companion to Music*, s.v. "minimalism"). The break from traditionally-organised musical temporality to the alternative temporal world created by *minimalism* may reflect something of the era's ultimate concern which brings new meaning and relevance to traditional Christian symbols.

¹⁰⁴ The arrangement for piano by Wilhelm Kempff is used.

¹⁰⁵ That is, pertaining to feeling qualities.

*Christian context to the extent that, in addition to expressing ultimate concern, it correlates with, and potentially transforms, what is expressed by conventional Christian symbols.*¹⁰⁶

On the basis of Tillich's contributions, coincidence of the four dimensions of Christian symbol in relation to IM can be summarised in the following way:

- Divine communication is understood in terms of human expression of the infinite, thus, divine communication and human subjectivity coincide (see fig. 3.2).¹⁰⁷
- Finite entities such as IM (and other art forms) express ultimate concern and therefore mediate (indirectly) experience of divine communication (the infinite) via human subjectivity (see fig. 3.3).
- Correlation, i.e., mutual enrichment and transformation can take place between IM (as a finite entity) and traditional Christian symbols (as finite entities sacralised within a Christian religious context) via the expression of ultimate concern, i.e., human subjectivity (see fig. 3.4 and fig. 3.5).

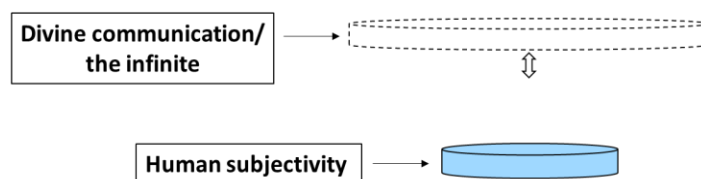


Figure 3.2. Tillich – Coincidence of divine communication (the infinite) and human subjectivity

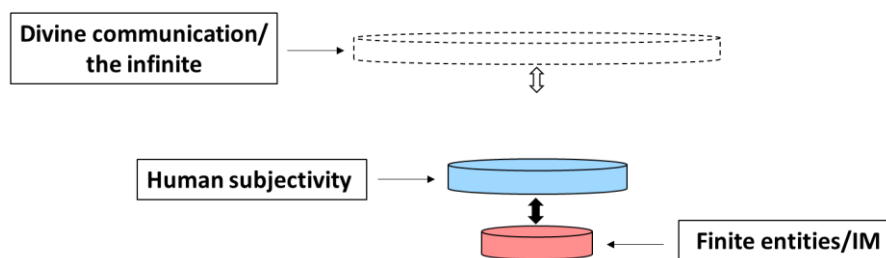


Figure 3.3. Tillich – Coincidence of divine communication (the infinite), human subjectivity, and IM

¹⁰⁶ Begbie explains the four levels of relation between religion and art outlined by Tillich in "Existentialist Aspects of Modern Art" in *Christianity and the Existentialists*, ed. Carl Michalson (New York: Charles Scribner's Sons, 1956), 128-147. They are: 1. A non-religious style ("one in which ultimate concern is not directly expressed") in combination with non-religious content ("subject-matter which is not specifically religious or ecclesiastical")' 2. Non-religious content in combination with religious style; 3. Non-religious style in combination with religious content; and 4. Religious style in combination with religious content. Begbie, *Voicing Creation's Praise*, 48-51. The fourth level of relation is taken here as the ideal example of a religious symbol with regard to IM.

¹⁰⁷ Begbie explains that "Tillich is at pains to avoid" "the risk of construing our knowledge of God according to the traditional subject/object pattern". Begbie, *Voicing Creation's Praise*, 48.

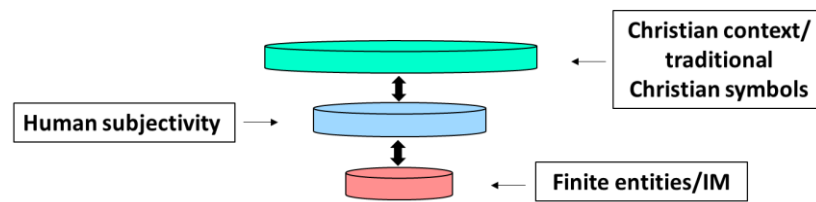


Figure 3.4. Tillich – Correlation between IM and traditional Christian symbols

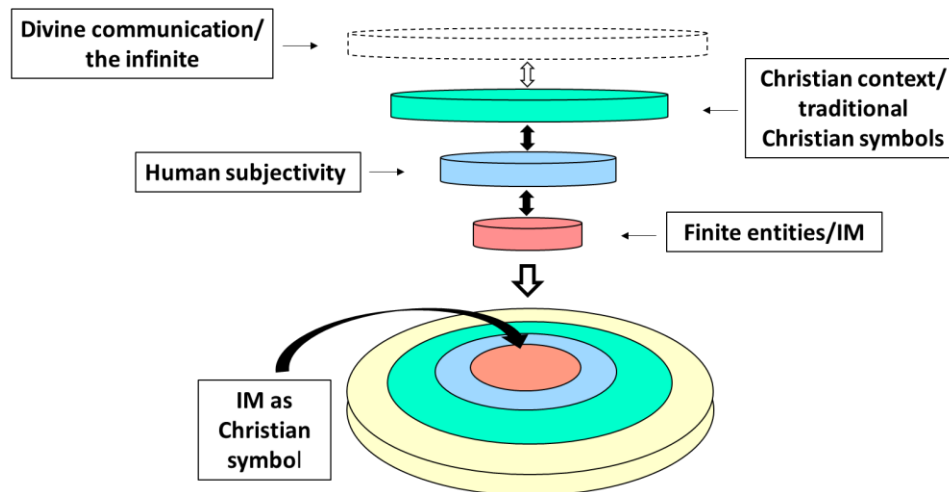


Figure 3.5. Tillich – Coincidence of divine communication (the infinite), human subjectivity, Christian context (traditional Christian symbols), and IM

These aspects of Tillich's system provide a theological basis for IM's Christian symbolic capacity which emphasises human receptivity to God's self-communication in terms of human experience and expression of the transcendent. However, the exclusive emphasis on human agency and the potential fluidity of Christian symbols are matters of concern which require addressing. The notion of divine agency within IM's Christian symbolic capacity and the categorical/explicit dimensions of Christian meaning to be generated through IM's relation to traditional liturgical symbols can be investigated further through application of aspects of the theology of Rahner.

3.3 Karl Rahner

One could take the position that what comes to expression in a...Bruckner symphony is so inspired and borne by divine revelation, by grace and by God's self-communication, that [it communicates] something about what the human really is in the eyes of God which cannot be completely translated into verbal theology.¹⁰⁸

¹⁰⁸ Rahner, "Theology and the Arts," 394.

Karl Rahner (1904-1984) was a highly influential German Catholic theologian of the twentieth century. He was a Jesuit priest and was influenced by transcendental Thomism and the spirituality of St Ignatius.¹⁰⁹ One of his most significant theological aims was to counter the dichotomization of nature and grace.¹¹⁰

On the basis of aspects of Rahner's theological system, it is argued here that IM's Christian symbolic capacity can involve a connection between divine agency and human receptivity/agency and the possibility for both implicit and explicit dimensions of Christian meaning to be generated. Firstly, according to Rahner, a connection between God and human subjectivity is established through God's grace and can be activated through faith. Secondly, IM is an expression of human subjectivity. Thus, IM can express the connection between God and human subjectivity at an implicit level. Thirdly, connection between God and human subjectivity can be more fully and explicitly expressed via IM through mutual interaction between IM and conventional and explicit entities such as the Sacraments, Scripture, and Christian dogma. There is no necessary connection between IM and these entities. However, a connection can be established when the performance of IM is contextualised within worship and when worshippers possess Christian knowledge and experience and activate their will, imagination, and cognitive capacity in a way which facilitates Christian meaning-generation.¹¹¹

This scheme regarding IM's Christian symbolic capacity bears much consonance with that based on Tillich's theology in terms of his correlation method and the vital role of human interiority within the Christian symbolic endeavour. However, in Rahner's case, Christian symbolic capacity is conceived of as necessarily originating in God's act of self-communication. Also, in relation to this point, for Rahner, traditional Christian symbols such as the Sacraments and their conventional meanings are considered essential and foundational to (and thus, unchanging within) the Christian faith.

¹⁰⁹ William Collinge, *Historical Dictionary of Catholicism*, 2nd ed. (Lanham, MD: Scarecrow, 2012), s.v., "Karl Rahner," <https://ebookcentral-proquest-com.ezproxy2.acu.edu.au/lib/acu/detail.action?docID=871794>.

¹¹⁰ F. J. Michael McDermott, "Karl Rahner," in *The Student's Companion to the Theologians*, ed. Ian S. Markham (Chichester: Wiley-Blackwell, 2013), 503, <http://dx.doi.org/10.1002/9781118427170>.

¹¹¹ In this sense, IM can function similarly to visual art when worshippers derive Christian meaning from a painting or sculpture within worship.

3.3.1 *The Transcendental Theological Anthropology of Karl Rahner*

Rahner's transcendental anthropological method promotes an understanding of the human being as not only finite, but also possessive of a transcendental nature or orientation.¹¹² According to Rahner, it is by means of humanity's graced constitution and, in particular, a capacity for transcendence, that God-human encounter and Christian meaning-generation is possible. What is already there by God's grace within the depths of human existence is an initiative and intention on God's part to communicate God's self.¹¹³ This means prior¹¹⁴ to the verbal articulation of theological concepts or other objectifications of God's self-communication, God is potentially experienced and known by humanity via human subjectivity.¹¹⁵ For Rahner, human subjectivity is the *locus* of God's self-communication. This implies that IM, with its highly subjective and experiential nature, possesses mediating potential for God's self-communication.

Rahner identifies a range of *a priori* (i.e., inbuilt) capacities which constitute human subjectivity. These include *der Vorgriff*, absolute longing for God, the supernatural existential, obediential potency, freedom, and faith.¹¹⁶ These capacities can be accessed through acts of knowing, loving, and willing, and the experiences of limit which transpire through engagement with finite entities, including listening to IM. It is through the activation of these aspects of human subjectivity that God-human encounter and Christian meaning-generation can ensue. At the same time, these capacities constitute an *offer* of God's grace which individual persons may or may not recognise, accept, and actualise.¹¹⁷ How God's offer can

¹¹² Karl Rahner, "Theology and Anthropology," in *Theological Investigations*, vol. 9, trans. Graham Harrison (London: Darton, Longman and Todd, 1972), 34, 36, 37.

¹¹³ Rahner's location of God's self-communication within human subjectivity is based on Creation and the Incarnation. Karl Rahner, "Questions of Controversial Theology on Justification," in *Theological Investigations*, vol. 4, trans. Kevin Smyth (London: Darton, Longman and Todd: 1966), 213; Karl Rahner, "Membership of the Church according to the teaching of Pius XII's encyclical 'Mystici Corporis Christi'," *Theological Investigations*, vol. 2, trans. Karl-Heinz Kruger (London: Darton, Longman and Todd, 1963), 82, 83; Karl Rahner, *The Church and the Sacraments*, trans. William O'Hara (London: Burns & Oates, 1974), 12, 13. God's grace is therefore accessible and available within the realm of humanity and the world potentially in all of its dimensions anywhere and everywhere. Harvey Egan, "Theology and Spirituality," in *The Cambridge Companion to Karl Rahner*, eds. Declan Marmion and Mary E. Hines (Cambridge: Cambridge University, 2005), 17, <https://doi-org.ezproxy2.acu.edu.au/10.1017/CCOL0521832888.002>.

¹¹⁴ Logically, though not necessarily temporally, prior.

¹¹⁵ Michael Skelley, *The Liturgy of the World: Karl Rahner's Theology of Worship* (Collegeville, MN: Liturgical, 1991), 25.

¹¹⁶ Other *a priori* categories of Rahner which are not discussed here include: existentials, *capax divini verbi*, and original sin.

¹¹⁷ Rahner, *The Church and the Sacraments*, 16; Rahner, *Foundations of Christian Faith*, 232.

be realised, accepted, and actualised, including through IM, will be explicated according to each of these *a priori* capacities.

3.3.1.1 Der Vorgriff

According to Rahner, a fundamental, universal condition of the human being is that of “pure openness for absolutely everything, for being as such”.¹¹⁸ In other words, all human beings possess an “awareness” of the infinite.¹¹⁹ This awareness is what Rahner refers to as *der Vorgriff auf esse*: “pre-apprehension of Being”.¹²⁰ *Der Vorgriff* is the condition by which all human knowing, loving, and willing can take place, including that pertaining to God.¹²¹ *Der Vorgriff* serves as the condition for the human capacity for self-transcendence¹²² but it needs to be activated in order for self-transcendence to ensue.

Der Vorgriff plays a role in, and can be activated through, everyday activity. Rahner explains that single finite entities are experienced and seen as limited in light of the “absolute range of all knowable objects”.¹²³ Regardless of how expansive or detailed human knowledge becomes, knowledge is perpetually and progressively limited in light of “a larger horizon, indeed an unlimited horizon”.¹²⁴ Consequently, a human tendency is that of “reaching for more”,¹²⁵ which Rahner sees as the activation of self-transcendence. ‘Reaching for more’ is expressed through the endless questions, longings, and experiences of limit in life.¹²⁶ ‘Limit

¹¹⁸ Ibid., 20.

¹¹⁹ Karen Kilby, *Karl Rahner: A Brief Introduction* (New York: Crossroad, 2007), 3.

¹²⁰ Mary E. Hines and Declan Marmion, eds., *The Cambridge Companion to Karl Rahner* (Cambridge: Cambridge University, 2005), xv.

¹²¹ Karl Rahner, “Man as spirit,” in *Hearers of the Word* (New York: Seabury, 1969), in *A Rahner Reader*, ed. Gerald McCool (London: Darton, Longman and Todd, 1975), 16. Skelley explains how *der Vorgriff* is a capacity which comes into play in everyday life as a person interacts with finite objects, events and concepts: “In order to know anything as one thing and not something else, we must transcend it and grasp it against a horizon of other possibilities. We always comprehend the specific objects of our knowledge against some such horizon. Ultimately, we grasp any of these particular horizons against an unlimited horizon, which is beyond the realm of everything finite.” Skelley, *The Liturgy of the World*, 24. Loving and willing can be understood in a similar way to knowing as discussed here.

¹²² Rahner, *Foundations of Christian Faith*, 33; Karl Rahner, *Christian at the Crossroads*, trans. Search Press Limited (London: Burns & Oates, 1975), 13, 14.

¹²³ Rahner, “Man as spirit,” in *A Rahner Reader*, 15, 16.

¹²⁴ Michael McCabe, “The Mystery of the Human: a Perspective from Rahner,” in *Christian Identity in a Postmodern Age: Celebrating the Legacies of Karl Rahner and Bernard Lonergan*, eds. Declan Marmion and Milltown Institute of Philosophy and Theology (Dublin: Veritas, 2005). The ‘unlimited horizon’ parallels somewhat with Tillich’s ‘ultimate reality’.

¹²⁵ Rahner, “Man as spirit,” 15.

¹²⁶ Karl Rahner, “Theology and the Arts,” 385, 390.

experiences'¹²⁷ are reflected in the heights and depths of human experience from joy and wonder to loss and thwarted desire. They can include "indescribable joy, unconditional personal love, unconditional obedience to conscience, the experience of loving union with the universe, the experience of the irretrievable vulnerability of one's own human existence beyond one's own control..."¹²⁸

God cannot be represented as an object of *der Vorgriff* because the 'object' of *der Vorgriff* is "the totality of the possible objects of human knowledge".¹²⁹ However, as incomprehensible, infinite Being, God can be seen to be "co-affirm(ed)" by *der Vorgriff* as its unlimited horizon.¹³⁰ God is its *aim*.¹³¹ In this sense, Rahner says human beings are potentially "always already" open for God, and that God is therefore "implicitly known" by them consciously or unconsciously, willingly or unwillingly in the "most humdrum daily life".¹³² It is on account of *der Vorgriff* that "something like 'God' can be understood at all".¹³³

3.3.1.2 Absolute longing for God

In conjunction with *der Vorgriff*, the *a priori* capacity referred to as the quality of absolute longing for God¹³⁴ enables human beings to be not only aware of the infinite, but to *yearn* for "eternal Truth and pure and infinite Love".¹³⁵ Absolute longing can be "present in our various human experiences".¹³⁶ However, in order for God, and not just something like God, to be revealed through the activation of *der Vorgriff* and the quality of absolute longing, some kind of divine transformation of the "human spirit" must take place.¹³⁷ It is to this

¹²⁷ 'Limit experience' refers to limit being "experienced as an obstacle to something which wants to get beyond it". Rahner, "Man as spirit," 15.

¹²⁸ *Sacramentum Mundi, An Encyclopedia of Theology*, ed. Karl Rahner (London: Burns & Oates, 1968), s.v. "Faith," 312.

¹²⁹ Rahner, "Man as spirit," 16, 17.

¹³⁰ However, God is not "represented" by it. Rahner, "Man as spirit," 16-18; Skelley, *The Liturgy of the World*, 50.

¹³¹ Rahner, "Man as spirit," 18, 19.

¹³² *Ibid.*, 20. It is important to note that individual persons have the freedom to accept and realise this openness to God or not.

¹³³ Rahner, "Theology and Anthropology," 34.

¹³⁴ Robert Kress, *A Rahner Handbook* (Atlanta: John Knox, 1982), 22.

¹³⁵ Karl Rahner, "Concerning the Relationship between Nature and Grace," in *Theological Investigations*, vol. 1, trans. Cornelius Ernst (London: Darton, Longman and Todd, 1974), 314. This 'yearning' parallels somewhat with Tillich's notion of 'reaching for ultimacy'.

¹³⁶ Kress, *A Rahner Handbook*, 22.

¹³⁷ The "natural dynamism" of the human spirit is transformed "into an ontological drive to the God of grace and glory". Gerald McCool, ed., *A Rahner Reader*, 185. McCool is commenting on Rahner's "Concerning the Relationship between Nature and Grace," in *Theological Investigations*, vol. 1. "Through the supernatural existential the unobjective Horizon of the human spirit has become in the historical order the Triune God of

transformation that Rahner's use of the term 'supernatural existential' refers.¹³⁸ It is on account of the supernatural existential that absolute longing "cannot be satisfied without the Beatific Vision of which it is forever deprived".¹³⁹

3.3.1.3 The Supernatural Existential

The supernatural existential is a universal dimension of human existence and consciousness which is distinctly human and yet has God's grace and saving will as its source.¹⁴⁰ Through God's offer of grace via the act of creation and the Incarnation, humanity is elevated "to the supernatural order" thus producing an "intrinsic ontological effect" on human nature which enables every human being potentially to perceive and respond to God's offer of self-communication.¹⁴¹ Such an effect exists *in potentia* prior to any free action on the part of persons either to receive or reject God's grace.¹⁴² On account of the supernatural existential, humanity's milieu is permanently modified potentially to mediate experience of, and knowledge about, God. Consequently, the kind of 'limit experiences' which inevitably ensue within human activity on account of *der Vorgriff* and the quality of absolute longing can point to something beyond a transcendental void. They can constitute an expression of "a supernatural desire for union with the God revealed in the incarnate Christ".¹⁴³

3.3.1.4 Obediential potency

The supernatural existential concerns the universal presence and availability of God's grace to all people. Its correlative concept – obediential potency – emphasises the universal capacity of humanity "to act beyond their natural capacity"¹⁴⁴ and realise this grace.¹⁴⁵

grace and glory." Ibid., 211. McCool is commenting on Rahner's "Anonymous Christians," *Theological Investigations*, vol. 6.

¹³⁸ For Rahner, the term 'existential' pertains to the "ontological dimension" of existence. It "designates those precisely distinguishing characteristics or dimensions of human being as such by which human being is human and not something else". Kress, *A Rahner Handbook*, 33, 104.

¹³⁹ McCool, *A Rahner Reader*, 185. *Der Vorgriff* is a condition of the supernatural existential's possibility. Kilby, *Karl Rahner* 77. None of these capacities operates independently of the others. They operate together as the totality of the human condition.

¹⁴⁰ Hines and Marmion, *The Cambridge Companion to Karl Rahner*, xv.

¹⁴¹ McCool, *A Rahner Reader*, 185. McCool is commenting on Rahner's "Concerning the Relationship between Nature and Grace".

¹⁴² Egan, "Theology and Spirituality," 16, 17.

¹⁴³ Gelpi, *Peirce and Theology*, 31.

¹⁴⁴ Frederick H. Ginascol, "The Question of Universals and the Problem of Faith and Reason," *The Philosophical Quarterly* 9, no. 37 (1959): 322, <http://www.jstor.org/stable/2216365>.

¹⁴⁵ Egan, "Theology and Spirituality," 16, 17.

Obediential potency is the faculty via which humans can choose to be receptive to God's self-communication not only in the sense of hearing it,¹⁴⁶ but also in terms of allowing themselves to be worked upon by it in obedience to God's summons.¹⁴⁷ Obediential potency is the condition of possibility for fulfilment of human union with God.¹⁴⁸ It is an expression of God's grace but humanity is not passive within it. God is the initiator and source of the work, but the potential to be obedient to God's work is activated when one is willing to engage with God and be led to new insights by God.

While the conditions for human subjectivity to mediate God's self-communication are established by *der Vorgriff*, the quality of absolute longing, the supernatural existential, and obediential potency, the activation of these *a priori* categories necessarily involves human freedom and faith.

3.3.1.5 Freedom and Faith

God's self-communication is not received accidentally, automatically, or by intellectual or emotional coercion.¹⁴⁹ A person who perceives, receives, and is transformed by God's offer of grace does so freely. Freedom within a Christian context connotes a person's responsibility for themselves before God¹⁵⁰ to say 'Yes' or 'No' to God's offer of self-communication.¹⁵¹ A 'Yes' response is a realisation of faith.

Faith is a human disposition, universally given by God, which comes into operation in everyday experience. There are endless instances in human thought, love, or action where commitment or belief is demanded in spite of a lack of factual certitude¹⁵² and, therefore, leaps of faith tend to be required. Such instances include crossing logical gaps in mathematical

¹⁴⁶ Peter C. Phan, "Mystery of grace and salvation: Karl Rahner's theology of the Trinity," in *The Cambridge Companion to the Trinity* (Cambridge: Cambridge University, 2011), 192, <http://dx.doi.org/10.1017/CCOL9780521877398>.

¹⁴⁷ *Sacramentum Mundi*, s.v. "Potentia Oboedientialis (sic)," 65.

¹⁴⁸ Ibid., 65; Hines and Marmion, *The Cambridge Companion to Karl Rahner*, xiv. According to Rahner, obediential potency refers to what is ultimately expressed in Jesus, that is, the ability of human nature "to be God in the world". Egan, "Theology and Spirituality," 17. "Human nature is a *potential oboedientialis* for the radical self-expression of God, which is actualized in Jesus Christ." *Sacramentum Mundi*, s.v. "Potentia Oboedientialis (sic)," 66.

¹⁴⁹ *Sacramentum Mundi*, s.v. "Freedom," 361.

¹⁵⁰ George Vass, *A Theologian in Search of a Philosophy* (Westminster, MD: Christian Classics, 1985), 75.

¹⁵¹ Rahner, *Foundations of Christian Faith*, 97, 98. Karl Rahner, *Grace in Freedom*, trans. Hilda Graef (London: Burns & Oates, 1969), 207, 208.

¹⁵² Rahner, *Foundations of Christian Faith*, 234.

or scientific pursuits,¹⁵³ commitment to a partnership of some kind without being able to acquire absolute certainty of another's loyalty, or crossing over a bridge without absolute surety of its structural stability.

At the same time, faith is the condition of possibility for the recognition of God's self-communication.¹⁵⁴ On one hand, faith exists as a capacity prior to its activation.¹⁵⁵ In this sense, faith in God is an offer to humanity.¹⁵⁶ On the other hand, within a Christian context, faith is realised by a person when they respond positively to God's self-communication¹⁵⁷ and trustingly yield to God, to salvation, and to union with God.¹⁵⁸ Fully enacted, faith is the free and loving assent of a person within the whole of their existence to God¹⁵⁹ which ultimately reaches its fulfilment in a person's experience of the beatific vision after death. Such assent combines human intellect, will, action, desire, beliefs, etc.¹⁶⁰

Faith can be activated at both implicit and explicit levels. When crossing particular gaps of certitude and experiencing limit in everyday experience, if a person allows themselves to fall into¹⁶¹ and be "grasped by"¹⁶² the incomprehensible or uncertain in such a way that God is co-affirmed by it, faith has been realised at an implicit level.¹⁶³ In an "act of love in which a person surrenders and entrusts himself (sic) to this very mystery",¹⁶⁴ a person's "involvement with holy and gracious mystery" is heightened and intensified.¹⁶⁵ A person gains

¹⁵³ Michael Polanyi, *Personal Knowledge: Towards a Post-Critical Philosophy* (London: Routledge & Kegan Paul, 1958), 189.

¹⁵⁴ *Sacramentum Mundi*, s.v. "Faith," 310, 314.

¹⁵⁵ It corresponds with the supernatural existential. The 'light of faith' "is nothing else but the divinized subjectivity of man which is constituted by God's self-communication". Rahner, *Foundations of Christian Faith*, 159.

¹⁵⁶ George Vass, *The Mystery of Man and the Foundations of a Theological System* (Westminster, MD: Christian Classics, 1985), 122.

¹⁵⁷ William V. Dych, *Karl Rahner* (London: Chapman, 1992), 55. Dych refers to Rahner's *Foundations of Christian Faith*, 240-241; *Sacramentum Mundi*, s.v. "Faith," 311, 312.

¹⁵⁸ *Ibid.*, 313, 314.

¹⁵⁹ Rahner, *Grace in Freedom*, 228; Karl Rahner, "On the situation of faith," in *Theological Investigations*, vol. 20, trans. Edward Quinn (London: Darton, Longman and Todd, 1981), 27.

¹⁶⁰ *Sacramentum Mundi*, s.v. "Faith," 314, 315, 319.

¹⁶¹ Karl Rahner, *Grundkurs des Glaubens* (Freiburg: Herder, 1976), 413 in Kress, *A Rahner Handbook*, 92.

¹⁶² Dych, *Karl Rahner*, 22.

¹⁶³ Karl Rahner, "Anonymous and Explicit Faith," in *Theological Investigations*, vol. 16, trans. David Morland (London: Darton, Longman and Todd, 1979), 57, 58.

¹⁶⁴ Rahner, "Theology and the Arts," 391.

¹⁶⁵ McCabe, "The Mystery of the Human," 55.

a “glimpse of the inconceivable love that stands near to him (sic)”.¹⁶⁶ Thus, a limit experience can become a threshold across which God can be actively sought and found.¹⁶⁷

The explicit dimension of faith entails *explicit* acceptance of and consent to God. This includes confessing belief in Jesus as the Christ, participation in the Church and the Sacraments, ascription to Christian dogma, belief in God’s promises, obeying God’s commandments, and following Christian principles.¹⁶⁸ Both the implicit and explicit dimensions of faith necessarily coincide in a mutually interactive way.¹⁶⁹ On one hand, historical, conventional forms of God’s self-communication establish the ground or justification for faith.¹⁷⁰ These forms facilitate the activation of faith at explicit levels. On the other hand, it is via self-transcendence and the activation of implicit faith that they can do so.¹⁷¹ At the same time, while a person may recognise and accept God through self-transcendent experience, that is, in terms of implicit faith, within a Christian context, there is – in Rahner’s words – a correct and pure way¹⁷² of objectifying the experience through explicit faith.

3.3.2 IM as an Expression of Human Transcendent Capacity

On the basis of the *a priori* capacities as discussed above, IM can relate to the divine and generate Christian meaning in the sense that it functions as an expression of the divine constitution of human being-ness. Awareness of and openness to the infinite can be at least unconsciously and implicitly activated, and potentially consciously and explicitly activated, in a way which constitutes genuine connection with God through listening to IM.

¹⁶⁶ Karl Rahner, *Über die Sakramente der Kirche. Meditationen* (Friburg: Herder, 1985 [1991]), 15, cited in Thomas F. O’Meara, *God in the World: A Guide to Karl Rahner’s Theology* (Collegeville, MN: Liturgical, 2007), 57.

¹⁶⁷ Rahner, “Theology and the Arts,” 385.

¹⁶⁸ *Sacramentum Mundi*, s.v. “Faith,” 310, 311, 312, 314, 316.

¹⁶⁹ “Explicit faith, as distinct from implicit, is a kind of objectification of the latter.” Vass, *The Mystery of Man and the Foundations of a Theological System*, 133, 134.

¹⁷⁰ *Sacramentum Mundi*, s.v. “Faith,” 313; Dych, *Karl Rahner*, 54; Rahner, *Foundations of Christian Faith*, 240.

¹⁷¹ *Sacramentum Mundi*, s.v. “Faith,” 318. “(T)he concrete, individual, categorical realities which confront us within the realm of our experience...are the mediation of and the point of departure for our knowledge of God”. Rahner, *Foundations of Christian Faith*, 73.

¹⁷² Rahner refers to the correct expression of the “transcendental experience of God”. He suggests that for prophets, “as distinguished from other believers, it is expressed...in such a way that it becomes for others too the correct and pure objectification of their own transcendental experience of God, and it can be recognized in this correctness and purity”. Ibid., 159; *Sacramentum Mundi*, s.v. “Faith,” 311, 318.

It could be argued that the potential for IM to facilitate Christian meaning-generation originates in *der Vorgriff*. *Der Vorgriff* can be seen to be reflected by the broad structures and properties of IM. Rahner states that “...the human person by his very nature pushes beyond every boundary and makes every end a new beginning...”¹⁷³ This phenomenon can be reflected by IM in different ways. One of the most significant compositional features of IM (as mentioned previously) is that of blurring, breaking, and stretching boundaries of a musical, cultural, physical, acoustic, and structural nature. A dominant musical boundary within Western music is the perception of resolution within particular tonal, rhythmic, or structural frameworks. Respectively, within these frameworks, one tone or chord, one temporal point, or one particular musical passage represents stability. In relation to these stabilities, other tones or chords, temporal points, and passages are rendered unstable. A sense of resolution is sought by returning to stability.¹⁷⁴ However, resolution is often delayed, distorted, or subverted, or there is an attempt to remove it. Particular visceral and affective responses can be activated in the listener as a result of this play with resolution. If the effect of these responses is identified with those which ensue through everyday experiences of questioning, longing, and limit, *der Vorgriff* is potentially realised in the listener via IM. Through expressing, for example, feelings of longing by delaying tonal stability, or feelings of wonder through temporal displacement, IM can heighten awareness of the infinite and activate at least an unconscious, implicit awareness of, and openness to, God.

Longing can be expressed with various degrees of intensity and nuance through IM.¹⁷⁵ For example, the postlude of Schumann’s *Arabeske in C major* Op. 18 conveys a tender, reflective, and almost trance-like form of longing whereas the cello solo at the beginning of the third movement of Brahms’ *Piano Concerto in B♭ major* Op. 83 expresses longing with deep warmth, richness, and expansiveness.¹⁷⁶ Thus, absolute longing for God can be experienced implicitly via IM within a range of degrees of subtlety such as when a person yearns for God out of an intense sense of God’s absence or in response to glimpsing the gentle light and beauty of God’s presence.

¹⁷³ Rahner, “Theology and the Arts,” 385.

¹⁷⁴ Unless the work is deliberately subverting tonality, as in, for example, modal works or atonality.

¹⁷⁵ The Romantic style within the Western canon of IM tends to be characterised most significantly by longing. However, it can be argued that longing is found in IM composed within any historical era and culture.

¹⁷⁶ This discussion could include many more examples.

3.3.2.1 Implicit Christian meaning-generation via IM

Unlike Tillich's system, Rahner's theology does not stop short of divine agency within Christian meaning-generation and transformation. On account of the supernatural existential, experiences of listening to IM need not merely refer to, for example, joy, unattainable beauty, or that which is completely beyond definition and articulation. Such experiences are potentially a means of God-human encounter. That which is referred to, or seems to be 'promised' by, transcendent experience via the expression of the depths of human existence and experience through IM can equate to the mediation of God's self-communication. Via obediential potency, an experience of IM can facilitate Christian formation and transformation. Feelings of longing or wonder, as elicited by listening to IM, can activate awareness of the infinite and when the infinite is co-affirmed as God, these feelings can be involved in the activation of openness to God for effecting Christian growth.¹⁷⁷

While these *a priori* capacities explain God's potential active role within Christian meaning-generation and transformation via IM, the importance of human agency – including human will – is reflected via the *a priori* capacity for freedom. Rahner's explication of human freedom implies that IM cannot compel or manipulate people to behave, believe, or feel a particular way.¹⁷⁸ It does not operate in a magically divine way. Awareness of, and openness to, God can be activated through IM when a worshipper freely chooses to respond to God. Thus, the orientation of a person's actions, thoughts, and desires toward or away from God can be intrinsically involved in a music-listening experience. In order for IM to be meaningful for a listener, at least a minimal level of entrustment and surrender is required to the flow of musical sounds and what ensues in terms of visceral, affective responses to these sounds. A person may find themselves touched by, or fully immersed in, a listening experience. If this situation equates to an experience of God's immediacy and a feeling of entrustment to God (conscious or unconscious), it can be said that faith has been activated at (at least) an implicit level. Freedom can pertain to both the performer and listener. Some performers and listeners possess a unique capacity for opening up to the holy, however, musical expression can easily

¹⁷⁷ However, this activated state of openness is not, in itself, sufficient for Christian growth to take place. Transcendent experience and what is activated through it needs to operate in conjunction with the categorical dimension of the Christian faith. Explicit and conventional mediators of God-human encounter and Christian meaning-generation are necessarily involved.

¹⁷⁸ Views of IM as dangerous by virtue of its power to affect human behaviour negatively have existed throughout history. James McKinnon notes that John Chrysostom declared, "Where the aulos is, there, by no means, is Christ." *Music in Early Christian Literature*, 1.

turn to empty nostalgia and self-centred inwardness on account of the performer's and/or the listener's lack of spiritual and feeling capacities. In such a case, faith is not activated.

3.3.2.2 Explicit Christian meaning-generation via IM

Explicit faith can be activated via IM when it is experienced in conjunction with prior and/or immediate experience of God-human encounter via historical, conventional Christian media. If a worshipper has prior experience of opening themselves up before God in loving surrender through celebrating the Eucharist, there is a strong possibility that their experience of IM may realise a similar kind of subjectivity before God. Through the worshipper's knowledge of the conventional meaning of the Eucharist, they will tend to understand their response in relation to an aspect of this conventional meaning. Potentially, their response will involve specifically Christian belief and conduct. In such a case, IM would seem to play a facilitative (and subsidiary) role in its relation to traditional Christian symbols such as the Sacraments.¹⁷⁹ In this sense, the nature of IM's role could be seen to bear similarities to sacramentals.¹⁸⁰ Such a role could be taken to imply the need for IM to be utilised within a specifically Christian context and therefore within worship in order for explicit/categorical levels of Christian meaning to be generated through it.

3.3.3 Karl Rahner's Real Symbol

While human subjectivity is the locus of God's self-communication, according to Rahner, God communicates in a pre-eminent way through Christ and in a privileged way through the Church and the Sacraments.¹⁸¹ Rahner's notion of 'real symbol' explains how Christ, the Church, and the Sacraments are the means of God's explicit and categorical self-communication. IM can relate to the Church, the Sacraments, and other Christian media in order for Christian meaning to be generated through IM.

¹⁷⁹ There is some similarity here with Tillich's correlation method, although, within Tillich's method, IM's role in relation to traditional Christian symbols could be seen as more mutually interactive rather than subsidiary.

¹⁸⁰ Sacramentals are defined as, "Sacred signs by which spiritual effects are signified and are obtained by the intercession of the Church." They "bear a resemblance to the sacraments...By them men are disposed to receive the chief effect of the sacraments, and various occasions in life are rendered holy." CIC canon 1166 in "Catechism of the Catholic Church," http://www.vatican.va/archive/ccc_css/archive/catechism/p2s2c4a1.htm.

¹⁸¹ "Christ is the primal sacramental word of God..." and the "Church is truly the fundamental sacrament, the well-spring of the sacraments..." Rahner, *The Church and the Sacraments*, 18, 19.

Real symbol concerns the reference of one entity to another by means of a relation of origin between the two entities.¹⁸² A real symbol ensues when a reality makes an appearance through some finite entity. The finite entity, as an appearance of the reality, is a real symbol of that reality. The finite entity does not refer to the reality simply on account of similarity¹⁸³ nor does it merely stand in for the reality.¹⁸⁴ It does not contain the reality in a one-to-one identification. The reality is not confined or reduced to the finite entity, nor is it replaced or superseded by it. The real symbol of the reality *really is* the reality (at least in part). The reality, as a unity, is present in the real symbol while the real symbol is an aspect of the reality's plurality.¹⁸⁵ This is reflected by the term, "Real" (or "natural") symbol.¹⁸⁶ An example of a real symbol is water signifying life-giving power. Water is intrinsically related to the giving and sustaining of human life, though human life consists of much more than water.

Rahner explains that all beings operate symbolically when they express themselves "in order to attain their own nature".¹⁸⁷ In expressing itself, a being forms "something distinct from itself and yet one with itself", fulfilling its unity by emerging into a plurality.¹⁸⁸ It is through this form of symbolisation that beings come to exist in the world. This self-expression constitutes realisation or finding of the being's self.¹⁸⁹ In this sense, the act of creating an art-work (including IM) can be a symbolic act whereby the art-work is a real symbol of its creator. The art-work, by originating in its creator, discloses aspects of its creator which become irreversibly present in the world and are an essential part of the creator as a unified being. At the same time,¹⁹⁰ self-realisation in this way serves to make one being or reality, in some aspects of their plurality, manifest to, or known by, another being. A real symbol can therefore facilitate interpersonal encounter. This is exemplified when an art-work provides its viewer/hearer with insight into its creator.

As generated by the Father, Jesus is the "self-expression", that is, real symbol of the Father.¹⁹¹ Christ is the exteriorisation of God, enabling God to be really present to and known

¹⁸² Rahner, "Theology of Symbol," 228.

¹⁸³ Ibid., 225, 230.

¹⁸⁴ See *Sacramentum Mundi* s.v. "Symbol" and Rahner, "Theology of Symbol."

¹⁸⁵ Rahner, "Theology of Symbol," 224-235.

¹⁸⁶ Rahner, *The Church and the Sacraments*, 37.

¹⁸⁷ Rahner, "Theology of Symbol," 224.

¹⁸⁸ Ibid., 228.

¹⁸⁹ Ibid., 231-233.

¹⁹⁰ And, according to Rahner, secondarily. Ibid., 225, 230, 231.

¹⁹¹ Ibid., 236. Rahner speaks of the 'Logos' as being generated by, and as an expression of, the Father, and of the humanity of Christ as the "self-disclosure" of the Logos. Ibid., 236, 239.

by humanity.¹⁹² It is in terms of human salvation that Christ, as real symbol of God, expresses God. Christ “reveals most intensely what God, the universal savior, is doing in and for his entire creation”.¹⁹³ It is via the Christ-event that God’s grace comes into being in a univocal and unsurpassed way.¹⁹⁴

Integral to Christ’s original relation to the Father is the notion of Christ as image and likeness of the Father.¹⁹⁵ This implies that Christ’s nature, words, and actions provide an image of what God is like. To see Christ in his humanity is to see the Father (John 14:6-10).¹⁹⁶ To encounter Christ, is to encounter God. This notion of derivative “agreement”¹⁹⁷ or resemblance between a real symbol and the reality it presents is a vital aspect of real symbol.

Christ’s presence persists in the form of the Church through the work of the Spirit, so that the Church can be seen as the real symbol of Christ,¹⁹⁸ that is, possessing an original relation with Christ. As generated by Christ and by continuing the redeeming work of Christ, the Church simultaneously manifests and effects God’s redemption of humanity. There is therefore derivative agreement between Christ and the Church. This implies the particular qualities, processes, dimensions, and structures of the Church are not accidental or random, rather, they are in accordance with the Church’s essential nature and its historical trajectory towards eschatological fulfilment through Christ.¹⁹⁹ The Church ought to be oriented towards Christian modes of inter-relation such as love, mercy, self-sacrifice, and righteousness.

According to Rahner, that which is eternally true and complete with regard to the divine-human relation explicitly exteriorised in the Christ-event, and which is played out with intensifying reality on the historical-eschatological trajectory through the Church, folds into single significant moments of time in human life and experience via the Sacraments.

The Sacraments are real symbols of the Church by rendering present the essence and work of the Church through Christ.²⁰⁰ They are originally related to the Church. The Sacraments mediate God-human exchange and God’s offer and work of salvation to

¹⁹² Ibid., 236-239.

¹⁹³ Kress, *A Rahner Handbook*, 54.

¹⁹⁴ Rahner, *The Church and the Sacraments*, 15.

¹⁹⁵ Rahner, “Theology of Symbol,” 237.

¹⁹⁶ *Sacramentum Mundi*, s.v. “Symbol,” 200.

¹⁹⁷ Rahner is not speaking of agreement in terms of mere similarity but agreement which is “explained by the relation of being originated”. Rahner, “Theology of Symbol,” 228.

¹⁹⁸ Ibid., 240, 241.

¹⁹⁹ Ibid., 240, 241; Dulles, *Models of Revelation*, 266. This historical trajectory is known as the “period of the church”. Rahner, *Foundations of Christian Faith*, 322.

²⁰⁰ Rahner, “Theology of Symbol,” 241.

worshippers.²⁰¹ Rahner states that through the Sacraments “it can and should be known, grasped and tasted who and what God is and will be for men’s salvation”.²⁰² Thus, derivative agreement is a crucial relational characteristic between the Sacraments and the Church.²⁰³ The specific properties and structures of the Sacraments and what the Sacraments bring into effect manifest the Church.

While, as discussed previously, IM can mediate God’s self-communication logically apart from the Sacraments and in an implicit, experiential, and transcendent sense via human subjectivity, it cannot be considered a real symbol in the sense of the line of origin or symbolic causality between God, Christ, the Church, and the Sacraments. The Sacraments, as privileged real symbols of God’s self-communication, constitute a full and explicit form of God’s self-communication.²⁰⁴ However, IM can function as a real symbol of human subjectivity. Thus, *in terms of how IM mediates God’s self-communication implicitly, experientially, and transcendentally via human subjectivity, IM can mediate an aspect of the plurality of that which is mediated as a unity via the Sacraments. This means IM can express particular aspects of the meaning and experience of the Sacraments, the Church, or other symbols of the Christian faith which otherwise may not be disclosed or elicited.* More specifically, IM has the capacity to express qualitative dimensions of aspects of the Christian faith in the sense that Christian feeling qualities of joy, unity, God’s majesty and love, suffering, or triumph through suffering are apprehended in IM. This capacity involves a form of agreement (i.e., resemblance) between these qualitative dimensions and IM. As mentioned previously, IM can be conceived of like a unique kind of sacramental which relies on agreement (i.e., resemblance) with Sacraments. Agreement here is not derivative as in the case of (Christian) real symbols but neither is it mere similarity lacking authentic connection. Agreement

²⁰¹ *Sacramentum Mundi*, s.v. “Sacraments,” 382. John E. Colwell, *Promise and Presence: An Exploration of Sacramental Theology* (Milton Keynes: Paternoster, 2005), 29. Colwell explains two dynamics are at play when the Sacraments are understood as a means of grace: the “dynamic of mediation” and the “dynamic of presence and transformation”.

²⁰² *Sacramentum Mundi*, s.v. “Sacraments,” 384.

²⁰³ Rahner, “Theology of Symbol,” 225, 228.

²⁰⁴ Rahner distinguishes between ‘transcendent revelation’ and ‘categorical’ or ‘historical revelation.’ Transcendent revelation is a pre-conceptual, unthematic form of revelation that takes place when a person experiences the immediacy of God in the sense of experiencing himself “in the very depths of his consciousness as a being called to intimate fellowship with God”. *Sacramentum Mundi*, s.v. “Faith,” 318. Categorical/historical revelation gives shape and context to transcendent revelation by locating it within the temporal-spatial realm and objectifying it in particular ways. Rahner, “Anonymous and Explicit Faith,” 58. Examples of categorical/historical revelation include Christ, the Church, the Sacraments, Scripture and Christian dogma.

between IM and Christian realities enables worshippers to be potentially more receptive to the mediation of God's self-communication via traditional Christian symbols than they otherwise might have been. Thus, IM can function itself as a Christian symbol.

The above argument highlights the importance of IM being contextualised within worship in order for specifically *Christian* meaning to be generated. Meaning-generation via IM needs to be constrained and focussed by the meaning of the Sacraments, Scripture, dogma, and liturgical symbols. The argument also highlights the interpretive role of the worshipper, implying that a range of specific connections need to be made by a worshipper between IM and aspects of the Christian faith. This requires prior experience of Christ's presence and Christian transformation via, for example, the Eucharist and Scripture reading along with prior experience and knowledge of IM and its language modes.

In sum, on the basis of Rahner's transcendental theological anthropology and real symbol, it can be shown that when specific conditions are met, IM can function as a Christian symbol. It can be seen as connected with God's self-communication via human subjectivity and within, and by virtue of, its Christian context. Thus, the four dimensions of the structure of Christian symbols can come to coincide through IM within Christian worship. The following summarises this argument:

- A connection is established between God's self-communication and human subjectivity in terms of humanity's *a priori* capacities which can be activated within a worshipper (see fig. 3.6).
 - Limit experience can facilitate the activation of *a priori* capacities.
 - The experience of listening to IM can constitute a limit experience.
 - Therefore, IM can play a vital role in mediating God's self-communication at least implicitly (see fig. 3.7).
- A connection exists between God's self-communication and the Sacraments/other forms of revelation through Christ and the Church (see fig. 3.8).
 - The experience of listening to IM can coincide with aspects of the experience of engaging with the Sacraments/other forms of revelation which possess explicit, conventional Christian meanings.
 - Thus, IM can play a vital role in mediating God's self-communication implicitly and, potentially, explicitly (see fig. 3.9).

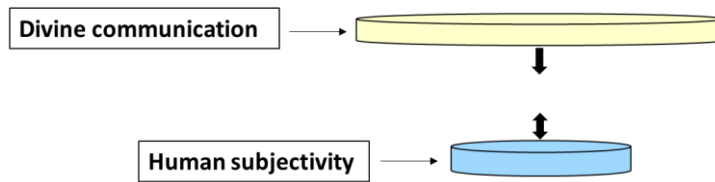


Figure 3.6. Rahner – Connection between divine communication and human subjectivity

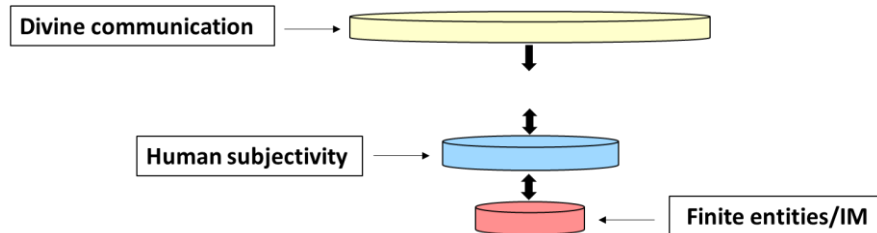


Figure 3.7. Rahner – Coincidence of divine communication, human subjectivity, and IM

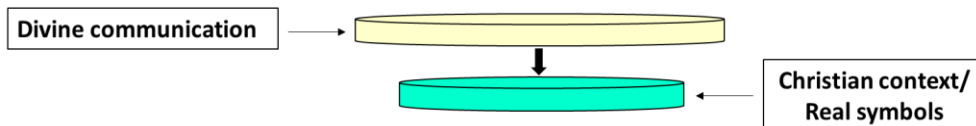


Figure 3.8. Rahner – Connection between divine communication and Christian context (real symbols)

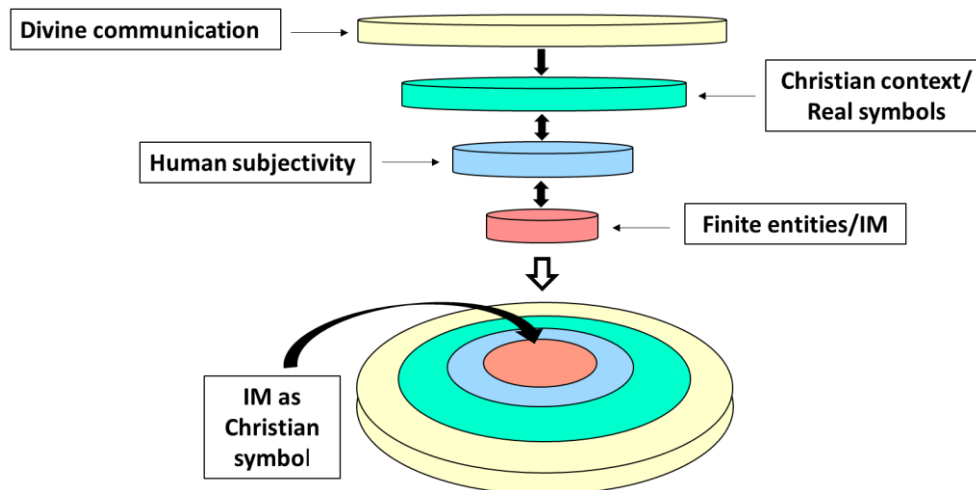


Figure 3.9. Rahner – Coincidence of divine communication, human subjectivity, Christian context (real symbols), and IM

The above-outlined scheme is based upon but extends beyond aspects of Rahner's theology to pre-empt the theological contributions of Chauvet with regard to Christian symbol. Chauvet's contribution pertains predominantly to liturgical theology and provides a platform for investigating IM-liturgical contextualisation.

3.4 Louis-Marie Chauvet

Within the liturgy, "...words, gestures, objects, people *transport us immediately into the world of Christianity to which they belong*; each one of them, because it belongs to the order of Christianity, immediately 'symbolizes' our relation with Christianity. Like every group, the Church identifies itself through its symbols..."²⁰⁵

Louis-Marie Chauvet (1942) is a French Catholic priest and theologian who has made significant contributions to the study of sacraments particularly in relation to language theory.

Unlike Rahner's theological transcendental anthropology, whereby God's self-communication is purported to be located in a foundational and universal way within human subjectivity, Chauvet's sacramental theology places the starting point for Christian identity and Christian meaning-generation not prior to or apart from but "*within an ecclesial pattern common to all Christians*".²⁰⁶ This ecclesial pattern precedes and therefore establishes and forms a specifically Christian human subjectivity²⁰⁷ to which explicit/categorical dimensions of Christian meaning-generation are intrinsic. In light of Chauvet's contribution, it will be argued that IM can function as a Christian symbol through its *contextualisation* within this ecclesial pattern. A worshipper's interaction with IM within a liturgical context can play a vital role in situating the worshipper as a subject within the Christian faith tradition.

3.4.1 Chauvet's Christian Symbolic Mediation

Chauvet breaks from metaphysical frameworks²⁰⁸ to emphasise mediation more prominently in the way he conceives of reality, humanity's relation to reality, and the role of language, including symbol, within this humanity-reality relation. In emphasising mediation, his view is set up in direct opposition to language being conceived of as an instrument.²⁰⁹ When language is conceived of as an instrument, reality is seen to exist in a prior and pure

²⁰⁵ Chauvet, *Symbol and Sacrament*, 112.

²⁰⁶ Chauvet, *The Sacraments*, 20. Chauvet points out that salvation is available outside of the Church, but being a Christian is not. Ibid., 29. This reflects Chauvet's adoption of a non-metaphysical perspective. He places "theology's *critical thrust* no longer in a prolongation of the negative onto-theology stressing the unknowability of God but rather in the direction of the believing *subjects* themselves," that is, in the direction of God's embodiment within the world via the Church. Chauvet, *Symbol and Sacrament*, 41. For Chauvet, "the *only way* that we can name the living God is by being radically invested in the symbolic life-world of the Christian narrative". Sweeney, "Sacramental Presence in Louis-Marie Chauvet," 58.

²⁰⁷ It is not apart from a particular symbolic order such as the Church, but "within it that one becomes a 'subject'". Chauvet, *The Sacraments*, 1.

²⁰⁸ Vincie, *Celebrating Divine Mystery*, 125.

²⁰⁹ Chauvet, *The Sacraments*, 6-13.

unmediated state.²¹⁰ A human subject accesses this reality directly,²¹¹ *then* uses language as a tool to express what has been accessed.²¹² Language is a kind of translation “after the fact”.²¹³ However, within this view, language is seen as imperfect in its capacity to translate clearly, distinctly, exactly, and fully, a person’s experience of the pre-existing reality. Hence, language can tend to be seen as an obstacle²¹⁴ to what would otherwise be considered transparency in terms of knowledge of self, others, and, within a Christian context, God.²¹⁵

Alternatively, Chauvet argues that reality is mediated.²¹⁶ Within the view of language as a mediation, humanity is subject to reality as *constructed* by language. Within this view, reality is not known apart from that which can be expressed via language. Language both constrains and opens up possibilities of knowledge and experience. Language “*gives [human reality] a body by expressing it*”.²¹⁷

3.4.2 The Christian Symbolic Order

Based on and following from this view of language as a mediation, reality is seen as constituted by, and constructed within, a particular “symbolic order”.²¹⁸ A symbolic order can be defined as “a system forming a coherent whole that allows the social group and individuals to orient themselves in space, find their place in time, and in general situate themselves in the world in a significant way...”.²¹⁹ In other words, reality is mediated by a symbolic order and a person’s subjectivity is defined by their situatedness within that particular symbolic order. Catherine Vincie explains, “I am *unavoidably* caught up in a symbolic network that

²¹⁰ Chauvet, *Symbol and Sacrament*, 90. According to Heidegger, Plato has spawned a conception of “‘ideal’ realities represented by thought and objectified by language” for which “the things of this world are now no more than the shadows cast by” these ideal realities. *Ibid.*, 29.

²¹¹ *Ibid.*, 82.

²¹² Chauvet, *The Sacraments*, 4.

²¹³ Chauvet, *Symbol and Sacrament*, 87.

²¹⁴ *Ibid.*, 33.

²¹⁵ Vincie, *Celebrating Divine Mystery*, 126. Chauvet notes that, for Augustine, “language is a consequence of original sin which has so dried up the inner source of the direct knowledge of God that our first parents discovered they could no longer communicate with each other, except through the skill (quite imperfect) of language.” Chauvet adds that within this instrumental view of language the “*very corporality and historicity of humankind*” is considered suspect. Chauvet, *Symbol and Sacrament*, 33, 34. With regard to Augustine, Chauvet references *De Genesi contra Manichaeos*, II, 31.

²¹⁶ Chauvet, *Symbol and Sacrament*, 87.

²¹⁷ *Ibid.*, 90.

²¹⁸ *Ibid.*, 84.

²¹⁹ *Ibid.*, 84.

constitutes my social and cultural body, that gives me a historic tradition, and that locates me in relation to the cosmos.”²²⁰

A distinctly *Christian* reality is mediated via the institutional, social, traditional, and historical dimensions of, and symbols within, the Church.²²¹ In other words, reality is constituted by, and constructed within, the *Christian* symbolic order which is found in the Church. Just as the “body of God” became visible in the historical Jesus, it is visible – though not in an equivalent way – through Christ in the Church.²²² In particular, the memory of what Jesus “lived for and why God raised him from the dead” is kept alive through what Chauvet refers to as the three poles of the Christian symbolic order: Scriptures, the Sacraments, and Christian ethics.²²³

Christians are constituted as believers via their engagement with the Sacraments²²⁴ which exist in “triple interrelation”²²⁵ with the Scriptures and ethics.²²⁶ In this sense, Chauvet likens the Christian symbolic order to a “symbolic womb, within which each person is born as Christian through initiation”.²²⁷ For Chauvet, “sacrament represents the place where both Scripture and ethics become body”.²²⁸ He likens sacramental celebrations as a “*point of passage*” or “*transit*”²²⁹ via which God’s word mediated through Scripture²³⁰ is transformed into Christian ethical behaviour.²³¹ The Sacraments are “like the precipitate (in the chemical sense) of the Scriptures as word”²³² and ethical practice is a verification of what has been realised via the Sacraments.²³³

²²⁰ Italics added. Vincie, *Celebrating Divine Mystery*, 129.

²²¹ Chauvet, *The Sacraments*, xii.

²²² Chauvet, *Symbol and Sacrament*, 82, 83.

²²³ Chauvet, *The Sacraments*, 28. Chauvet states that “ethics does not extend just to interpersonal relationships but also to collective problems”. Ibid., 31.

²²⁴ Vincie, *Celebrating Divine Mystery*, 128. See also Chauvet, *Symbol and Sacrament*, 83, 110.

²²⁵ Sweeney, “Sacramental Presence in Louis-Marie Chauvet,” 55.

²²⁶ Chauvet, *The Sacraments*, 29-31. Ethics is understood here as “all that pertains to *action* in the name of the gospel”. Ibid., 31.

²²⁷ Ibid., 17.

²²⁸ Sweeney, “Sacramental Presence in Louis-Marie Chauvet,” 80.

²²⁹ Chauvet, *The Sacraments*, 146, 147.

²³⁰ Ibid., 47.

²³¹ Ibid., 146, 147.

²³² Ibid., 47. This means the Sacraments are “*the word itself mediated under the ritual mode, different from the mode of Scripture*”. Ibid., 48. There is a distinction but not a dichotomy between word and sacrament. Ibid., 49. “Under the paradigm ‘sacrament,’ we classify everything that pertains to the thankfulness which the church expresses to God” and this includes prayer (“if it is genuinely Christian”). Ibid., 30, 31.

²³³ Ibid., 41; Chauvet, *Symbol and Sacrament*, 307.

Chauvet explains the triple interrelation of Scripture, sacrament, and ethics further through integrating it within the structure of gift-giving which is associated with the notion of symbolic exchange as opposed to market exchange. Within the structure of gift-giving, a person offers another person a gift and the other person responds to the offer with a “counter-gift of thanksgiving”.²³⁴ What distinguishes this structure from market exchange is the notion of reception.²³⁵ Market exchange requires only the exchange of one item for another. There is no dimension to a market exchange in which something is *received as gift*. In contrast, within symbolic exchange, the mark of reception of a gift is gratitude.²³⁶ Without gratitude there is no true reception of the gift.²³⁷ Through the Scriptures, Christ is recognised as the gift of God given in the past.²³⁸ As God’s gift, Christ is offered in the present through the Sacraments.²³⁹ However, one needs to be open to receiving something as gift. In the Sacrament of Reconciliation one needs to be open to receiving forgiveness or else one cannot allow oneself to be forgiven. The gift of Christ offered in the present via the Sacraments is only fruitfully received when conjunct with a return-gift of gratitude. Ethical practice, the “effective conversion of heart and a conformation of life to what the sacrament symbolizes”,²⁴⁰ is the continuation of the worshipper’s thankful reception of God’s gift in the Sacrament.²⁴¹ Christian conduct, formation, and transformation is therefore intrinsically linked to sacramental engagement²⁴² when Christians live according to the gospel.²⁴³ Thus, according to Chauvet, a specifically Christian reality emerges within the dynamics of the worship event whereby worshippers can be immersed in a continuing life-liturgy divine-human symbolic exchange involving receptivity and gratitude expressed in attitude and action.

²³⁴ Chauvet, *The Sacraments*, 119.

²³⁵ *Ibid.*, 121.

²³⁶ *Ibid.*, 122.

²³⁷ Although, nothing changes the fact that it is offered.

²³⁸ Chauvet, *The Sacraments*, 146.

²³⁹ *Ibid.*, 146.

²⁴⁰ *Ibid.*, 146.

²⁴¹ Chauvet, *Symbol and Sacrament*, 278. The way a Christian lives testifies to the Gospel and verifies their thankfulness to God outside of the liturgy. Chauvet, *The Sacraments*, 31; Chauvet, *Symbol and Sacrament*, 277. Sacraments can be seen as the means of creating and re-creating a bond of affection, gratitude, and love between God and worshippers. *Ibid.*, 103, 106, 107, 109; Sweeney, “Sacramental Presence in Louis-Marie Chauvet,” 72.

²⁴² *Ibid.*, 80. Chauvet refers to this notion as a circuit of graciousness involving God’s initiative and a Christian’s response. Chauvet, *Symbol and Sacrament*, 109.

²⁴³ That is, “by my good works in response to or within the grace the rite is operative”. Sweeney, “Sacramental Presence in Louis-Marie Chauvet,” 80.

It is argued here that IM's Christian symbolic capacity, including its potential to affect Christian formation and transformation, lies in its involvement within this symbolic exchange. Listening to IM which is contextualised in particular ways within worship can facilitate and heighten receptivity to God's gift and activation of its concomitant disposition of gratitude. Within the paradigm of 'sacrament', Chauvet sets apart the Sacraments but he also incorporates "everything that pertains to the thankfulness which the church expresses to God".²⁴⁴ This includes prayer – formulaic or extemporary – and postures and gestures to the extent that they are the "effect of ritual behaviors learned in the liturgy and interiorized for a long time...".²⁴⁵ If a worshipper's receptivity to the performance of IM within worship is "inspired by the model which the church gives in its liturgy",²⁴⁶ that is, if it exists within a continuum of Christian experience, knowledge, and action, IM can be considered a vital part of symbolic exchange within the Christian symbolic order. As such, IM can function as part of the sacramental dynamic of the Church. For example, worshippers may be led by the IM performance into adopting an attitude of adoration, praise, thanksgiving, lament, or longing before God. The adoption of such attitudes via IM can form a part of a worshipper's reception of Christ as God's gift if this reception is verified in Christian action.

In such a case, IM generates meaning beyond its aesthetic value. It is brought into relation with, and can be involved in the formation of, worshippers' Christian identity. The dynamics of this process can be explicated further through Chauvet's definition of symbol.

3.4.3 *Chauvet's Traits of Symbol*

Chauvet outlines four traits of symbols: 1. Fitting together; 2. Crystallisation; 3. Recognition; and 4. Submission to the communal Other.²⁴⁷ Firstly, the effect and meaning of an entity functioning as a symbol pertains to it fitting together within an aspect of the reality to which it belongs.²⁴⁸ Its meaning and effect is not dependent merely on the entity's own properties or value²⁴⁹ in isolation from its particular context. Rather, its meaning and effect is

²⁴⁴ Chauvet, *The Sacraments*, 30.

²⁴⁵ *Ibid.*, 30.

²⁴⁶ *Ibid.*, 31.

²⁴⁷ *Ibid.*, 70.

²⁴⁸ This notion is reflected by the ancient term *symbolon* which denotes the coming together of two parts as a means of identification. *Encyclopædia Britannica Online*, s.v. "Religious symbolism and iconography."

²⁴⁹ Chauvet, *The Sacraments*, 71. According to Chauvet, there are no "purely 'natural'" symbols. *Ibid.*, 71. Thus, Chauvet underplays the value of the properties of the symbolic entity.

constrained by its context. The colour red could symbolise a wide range of things, however, when utilised within worship at Pentecost, it symbolises the dynamism of the Holy Spirit by which the Church's "faith and zeal are enkindled and perpetuated".²⁵⁰ It signifies according to its part within the Christian symbolic order.

Secondly, by fitting together within the reality to which it belongs, a symbol crystallises "in itself"²⁵¹ or is a 'precipitate' of that reality.²⁵² It is not equated with the reality but makes the reality "present under a new mode".²⁵³ As ontologically distinct from the dynamism of the Holy Spirit, the colour red comes to present the dynamism of the Holy Spirit in a particular mode by its traditional contextualisation within Pentecost.

Thirdly, on account of a symbol fitting together with some reality, a person interacting with the symbol is identified as a subject in relation to other subjects within that reality.²⁵⁴ This trait highlights how symbolisation is primarily relational rather than informational. As the colour red presents the dynamism of the Holy Spirit on Pentecost to a worshipper, the worshipper is situated (in some way) within the Christian symbolic order through it. For a person who has not identified themselves with the Christian faith, the colour red would not possess the same meaning and effect.

Finally, a person's situation within a reality via a symbol involves their subjectivity to 'Other'. 'Other' may be, for example, a tradition, a law, an ideology, or God. Subjectivity to Other involves being bound to a particular community.²⁵⁵ At this point, the symbol and the entry it provides into a particular symbolic order enables a worshipper to be identified as belonging to the Church. This process of identification is most clearly enacted via the Sacraments but is also manifested through prayer and various liturgical symbols such as the colour red at Pentecost.

Like the colour red and other entities which function as liturgical symbols (such as candlelight, water, oil, and bread and wine), any given piece of IM does not intrinsically belong to the worship context and the Christian symbolic order. Separate from the worship context,

²⁵⁰ General Council of the Evangelical Lutheran Church in North America, *An Explanation of the Common Service: With Appendices on Christian Hymnody and Liturgical Colors, and a Glossary of Liturgical Terms* (Philadelphia: General Council Publication House, 1908), 105. On Passion Sunday, the colour red presents martyrdom in a particular mode.

²⁵¹ Chauvet, *The Sacraments*, 71.

²⁵² *Ibid.*, 72.

²⁵³ *Ibid.*, 72.

²⁵⁴ *Ibid.*, 73.

²⁵⁵ *Ibid.*, 74.

and for persons who do not identify with the Christian faith, a given piece of IM may be interpreted in many different possible ways. However, under certain circumstances, IM can come to 'fit together' with the Christian symbolic order. It can crystallise (or precipitate) God's word which is given through the Scriptures, realised in the Sacraments, and verified in Christian action in a particularly musical way, that is, it can present this word under a new mode. A piece of IM which possesses a quality of warmth may, in certain circumstances, represent for a person, for example, the love of another person or an animal. However, within worship, when contextualised in a certain way, such a piece of IM can come to present specifically the compassion of Christ and elicit responses of gratitude towards God which can translate potentially to compassionate conduct toward others. As this fitting together/crystallisation takes place, IM can bring worshippers into relation with a distinctly Christian reality as subjects of this reality. As a result, worshippers' Christian identity, including the manifestation of this identity within Christian action, can be more fully adopted through IM performance within worship.

Unlike the colour red and other liturgical symbols, IM lacks historical, conventional contextualisation within worship and the Christian symbolic order. Consequently, there is a likelihood that IM will not function as a Christian symbol (in Chauvet's sense) for some worshippers. A greater complex of interweaving layers of symbolisation (and contextualisation) needs to emerge for worshippers in order for IM to function as a Christian symbol.

In sum, for Chauvet, the locus of God's self-communication is the Church and liturgy, which mediates the Christian symbolic order. In light of this, it has been argued that *IM within worship can function as a Christian symbol when it situates worshippers within the Christian symbolic order, and thus can facilitate their Christian formation, in a particular way*. Within Chauvet's approach to Christian symbol, the coincidence of the four dimensions of Christian symbol in relation to IM involves IM's contextualisation within worship. The following summarises the argument:

- Participation in the Christian symbolic order via worship involves engagement in symbolic exchange, that is, receiving and responding to the gift of Christ through Scripture, the sacraments, and ethics (see fig. 3.10).

- When IM functions as an element within this symbolic order and exchange via its contextualisation (i.e., symbolisation) within worship, IM can function as a Christian symbol (see fig. 3.11).

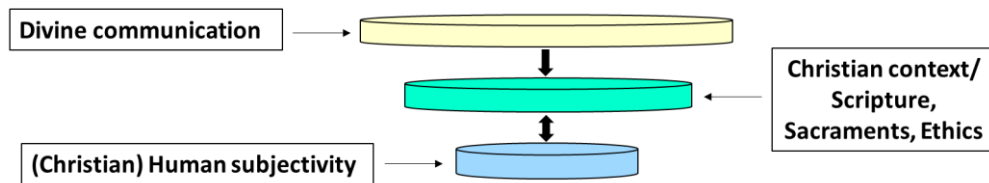


Figure 3.10 Coincidence of divine communication, Christian context (Scripture, Sacraments, Ethics), and (Christian) human subjectivity (Chauvet)

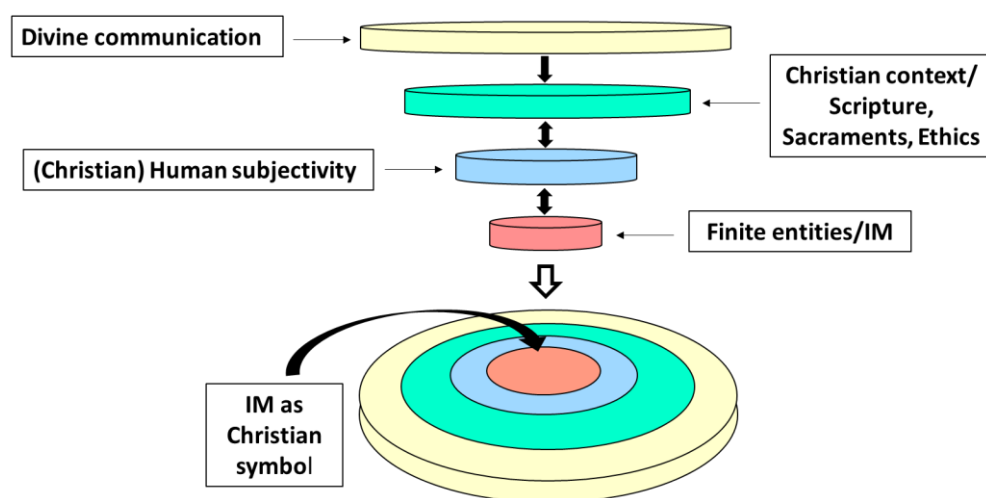


Figure 3.11. Chauvet – Coincidence of divine communication, Christian context (Scripture, Sacraments, Ethics), (Christian) human subjectivity, and IM

Conclusion

The four-dimensional structure of Christian symbol developed and utilised within this chapter explains how IM can be brought into relation with the divine in order to function as a Christian symbol. On the basis of elements within Tillich's, Rahner's, and Chauvet's theological systems, it has been shown that IM can function as a Christian symbol conceived of from various points of view. Each point of view is vital to the theological dimension of this thesis argument. Most broadly, IM's Christian symbolic capacity does not require IM to possess some inherent 'sacred' value and there is no simple, direct, causal link between God's act of self-communication and IM. God-human encounter can be facilitated and Christian meaning can be generated by IM through an emergent network of various kinds of relations conceived of in terms of connection, correlation, and conventionality between IM as a finite entity, human subjectivity, Christian context, and divine communication.

Tillich and Rahner provide theological bases for IM's capacity to mediate implicit, unconscious, transcendent dimensions of God's self-communication via human subjectivity.²⁵⁶ According to Rahner's theology, the possibility of authentic connection between IM and God's self-communication on account of the involvement of divine (and not only human) agency can be proposed. The symbol explications of both Tillich and Rahner can be utilised to suggest the potential also for explicit, conscious, categorical dimensions of God's self-communication to be mediated via IM. This potential relies on the setting up of relations between IM and traditional Christian symbols. In Rahner's case, the validity of IM's capacity to do so rests on an original connection between traditional symbols and God's self-communication and the possibility for IM to disclose aspects of the meanings of these traditional symbols. In Tillich's case, the value of IM in this regard lies in its capacity to bring a level of fluidity to Christian symbols through the way it mutually interacts with traditional Christian symbols.

On the basis of Chauvet's theology, the Christian symbolic capacity of IM is situated necessarily within the liturgical context, that is, Christian meaning via IM can be conceived of as being generated within a dynamic, specifically-contextualised, explicitly-Christian space which can involve IM as a vital part. While Chauvet's system does not provide the means for an adequate investigation into this process, he highlights the need for a semiotic approach,²⁵⁷ which is central to the thesis argument. Such an approach pertains to recognition and investigation of the wide range of factors involved when one entity signifies another.

This chapter has pointed to the need for IM to be contextualised within worship in order to function as a Christian symbol. It has shown how this contextualisation can result in the generation of new Christian experience and insight for worshippers at implicit and explicit levels. However, the symbol explications presented by Tillich, Rahner, and Chauvet do not provide sufficient scope or detail with which to examine IM's Christian symbolic capacity at an adequate level in terms of musical-liturgical contextualisation.²⁵⁸ Operating within the

²⁵⁶ In this sense, Tillich and Rahner provide a springboard for applying Charles Peirce's irreducible vagueness (which is discussed, e.g., in section 6.3). Chauvet's remark that a person can come to faith through the mystical dimension of Christianity could be taken to support the importance of this dimension of God's self-communication. Chauvet, *The Sacraments*, 20.

²⁵⁷ Chauvet refers at one stage to the "semiological layer(s)" in which events and objects are embedded in order to generate meaning. Chauvet, *Symbol and Sacrament*, 85.

²⁵⁸ The need for a more thorough, developed, semiotic approach is implied by Begbie and explicitly stated by Gelpi. Begbie points out the limitedness of Tillich's understanding of signs in *Voicing Creation's Praise*, 69 and

broad context of symbolic mediation and the four-dimensional structure of Christian symbol, the following chapter will lay essential liturgical foundations for just such an examination.

Gelpi is critical of what he perceives as a reliance on deduction within Rahner's system. Gelpi, *Peirce and Theology*, 31.

Chapter 4

Processes of Musical-Liturgical Contextualisation

*...imagination is the room and thinking is the furniture. We may move the furniture from corner to corner to get new and fascinating looks. But sometimes what is needed is a larger room.*¹

When the imagination is engaged in and by the arts, 'larger rooms' are made possible for perceivers. Such open and freer spaces are yielded by the imaginative system as it actively achieves the symbolic transformation of the given. We see things differently. We make connections that logic and the senses do not make.²

Introduction

When instrumental music (IM) is contextualised within worship, it can shape and be shaped by the worship environment and elements in order to facilitate God-human encounter and Christian meaning-generation, formation, and transformation. In particular, IM within worship can be involved actively in the formation, nourishment, and expansion of the *Christian imaginary*. This means new levels of Christian understanding and conduct can be elicited through IM within worship.

In light of IM's Christian symbolic capacity and its four-dimensional structure (as established theologically in chapter three), this chapter validates IM's potential for generating Christian meaning on liturgical grounds. This validation involves examining *how* IM can be contextualised within worship in dynamic mutual interrelation with worship's purposes and principles at broad and specific levels. A detailed account of this musical-liturgical interrelation is provided with particular emphasis on IM's capacity to activate the imagination and the affections and to enable vital metaphorical and analogical processes.

4.1 Christian Meaning-Generation via Worship

4.1.1 God's Order of Reality

According to Christian belief, reality – constituted by the intersection of the transcendent, invisible, divine realm with the finite, visible, human world – is ordered by God

¹ John Shea, *Stories of Faith* (Chicago: Thomas More, 1980), 95, cited in Patrick Collins, "Spirituality, the Imagination and the Arts," in *Ars Liturgiae: Worship, Aesthetics and Praxis: Essays in Honor of Nathan D. Mitchell*, ed. Clare Johnson (Chicago: Liturgy Training, 2003), 147.

² Patrick Collins, "Spirituality, the Imagination and the Arts," in *Ars Liturgiae*, ed. C. Johnson, 147.

through Christ in collaboration with human freedom and creativity. Because God's order of reality³ cannot be fully and finally apprehended and appropriated in this life, it possesses a past, present, and future dimension. In other words, the eschatological dimension of God's order is temporally mediated and continues to evolve at communal and individual levels in terms of the development and growth of Christian knowledge, understanding, experience, and its practical outworking in the lives of Christians and in the world.⁴

4.1.2 Christian Worship

Christian worship, which is fundamentally constituted by God-human encounter, is vital to the temporal mediation and progression of God's order.⁵ Worship is a privileged locus in which the past and future dimensions of God's order are, respectively, re-presented and anticipated in a most concentrated, explicit, and visible way in order to be rehearsed, increasingly adopted, and developed. God, who in every respect initiates and enables the encounter, communicates with, and acts within, the gathered assembly on the basis of Christ's saving work and by the action of the Holy Spirit.⁶ The assembly responds to God in praise, adoration, thanksgiving, and loving surrender.⁷ Through this communal dialogue/encounter with God via collective participation in specific conventional behaviours including the Sacraments, prayers, Scripture readings, and ritual actions, the Christian community is potentially equipped, shaped, and oriented towards living as God's people in the world.⁸

³ 'God's order' is equated here with the notion of the 'kingdom of God/heaven' as referred to in the Gospels. "The kingdom is a metaphor for God's dynamic sovereignty throughout eternity (Matt. 13:36–43), already yet secretly erupting in human history (Matt. 13:18–23; Mark 4:22; Luke 17:20–1)." *Cambridge Dictionary of Christian Theology*, s.v., "Kingdom of God." God's order possesses social, political, personal, universal, and divine dimensions. *New Catholic Encyclopedia*, s.v. "Kingdom of God".

⁴ This relates to the discussion of Wolfhart Pannenberg's eschatological ontology in section 4.3.2.

⁵ Worship does not exist for its own sake. Alexander Schmemmann, *Introduction to Liturgical Theology*, 3rd ed., trans. Asheleigh E. Moorhouse (Crestwood, NY: St. Vladimir's Seminary, 1986), 21–25.

⁶ "...worship is an encounter with the Triune God." Duncan B. Forrester and Doug Gay, *Worship and Liturgy in Context: Studies and Case Studies in Theology and Practice* (London: SCM, 2009), 2, 3.

⁷ Catherine Vincie refers to a "circle of divine and human exchange" and a "dynamic of call and response". *Celebrating Divine Mystery*, 57, 53.

⁸ As such, Christian worship typifies ritual. As a universal human phenomenon, ritual is essential to a particular socio-cultural group's interpretation of human experience. George S. Worgul, "Ritual," in *The New Dictionary of Sacramental Worship*, ed. Peter Fink (Dublin: Gill and MacMillan, 1990), 1101–1106. The original Greek word, *leitourgia* "meant an action by which a group of people become something corporately which they had not been as a mere collection of individuals – a whole greater than the sum of its parts". Alexander Schmemmann, *The World as Sacrament* (London: Darton, Longman and Todd, 1966), 28.

4.1.3 The Christ Event

In particular, it is through the Christ event (i.e., the paschal mystery)⁹ that God's ordering of reality is initiated, manifested, and progressed. The Christ event is the Christian community's "root metaphor" or "prime analogue"¹⁰ and is foundational, central, and integral to every part of worship. As worship celebrates the historical event of Christ, a "foretaste" of what will be ultimately and finally realised in the *eschaton* is brought into view in order to be infused into Christian life. This notion is exemplified in the Eucharist when the assembly "relives its origins and partakes of its future"¹¹ in terms of, respectively, the Lord's Supper – linked by Christ to his death and resurrection – and the heavenly banquet.¹² Other examples of such infusion include: exposure to Christ's words and actions in the Gospel readings; symbolically dying and rising with Christ in baptism; and participating in the unity of Christ's Body by gathering as an assembly in worship. Through the provision in worship of a "script for living the human drama", that is, a guide for, and interpretation of, life characterised by "the paschal character of salvation",¹³ the Church is forged as the mediator of the continuing life and saving work of Christ in the world.¹⁴ Church members are indoctrinated over time to follow in the footsteps of Christ by engaging in, for example, an active prayer life, acts of service and healing, confrontation of injustice, and radical self-sacrificial love. Through Christ, there is a distinctly Christian way of being and living in the world, that is, a communal and individual life of Christian faith and obedience characterised in terms of particular behaviours, practices, feelings, ideas, and ways of relating to God, others, self, and the world. Ultimately, this way of being consists in "union with God and communion of all humanity."¹⁵

⁹ That is, Christ's death, resurrection, and ascension, and the sending of the Spirit.

¹⁰ A root metaphor is an event or person which functions as "the corporate ground and basis for a common interpretation of experience and from this, corporate life and action". It is via the root metaphor that the ritual "allows contact with an event or person which called the ritual community into existence". Worgul, "Ritual," 1105, 1101. The notion of 'prime analogue' is taken from Tracy, *The Analogical Imagination*, 411.

¹¹ Lawrence Goodwin, "Eucharist and Liminality," in *AFER*, Vol. 21 (Eldoret, Kenya: AMECEA Pastoral Institute, 1979), 351, cited in Timothy L. Carson, *Liminal Reality and Transformational Power* (Cambridge: Lutterworth, 2016), 57,

<http://ebookcentral.proquest.com/lib/acu/detail.action?docID=4514056>.

¹² Luke 22:19, 20 and Rev 19:9.

¹³ Italics added. Mary Collins, *Contemplative Participation: Sacrosanctum Concilium: Twenty Five Years Later* (Collegeville, MN: Liturgical, 1990), 79.

¹⁴ "Thus the Church itself is a *leitourgia*, a ministry, a calling to act in this world after the fashion of Christ, to bear testimony to him and his kingdom." Schmemann, *The World as Sacrament*, 28. Christian worship is "the revelation and realization by the Church of her own real nature. And this nature is the new life in Christ – union in Christ with God the Holy Spirit, knowledge of the Truth, unity, love, grace, peace, salvation...". Schmemann, *Introduction to Liturgical Theology*, 23.

¹⁵ Searle, *Called to Participate*, 38.

4.1.4 The Christian Imaginary

The forging work of God through Christ leading to new and increasing manifestations of God's order in the world is not automatically – as if magically – achieved, nor is it merely, or even predominantly, a cognitive enterprise. Rather, according to the model of God's self-communication defined as symbolic mediation,¹⁶ Christian growth depends on the formation and development of an *embodied* understanding of God's order – what will be referred to here as the *Christian imaginary*. This term is based on James K. A. Smith's use of Charles Taylor's notion of *social imaginaries*.¹⁷ Smith defines the *Christian (social) imaginary* as that which “constitutes a distinctly Christian understanding of the world that is implicit in the practices of Christian worship”.¹⁸ It is through the Christian imaginary and its embodied dimension that IM – liturgically-contextualised – can be brought into relation with God's order to generate Christian meaning.

Ordinarily speaking, the term ‘imaginary’ may connote fanciful invention as opposed to what is ‘real’. However, within this context, an imaginary is a unifying, synthesising, intersubjective, and embodied understanding of reality seated in the imagination, which irreducibly ties together and imbues human existence and experience with meaning, shape, and purpose at both communal and individual levels.¹⁹ An imaginary is primarily learned, and operates at a pre-cognitive, unconscious level.²⁰ It underlies and orients a particular community's (and individual's) distinct values, norms, beliefs, and ideals at an *implicit* level and enables certain practices – and not others – to emerge and flourish. An imaginary is not necessarily permanently fixed but is characterised by plasticity for growth and expansion.²¹

¹⁶ That is, in contrast with, e.g., logo-centric models.

¹⁷ Charles Taylor, “Modern Social Imaginaries,” *Public Culture* 14, no. 1 (2002), <https://muse-jhu-edu.ezproxy2.acu.edu.au/article/26276>. The term, ‘imaginary’ has been utilised by other theorists including Cornelius Castoriadis and Jacques Lacan with different meanings.

¹⁸ James K. A. Smith, *Desiring the Kingdom (Cultural Liturgies): Worship, Worldview, and Cultural Formation* (Grand Rapids: Baker Academic, 2009), 68.

¹⁹ According to Taylor, a social imaginary is a shared phenomenon which pertains to the “ways in which people imagine their social existence, how they fit together with others, how things go on between them and their fellows, the expectations that are normally met, and the deeper normative notions and images that underlie these expectations.” Taylor, “Modern Social Imaginaries,” 106.

²⁰ The social imaginary “is in fact that largely unstructured and inarticulate understanding of our whole situation, within which particular features of our world become evident. It can never be adequately expressed in the form of explicit doctrines because of its very unlimited and indefinite nature”. Ibid., 107.

²¹ An imaginary assumes a non-fixed representation of reality.

The Christian imaginary functions like a tool for the conception, living out, and progression of God's order of reality towards its *telos*.²²

According to Taylor, a social imaginary becomes infiltrated by theories held by a few. When this happens, "for the most part, people take up, improvise, or are inducted into new practices... And hence the new understanding comes to be accessible to the participants in a way it wasn't before. It begins to define the contours of their world, and can eventually come to count as the taken-for-granted shape of things, too obvious to mention."²³ "The new practice, with the implicit understanding it generates, can be the basis for modifications of theory, which in turn can inflect practice, and so on."²⁴ Taylor argues that Western modernity is characterised by, for example, the market economy and a self-governing people as a result of certain ideas being infused into, and operating implicitly in the form of, the social imaginary to generate certain behaviours, practices, and attitudes.²⁵ Work ethic, morality, and, possibly, a person's disgust or pleasure in response to a particular kind of food or music reflects a complex implicit-level network of values, norms, beliefs, and ideals.

The Christian imaginary is based on the infiltration of Christ's life, actions, words, death, and resurrection into particular social imaginaries according to Scripture and in mutual relation with culture and tradition. The Christ event has been and continues to be absorbed into the imaginary of Christian communities in culturally diverse ways through worship (and life).²⁶ Christian practice and growth is not attained through worship simply and directly by

²² While the term 'Christian imaginary' relates closely to the notion of 'Christian worldview', according to Smith, usage of the former particularly helps to correct what he perceives as a tendency within some Christian perspectives to over-emphasise the cognitive realm. Smith's application of the Christian imaginary is rooted in what could be defined as an 'anthropology of desire' whereby human beings are viewed as desiring beings logically prior to being viewed as thinking or believing beings. Smith, 63-71. Smith writes: "From most expositions of 'the Christian worldview,' you would never guess that Christians worship!" Ibid., 64.

²³ Charles Taylor, *A Secular Age* (Cambridge, MA: Belknap of Harvard University, 2007), 175, 176.

²⁴ Ibid., 176.

²⁵ Taylor, "Modern Social Imaginaries," 92. There is perhaps some parallelism here with the notion of 'disruption' within the business world. The theory of *disruptive innovation* is "a process by which a product or service enters a market at the bottom and moves 'up market', eventually displacing established competitors". For example, Canon disrupted Xerox in relation to photocopiers and Starbucks disrupted sit-down restaurants. Hamsa Thota and Zunaira Munir, "Disruptive Innovation," in *Key Concepts in Innovation* (Houndmills: Palgrave Macmillan, 2011), https://search-proquest.com.ezproxy2.acu.edu.au/content/entry/maci/disruptive_innovation/0.

²⁶ However, there is no one uniform external communal mindset that is infused into every Christian's imagination for their Christian formation. Variations and individual dimensions are involved within it. This is reflected by the different emphases and styles of worship within different denominations, cultures, and local churches and individual differences with regard to, for example, Christian beliefs and ethics. Personal responsibility and capacity is important with regard to the extent to which a person engages within worship and the deep understandings implicit within it.

the imposition and intellectual adoption of Christian ideas and theories in abstract, propositional modes of expression which are translated subsequently into consciously-willed/-directed conduct.²⁷ Rather, a person's Christian imaginary is formed, nourished, and expanded when they are immersed in particular behaviours, practices, and attitudes made possible by the Christ event such as confessing sin, hearing the words of forgiveness, and responding to God's forgiveness in thanksgiving. Each of these acts reflects a disposition which could be seen as an embodied understanding of Christian life and faith including, respectively, guilt, freedom from guilt, and gratitude. The Christian imaginary thus formed/nourished/expanded implies, for example, spurning of sin, a humble attitude, desire for righteousness, belief in God's power to forgive, intellectual assent to certain doctrines, and readiness to forgive others, etc.

Through the Christian imaginary, God's order is touched, tasted, heard, smelled, seen, felt (i.e., physiologically and emotionally), imagined, and desired. At the same time, this sensual, experiential dimension can elicit new Christian insights and conduct such as when a person's liturgical experience of forgiveness impacts them more deeply than in previous instances and they consequently come to conceptualise forgiveness in a deeper and more expansive and nuanced way. In turn, this conceptualisation can elicit new Christian experiences such as becoming more forgiving of others, more grateful to God, and living with a greater sense of freedom from condemnation. This notion highlights the inseparability of, and mutual interrelation between, the experiential, conceptual, and behavioural realms within the Christian imaginary and its expansion.²⁸

²⁷ Smith, *Desiring the Kingdom*, 64. See also John Berntsen, "Christian affections and the Catechuminate," *Worship* 52, no. 3 (1978): 196.

²⁸ This reflects Rahner's transcendental and categorical dimensions of revelation discussed in section 3.3 and Peirce's *pragmatism* (which will be discussed in section 5.2.3). It is also reflected in the work of three prominent liturgical theologians: Alexander Schmemmann; Aidan Kavanagh; and David Fagerberg, who sought to reverse the primacy of dogma over liturgy. For them, liturgy constitutes *theologia prima* (primary theology). Kavanagh states: "A liturgical act is a theological act of the most all-encompassing, integral, and foundational kind. It is both precipitator and result of that adjustment to the change wrought in the worshipping assembly by its regular encounter in faith with its divine Source." Kavanagh, *On Liturgical Theology*, 89. Dogma flows out of the actual liturgical celebration and thus constitutes *theologia secunda* (secondary theology). Other scholars have argued for "mutual dependence" or recognition of a balance between "liturgical action and theological reflection". Joris Geldhof, "Liturgy as Theological Norm: Getting Acquainted with 'Liturgical Theology'," *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie* 52, no. 2 (2010): 164-167, <http://ezproxy2.acu.edu.au/ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=pif&AN=EP53059818&site=ehost-live&scope=site>. *Theologia tertia* (tertiary theology), as proposed by Kevin Irwin, pertains to the moral and spiritual dimensions of the Christian faith as "drawn from the liturgy". Ibid., 159. Geldhof refers to Kevin Irwin, *Context and Text: Method in Liturgical Theology* (Collegeville, MI: Liturgical, 1994), x, 46.

4.2 Musical-Liturgical Meaning-Generation

IM, as non-verbal and qualitative,²⁹ can, through its potential activation of the imagination and affections, embody and express the peculiarities of any given social imaginary³⁰ including the Christian imaginary. IM can do so on account of its idiomatic properties and structures and what listeners bring into relation with IM in order for meaning to be generated through it.³¹ When IM is contextualised within worship – a privileged locus wherein and whereby the Christian imaginary is embodied, expressed, formed, nourished, and expanded – its musical features can be brought into dynamic mutual interrelation with the particularities of Christian worship by worshippers who (ideally) adopt the Christian imaginary. In other words, IM's meaning-generating capacity can be shaped by and can shape (i.e., form, nourish, and expand) the Christian imaginary. IM may do so in ways other elements of worship cannot.

For example, through musical-liturgical dynamic mutual interrelation, because worship is constituted by God-human encounter, the capacity for IM to elicit self-transcendence can contribute to a tangible experience of the mystery and presence of God through Christ. Through Eucharistic consciousness, when the quality of beauty or longing is expressed via IM, IM can contribute to worshippers' experience of a foretaste of the *eschaton*. On account of the paschal character of worship, a joyful piece of IM can help facilitate expression of the joy of the resurrection or a sombre piece can embody the suffering of Christ. A majestic or warm piece of IM can play a vital role in the manifestation (respectively) of God's majesty or the warmth of Christian unity. Particular IM pieces can be experienced in terms of, for example, a humble attitude adopted within the act of confession or the feeling of deep gratitude when receiving forgiveness.

There is a wide but distinct range of feelings, images, and ideas which can be brought into relation with IM and which are embodied by the Christian imaginary in its potentially

²⁹ That is, pertaining to feeling qualities.

³⁰ For example, Alex Ross explains that within the context of the Stalinist era, according to the concept of social realism, "Soviet artists would depict the peoples' lives both realistically and heroically, as if from the standpoint of the socialist utopia to come." These artists included music composers such as Dmitri Shostakovich. Alex Ross, *The Rest is Noise* (London: Harper Perennial, 2009), 246. This musical censorship included IM works. *Ibid.*, 248.

³¹ Within a Christian liturgical context, on the basis of the paschal mystery, IM would tend to incorporate the musical expression of feeling qualities of both suffering and victory, e.g., musical expression of perpetual hopelessness without at least a tinge of light would tend not to be expressive of the Christian imaginary.

ever-expanding constitution.³² However, prior to liturgical contextualisation, the IM pieces are not attached necessarily to the Christian imaginary (or not explicitly and consciously so). Within a concert context for example, IM performance may constitute an uplifting and spiritual experience but not mediate specifically Christian experience.

4.2.1 *The Practicalities of Contextualisation of IM within Worship*

The above examples imply that IM needs to be chosen and contextualised thoughtfully within the worship service and engaged with in particular ways by worshippers. Simply by contextualising IM performance within worship, listening to IM potentially aligns with the broad purposes and nature of worship. However, this alignment cannot be taken for granted. There are three main considerations to be made with regard to *what* IM piece is performed, *how* the piece is contextualised within worship, and the *relation* between the two. On one hand, the specific nature of the IM – incorporating its properties and structures, salient features, and feeling qualities – is crucial in relation to its worship context. On the other hand, the worship context is crucial to how the IM is heard and experienced in light of the piece’s specific nature.

Within the Roman Catholic tradition, there are four moments within the liturgy in which IM can tend to be performed: “at the beginning before the priest reaches the altar, at the Offertory, at the Communion, and at the end of Mass”. IM performance is “not permitted in Advent, Lent, during the Sacred Triduum and in the Offices and Masses of the Dead.”³³ Within other Christian traditions, there is scope for including IM wherever it is deemed appropriate such as prior or subsequent to the sermon, a Scripture reading, or prayer. Some Pentecostal traditions incorporate improvised IM as an extension to congregational song segments. Whatever the tradition, three considerations are vital.

Firstly, the specific occasion of worship including the liturgical season, feast, and/or particular themes and functions of the service requires consideration as it will potentially scaffold and influence meaning-generation processes pertaining to an IM performance.³⁴ For example, if the fugue from Bach’s *Prelude and Fugue in C sharp minor*, Book 1, *The Well-*

³² There are particular feelings, images, and ideas which may be excluded.

³³ *Musicam Sacram*, #65, 66.

³⁴ Some Christian traditions and local churches do not strictly adhere to liturgical feasts and seasons. In such cases, particular themes may be utilised within a given service.

Tempered Clavier is performed on Easter Sunday, its dark, minor modality, stark, sombre theme, and melodically-expressive counter-theme in conjunction with its accumulating magnificence, power, and density could be heard potentially as Christ overcoming suffering and death through the Resurrection. On a different occasion, the piece may not be appropriate at all or different meanings may be generated.

The second and third considerations pertain to the immediate context of the IM performance. They consist of: the situation of the IM performance within the service; and the substance, that is, content, character, and function, of what the IM performance precedes and/or succeeds (e.g., a prayer, Scripture reading, or ritual action). The meaning generated by IM when performed, for example, as a prelude to the worship service would be different from meaning generated when it is performed subsequent to the sermon.³⁵ The former would tend to relate to the gathering of the assembly into unity³⁶ and the latter would likely involve reflection on God's word through the sermon. Therefore, at a basic, general level, a prelude may tend to be more confident and uplifting in tone and a post-sermon piece could be possibly more subdued for a reflective response.³⁷

Similarly, a piece of IM performed subsequent to, for example, the reading of Psalm 150 will differ in meaning-generation potential from a piece which succeeds a sermon about the presence of God's grace in suffering and loss. Ideally, the former context will tend to relate in some way to the act of praise and would lend itself to the inclusion of a joyful, lively piece of IM and the latter could evoke hope through lament by incorporating a piece of IM which resembles the quality of light penetrating darkness.³⁸

These three main considerations – operating in conjunction with each other – pertain to the dimension of *intended* meanings.³⁹ The dimension of *received* meanings,⁴⁰ that is, how worshippers engage with IM within its particular broad and immediate worship context, is central to IM's function as a worship act. Regardless of how thoughtfully the IM is chosen and

³⁵ The situation of the IM performance within the service would depend on the particular Christian tradition and local church, for example, there is no allowance for post-homily IM performances within the Roman Catholic context, but there is such a possibility within the Uniting Church.

³⁶ Catholic Church, *The General Instruction of the Roman Missal*, 2011, #47.

³⁷ These are generalisations. There may be exceptions to these.

³⁸ This relates to musical priming as discussed in section 2.7.

³⁹ Intended meanings relate to the *poietic* dimension of signification, that is, the dimension involving the production of signs. Nattiez, *Music and Discourse*, 11, 12.

⁴⁰ Received meanings pertain to the *esthesis* dimension of signification, that is, the dimension of interpretation. *Ibid.*, 12.

liturgically contextualised, the IM will form, nourish, or expand the Christian imaginary potentially for some worshippers and not for others. At a fundamental level, Christian meaning-generation via IM (and any other act of worship) requires full, conscious, and active participation (FCAP).⁴¹

4.2.2 *Worshipper Engagement: Full, Conscious, and Active Participation*

Mark Searle explains that FCAP in worship requires a movement from participation in the realm of the visible, human, and the signifier, to that of the invisible, the divine, and the signified if it is to be transformative.⁴² This movement begins with “Participation in ritual behaviour.”⁴³ In relation to IM within worship, this means listeners need to adopt a stance of openness and receptivity to the flow of sounds and the feeling qualities which emerge from these sounds. This level of participation may involve imperceptible and perceptible bodily and affective responses. It may also involve elicitation of visual or other images and/or formation of ideas.⁴⁴

In continuation with this first level of participation and in order for Christian meaning to be generated, it is important for worshippers to be immersed into the Christian symbolic realm through “Participation in the liturgy of the Church as the work of Christ.”⁴⁵ This immersion requires a deeper level of symbolic consciousness, use of the imagination, and interpretive process than the first level. The act of listening at this level constitutes joining in with Christ’s own prayer and obedience through openness to the Spirit within the context of the gathered assembly as the Body of Christ.⁴⁶ This means the listening act exists within a continuum of Christian consciousness, commitment, understanding, and conduct.⁴⁷ Ideally, listening to the IM involves a prayerful, God-focussed disposition receptive to God’s self-communication; connection-making between musical meaning and the broad/immediate worship context; and, in many cases, setting up of relations between musical meaning and

⁴¹ *Sacrosanctum Concilium*, #14. For an examination of FCAP see Tom Elich, “Full, Conscious and Active Participation,” in *Vatican II: Reforming Liturgy*, eds. Carmel Pilcher, Elizabeth Harrington, and David Orr (Adelaide: ATF Theology, 2013), <http://ebookcentral.proquest.com/lib/acu/detail.action?docID=1784413>.

⁴² Searle, *Called to Participate*, 44.

⁴³ *Ibid.*, 18.

⁴⁴ ‘Wholistic’ or ‘analytic’ listening could be involved at this level as discussed in section 2.6.

⁴⁵ Searle, *Called to Participate*, 27.

⁴⁶ *Ibid.*, 27, 28.

⁴⁷ The idea of a continuum here may include implicit and explicit meaning-generation, e.g., the act of listening to IM may elicit an experience for which meaning-generation is not recognised or articulated until many years later. See discussion on Rahner’s explanation of implicit and explicit faith in section 3.3.1.

the Christ event. This level of participation is manifested in the adoption and enactment of Christian character,⁴⁸ values, beliefs, rights, and responsibilities.⁴⁹

Finally, at the level of “Participation in the life of God”,⁵⁰ worshippers potentially engage in radical self-transcending openness before, obedience to, and trust in, God. At this level, an ecstatic experience of union with God and others would ensue via the IM.⁵¹

Two dimensions of human experience which play a central role in the movement through these three levels of participation, and thus in the formation, nourishment, and expansion of the Christian imaginary, are the imagination and the affections. In particular, within musical-liturgical dynamic mutual interrelation and meaning-generation, the activation of the Christian-musical imagination is essential.

4.3 The Role of the Christian and Musical Imagination in Musical-Liturgical Meaning-Generation

The imagination is a human processing and generative capacity through which reality is interpreted, meaning is generated, and new discoveries are made.⁵² At one level, a human being’s sensory experience is structured by the brain in terms of images.⁵³ By ‘image’, Damasio denotes “a mental pattern in any of the sensory modalities”⁵⁴ which include sight,

⁴⁸ Searle, *Called to Participate*, 31, 32.

⁴⁹ Ibid., 30. These include: the right to the sacraments and Christian preaching and guidance; and the duty to attend worship and help the poor.

⁵⁰ Ibid., 37.

⁵¹ Jeffrey Keuss describes this third level in terms of a purgation-illumination-union process. *Purgation* involves a particularly engaging music-listening experience whereby one is so absorbed by the musical sounds that a sense of time and place is forgotten. An awareness is engendered of a prior lack of presence to self and the world and the release of those things that have tended to possess the soul and crowd out such awareness. “...new ways of being” are then sought within a second stage understood as *illumination*, that is, the “discovery of the transcendent that shapes the life of the everyday-things like love, caring, compassion, hope, faith, wonder, ecstasy, and awe...”. Furthermore, at a third stage, it can be discovered that self is existing and thriving when in *union* with that beyond itself, and ultimately, with God. Jeffrey Keuss, *Your Neighbor's Hymnal: What Popular Music Teaches Us About Faith, Hope, and Love* (Eugene: Cascade, 2011), 11-14, Kindle. While Keuss is referring to popular vocal music, this experience could be related to IM.

⁵² Worgul writes: “Imagination defines the human as human. It is an empowering and incorporating power of all other human powers. Imagination is the pervasive movement of the human person in life, confronted by experience and struggling to discover and create meaning.” Worgul, “Ritual,” 1104.

⁵³ That is, “patterns in maps”. Antonio Damasio, “The Brain – Creativity, Imagination, and Innovation,” YouTube video (Ross Institute Summer Academy 2012), <https://www.youtube.com/watch?v=HUZd66Lu4Y8>.

⁵⁴ Antonio Damasio, *The Feeling of What Happens: Body, Emotion and the Making of Consciousness* (London: Vintage, 2000), 9. Damasio explains further: “...the brain makes neural patterns in its nerve-cell circuits and manages to turn those neural patterns into the explicit mental patterns...” Ibid., 9. “...sensory representations in the main sensory modalities (e.g., vision, hearing, touch) are related to signals arising in peripheral sensory organs, such as the eye or the inner ear” and “those signals are relayed to the respective primary sensory regions of the cerebral cortex by means of subcortical nuclei such as those in the thalamus”. Ibid., 159.

hearing, touch, taste, smell, and interoception (i.e., visceroreception and proprioception).⁵⁵ Thus, humans can, for example, “see things in the mind’s eye”, “hear them in the mind’s ear”,⁵⁶ or experience consciousness of internal sensations. The imagination does not operate apart from and as subservient to some false notion of untainted, full, direct access to reality. It is the “bridge between what we see or hear and what we may claim to be a true interpretation of that seeing or hearing”.⁵⁷

At another level, the imagination enables human beings to experience reality in dimensions which transcend and can be abstracted from immediate and sense experience. This occurs in at least three main ways: 1. Images can be stored and accessed as memories; 2. Fictional, unwitnessed, not-yet-occurring, or potentially non-occurring events, experiences, and things can be thought about;⁵⁸ and 3. Images or thoughts from different cognitive domains can be combined, exchanged, and transformed.⁵⁹ This latter phenomenon is called “cognitive fluidity”⁶⁰ and includes the manipulation of images,⁶¹ the recombination of “memories from past experiences and previously formed images”⁶² into new constructions, and the combination of knowledge and ideas in unusual ways.⁶³ Cognitive fluidity is the basis for “symbolic representation”,⁶⁴ that is, the capacity for visible and present entities to refer to invisible and absent entities. This means, via the imagination, humans possess the capacity to operate outside of an exclusively literal and univocal reading of the world and, very importantly, to think creatively.⁶⁵

⁵⁵ Interoception involves “signals from the bodily interior” and includes proprioception which involves “signals from skin and musculoskeletal apparatus” and visceroreception which involves “signals from the inner organs”. Beate M. Herbert and Olga Pollatos, “The Body in the Mind: On the Relationship between Interoception and Embodiment,” *Topics in Cognitive Science* 4, no. 4 (2012): 693, <http://dx.doi.org/10.1111/j.1756-8765.2012.01189.x>.

⁵⁶ *The Oxford Companion to the Mind*, s.v., “Imagination”.

⁵⁷ Mary Warnock, *Imagination and Time* (Oxford: Blackwell, 1994), 71. “There is no direct or unmediated intercourse between reality and reflection. Reality becomes available for reflection only through images and image clusters which are drawn from human experience.” Collins, “Spirituality, the Imagination and the Arts,” 146.

⁵⁸ These do not necessarily equate with ‘unreal’.

⁵⁹ “...such that laws applying in one domain can be broken in another”. *Oxford Companion to the Mind*, s.v., “Imagination”.

⁶⁰ Ibid.

⁶¹ Damasio, “The Brain – Creativity, Imagination, and Innovation”.

⁶² *The Penguin Dictionary of Psychology*, s.v., “Imagination”.

⁶³ *The Oxford Dictionary of Philosophy*, 2nd ed., s.v., “Imagination”.

⁶⁴ *Oxford Companion to the Mind*, s.v., “Imagination”.

⁶⁵ Ibid., 13. The creative dimension of the imagination is a universal capacity utilised in all of life experience which can be trained to function at increasingly higher levels. *Oxford Companion to the Mind*, s.v., “Imagination”; and Damasio, “The Brain – Creativity, Imagination, and Innovation”.

Symbolic representation and creativity are crucial for negotiating the temporal-transcendent tension inherent within God's order of reality. While the eschatological dimension of God's order cannot be fully and finally known and categorised, via symbolic representation and creativity (and through God's offer and enabling), Christians can participate in God's order as this eschatological dimension folds into the present.

This temporal-transcendent tension is manifested in Christian worship in terms of the experience of what Graham Hughes refers to as a 'virtual frontier' (or boundary) between the known and the unknown "where mystery is finally ineradicable".⁶⁶ Hughes says "the liturgy wishes to bring us to" this virtual frontier.⁶⁷ The virtual frontier involves not only the awareness of finitude but the "call beyond it"⁶⁸ and the imagination is one of the key elements to responding to this call. Through the worship service in its entirety, the Sacraments, and the different kinds of symbols within worship such as Scriptural readings, prayers, gestures, and art – including visual art, congregational singing, and IM, worshippers are invited "*to imagine how things are in the presence of God*".⁶⁹ Elements of the ritual feed the imagination via the senses, creating memory stores, prompting manipulation of images and ideas, and ultimately enabling the recognition of traces of the divine. The Christian imaginary is expanded when worshippers proceed beyond current levels and kinds of knowledge and experience to new levels of understanding and Christian commitment through the recognition and establishment of resonances "between what we do on the known side of this frontier and how we imagine things might be on its far side".⁷⁰ Hughes characterises this process as "imaginative speculation".⁷¹ This is exemplified at a very basic level, for instance, when entrance into the worship space suggests what it is like to enter "God's space",⁷² a singing congregation implies union of those gathered with some "celestial choir",⁷³ and the Eucharist is perceived as enacting the messianic banquet.⁷⁴

⁶⁶ Hughes, *Worship as Meaning*, 225. The 'virtual frontier' does not imply a dualistically-conceived divine-human divide but the *experience* of human limit in light of the divine. Ibid., 149.

⁶⁷ Ibid., 39. This statement reflects Urban Holmes' sentiment when he states that "liturgy leads regularly to the edge of chaos". Kavanagh, *On Liturgical Theology*, 73. Kavanagh refers to Urban Holmes, "Theology and Religious Renewal," *The Anglican Theological Review* 62 (1980): 19.

⁶⁸ Power, *Unsearchable Riches*, 202.

⁶⁹ Hughes, *Worship as Meaning*, 151.

⁷⁰ Ibid., 148.

⁷¹ Ibid., 143.

⁷² Ibid., 170.

⁷³ Ibid., 170.

⁷⁴ Searle, *Called to Participate*, 43, 44.

When IM is performed within worship, worshippers can engage in imaginative play which involves the combination, exchange, and transformation of primarily acoustic and feeling images (via IM), images involving the other senses, and new and old ideas. The worshippers can engage in a dynamic and unpredictable interpretive enterprise which takes them beyond the merely 'literal' dimension of musical sounds to increasingly abstract and complex Christian meaning-generation that is, at the same time, bounded and constrained by the liturgical context and its intended meanings.

This creative process whereby worshippers participate in God's order via imaginative speculation in relation to IM within worship involves the employment and conjunction of *metaphorical* and *analogical* processes. These processes (in relation to IM) depend on and stem from musical-liturgical contextualisation and dynamic mutual interrelation.

4.3.1 *Metaphorical Process*

Within a literary context, metaphor can be defined as a "figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two",⁷⁵ for example, 'life is a rollercoaster'. Ligita Ryliškytė refers to this process as the "cross-domain mapping of two concepts".⁷⁶ Metaphors require a non-literal reading that gives rise to a tension which can be sought to be resolved in the discovery of similarity-in-difference between unlike entities.⁷⁷ Metaphors therefore involve, firstly, the disruption of previously-conceived relations between the entities involved in the metaphor (including relations between those entities and other entities) and, secondly, the emergence of new relations (via perceived similarity) between the entities within a specific spatio-temporal framework.

Metaphorical process (i.e., "cross-domain mapping") is "unexpected" and "relatively open-ended" in nature.⁷⁸ It is as though metaphors consist in the 'clashing' together of unlike

⁷⁵ *The Oxford Dictionary of Literary Terms*, s.v., "Metaphor".

⁷⁶ Ligita Ryliškytė, "Metaphor and Analogy in Theology: A Choice between Lions and Witches, and Wardrobes?" *Theological Studies* 78, no. 3 (2017): 699, <http://dx.doi.org/10.1177/0040563917714622>.

⁷⁷ Power explains: "In a metaphor, then, there is a yoking of unlikes, a comparison which can be made only on the assumption of difference, so that the resemblance appears within the difference. An interaction and a tension between key terms result, with the resultant new meaning. The new meaning has a twist to it, putting in conjunction recognizable opposites. Only in the context is the apparent conflict of meanings resolved and something comes to be known which would not otherwise appear." *Unsearchable Riches*, 133.

⁷⁸ Ryliškytė, "Metaphor and Analogy in Theology," 699.

entities and their meaning lies in the ‘fallout’ from this clash⁷⁹ within a particular context (and not apart from it).⁸⁰ Univocity is shattered and emergent meaning exceeds what can be articulated in any way apart from the metaphor. In other words, metaphorical process is irreversible and irreducible (like a chemical reaction); the emergent meaning is larger than the sum of the metaphor’s parts.⁸¹ The new, emergent meaning reflects back on the original entities enabling (or forcing) them to be seen in a new light.

Stemming from the disruptive, generative, and irreversible nature of metaphorical process, an important aspect of metaphor is its capacity to transcend verbal articulation and elicit effects.⁸² In the case of humour, metaphor can elicit laughter. In other cases, it may elicit responses such as regret, a sense of beauty, or deep satisfaction as something ‘dawns upon’ a person in a particular way for the first time.

This metaphorical process is not confined to speech but often comes into operation through the non-verbal realm including acts, events, and objects. Within a Christian theological and worship context, both language and symbols such as Biblical stories, affirmations about God, bread and wine, and IM can function metaphorically in order to express and elicit new insights and experiences of aspects of what is ultimately inexpressible and unknowable in this life. Robert Masson explores the metaphorical nature of, for example, the claim that Jesus is the Messiah.⁸³ Masson explains that Jesus’ status as a carpenter, his lack of any typical kingly and enemy-vanquishing behaviour, and his crucifixion rendered his title of Messiah “uncalled for” within his historical context.⁸⁴ Due to a clash of domains, previous univocal meanings related to ‘Jesus’ and ‘Messiah’ are disrupted. The claim that Jesus is the Messiah therefore forced and continues to force revision of notions about God, the nature of a Messiah, and Jesus. The “field of meanings” related to ‘Jesus’ and ‘Messiah’

⁷⁹ “When the ordinary meaning of a word is at odds with the context, we tend to seek relevant features of the word and the situation that will reveal the intended meaning.” *The Princeton Encyclopedia of Poetry and Poetics*, s.v., “Metaphor”.

⁸⁰ Ryliškytė, “Metaphor and Analogy in Theology,” 696.

⁸¹ This phenomenon is also exemplified in humour, for example, it may be possible to list a range of elements which contribute to the humorous nature of a Gary Larson comic, but the meaning/humour would be lost as a result.

⁸² Ryliškytė refers to the “rhetorical and affective effect” implied by the “‘surplus of meaning’ proper to metaphorical predication”. “Metaphor and Analogy in Theology,” 716.

⁸³ Robert Masson, “The Force of Analogy,” *Anglican Theological Review* 87, no. 3 (2005): 476, <https://search-proquest-com.ezproxy2.acu.edu.au/docview/215266715?accountid=8194>.

⁸⁴ *Ibid.*, 476.

required (and require) radically new imaginings⁸⁵ which can only be elicited metaphorically and cannot be fully tied down.

Metaphor within a Christian context involves not only propositions but stories such as the parables. Within Jesus' parables, which concern "very ordinary situations in human life", "contrasts and conjunctions are made that reveal the presence of the kingdom of God in the world and its effect on human life".⁸⁶ Unexpected and unusual features within the parables can lead, in light of their historical and cultural context, to new emergent imaginings of God's order.⁸⁷ For example, when Jesus tells the story of a vineyard owner who pays the same wage to early- and late-comers, common understandings of justice are scandalously disrupted.⁸⁸ Tension emerges which can only be resolved through re-imagining justice. When Nathan confronted David, King of Israel with the sinfulness of his adulterous and murderous actions, the use of parable prompted David to re-imagine what he had done according to the impact of his actions on others.⁸⁹ The appropriate change of heart was prompted through metaphor and the emotional response it elicited (i.e., devastating regret) rather than literal facts.

Metaphor is intrinsic to worship in that worship involves cross-domain mapping between elements and dimensions of ordinary, everyday life and the transcendent, cosmic realm.⁹⁰ Also within worship, metaphor comes into play in terms of all of the various worship elements from different domains of human experience and existence being tied (or 'clashed') together to form a unity.⁹¹ Something larger than the sum of the parts emerges via the imagination on account of the juxtaposition of these individual elements.⁹²

Because there is no simple, one-to-one correspondence of meaning between one entity and another within metaphorical process (and Christian meaning-generation in general), a flat-minded literal approach to finite entities and ritual language within worship is completely inadequate.⁹³ When the metaphorical nature of Christian language and symbols

⁸⁵ Ibid., 476.

⁸⁶ Power, *Unsearchable Riches*, 136.

⁸⁷ Ibid., 136.

⁸⁸ Matt 20:1-16.

⁸⁹ 2 Sam 12:1-13.

⁹⁰ Power, *Unsearchable Riches*, 136, 137.

⁹¹ Ibid., 135.

⁹² See Gordon Lathrop, *Holy Things: A Liturgical Theology* (Minneapolis: Fortress, 1993).

⁹³ See John Shea's use of the term "flatminded literalism" in "The Second Naivete: Approach to a Pastoral Problem," *Concilium* 81 (1973), 109, cited in Mark Searle, "Liturgy and Metaphor," *Notre Dame English Journal* 13, no. 3 (Summer 1981): 187, <http://www.jstor.org/stable/40062491>. It also means that "supernatural

is overlooked and original scandals are ignored or forgotten, meaning can become trite or dogmatic.⁹⁴ For example, potential meanings of the statements: 'Jesus is the Messiah' and 'The Lord is my Shepherd' can be reduced to (overly-familiar) ideas rather than "convey new and fresh insights into reality".⁹⁵ Within a Christian context, through metaphor, pre-conceived images, ideas, and patterns of operating can be challenged and radically altered leading to expansion of the Christian imaginary which is transformational. IM's meaning-generating potential through its contextualisation within worship incorporates its metaphorical capacity.

4.3.1.1 Metaphorical process and IM

All meaning-generation in relation to IM is metaphorical because it requires cross-domain mapping between sound and extra-musical entities such as images, feelings, and ideas. Within a worship context, this mapping can take place potentially between the sound domain and the Christian symbolic realm.⁹⁶

When IM is performed in worship, metaphorical tension can be produced on account of an IM piece's relation to the worship context apart from the particularities of the worship context. At another level, metaphorical tension can ensue between the IM piece and the overriding idea or theme of the worship service such as Pentecost, the Incarnation, or a biblical story. Metaphorical tension can ensue at another level between an IM piece and aspects of its immediate context such as feelings, images, and ideas elicited by a particular Bible reading, prayer, sermon, or ritual act. Within each of these layers, tension may relate to the fact that IM is performed (apart from its particularities); the general mood or idea of the piece; its particular structure and the perceived 'narrative' within this structure; or specific

positivism", an approach whereby literal language is used for designating invisible objects, is reductionist and potentially idolatrous. Shea, "The Second Naivete," 110, cited in Searle, "Liturgy and Metaphor," 188.

⁹⁴ Power, *Unsearchable Riches*, 131.

⁹⁵ Ibid., 131. Searle writes: "...it is not explanation we need but contemplation; not ideas but disclosures".

Searle, "Liturgy and Metaphor," 201. Power remarks that "metaphors open up and change our vision of reality" and that metaphor "redescribes reality in order to create it anew". *Unsearchable Riches*, 133, 134.

Mystery is not something to be defined but something by which to be confronted. Ralph N. McMichael, "God-Language and Exclusive Language Liturgy," *Anglican Theological Review* 73, no. 4 (1991): 442,

<http://ezproxy.acu.edu.au/ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9604166805&site=ehost-live&scope=site>. Metaphor is "a play between identity and difference, and its iconic value lies in the fact that the difference shows in the affirmation of identity." David Power, "Words that Crack: The Uses of 'Sacrifice' in Eucharistic Discourse," *Worship* 53, no. 5 (1979): 388, <http://ezproxy.acu.edu.au/ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=ATLA0000773353&site=ehost-live&scope=site>.

⁹⁶ The need for cross-domain mapping is clearly reflected in that IM pieces are not necessarily connected with Christian worship but could be performed in concerts or for recordings.

aspects of the piece such as a particular motif, the timbre of the instrument/s, or the feeling of a singular harmony. A resolution may be sought (consciously or unconsciously) in response to the metaphorical tension in the form of the recognition and establishment of new relations of similarity between the IM and particular aspects of Christian faith.

Through the unexpected, open-ended nature of the process, and the effects elicited by it, new insight can be attained with regard to overly-familiar Christian concepts and experiences. For example, performing an IM piece which is ecstatically quiet in nature during Pentecost could invite a new experience and conceptualisation of the work of the Spirit in the Church. What was previously experienced/conceptualised with regard to the Spirit, that is, univocal relations between the Spirit and other entities, can be disrupted and new relations (of similarity) formed to facilitate new, emergent experiences and conceptualisations.

Therefore, meaning-generation via IM does not necessarily consist in mere acoustic illustration or imitation of what can be otherwise conceptualised and articulated verbally. For example, performing a piece of IM during Pentecost which aims to imitate the sound of rushing wind may help to situate worshippers within the events described in Acts 2, but it may be limited in its meaning-generation capacity and transformative potential. Rather, through metaphorical process involving IM, perceived similarities *emerge through disruption of univocity* in a unique way to illuminate otherwise unrecognised and unrealised aspects of Christian reality.

4.3.2 Analogical Process

Relations of similarity are the domain of analogical processes. Like metaphor, analogy deals in similarity-in-difference between entities but, unlike metaphor, analogy begins (logically speaking) with correlation rather than conflict. Metaphors give rise to analogies.⁹⁷ Working in conjunction with each other, metaphorical and analogical processes function as different aspects within one meaning-generating process.

From a literary perspective, an analogy can be defined as follows: “Illustration of an idea by means of a more familiar idea that is similar or parallel to it in some significant features.”⁹⁸ For example, composing an essay can be seen at different times to be like constructing a building, taming a wild animal, or straining to squeeze out the last drops of an

⁹⁷ Ryliškytė, “Metaphor and Analogy in Theology,” 696.

⁹⁸ *Oxford Dictionary of Literary Terms*, s.v., “Analogy”.

orange. Each of these metaphors gives rise to different analogical disclosures regarding essay composition. Respectively, these analogies reveal: how essay composition involves the careful ordering of concepts to give rise to a unified argument; sometimes there are so many ideas at once that it is overwhelming, and; at other times, thinking of ideas seems strained and difficult. In each of these cases, similarities between essay writing and these more concrete situations reveal or illuminate aspects of underlying dimensions to essay writing and to wider reality.

The interrelation of metaphorical and analogical processes is vital to Christian meaning-generation. However, within a Christian theological context, the notion of analogy is problematised by the transcendence of the divine. Participation in God's order is possible, however, because God is comprehensible only in a limited fashion and God's order is not yet fully revealed, when aspects of finite reality (including language) are used in analogous relation to God, difference (as in the 'difference' in 'similarities-in-difference') must be recognised. Similarity does not consist in univocity.⁹⁹

This tension between similarity and difference can be explicated in terms of the traditional understanding of analogy by the *triplex via* whereby an affirmation is succeeded by a negation which is succeeded by a negation of the first negation. For example, "God is good; but God is not good the way creatures are good; but God is good in a supereminent way as Source of all that is good."¹⁰⁰ In this process, the notion of 'good' is exposed as being beyond human knowing, yet, as Elizabeth Johnson notes, "the very saying of it ushers our spirit toward the presence of God who is good, a reality so bright that it is darkness to our mind. In the end the play of analogy brings us to our knees in adoration".¹⁰¹ Here, Johnson highlights not only the limitations and possibilities of analogy in disclosing aspects of God, she shows that the end of analogy is not to grasp God but to be affected and transformed through encounter with God.

The *triplex via* presupposes the 'analogy of being' whereby it is posited that, while "the divine Origin of the world utterly transcends every one of the effects it causes: its

⁹⁹ If "the tensive power of the negative" is lost, "analogical concepts become mere categories of easy likenesses slipping quietly from their status as similarities-in-difference to mere likenesses, falling finally into the sterility of a relaxed univocity and a facilely affirmative harmony". Tracy, *The Analogical Imagination*, 410.

¹⁰⁰ Elizabeth Johnson, *Quest for the Living God: Mapping Frontiers in the Theology of God* (London: Continuum, 2008): 18,

http://primo.unilinc.edu.au/primo_library/libweb/action/dlDisplay.do?vid=ACU&docId=aleph002192315.

¹⁰¹ Ibid., 19.

simplicity lifts it over all contrasts”, at the same time, “the divine Origin of all is present and can be known in what it has brought about insofar as it gives a share in its being to its effects. Origin and effects are related analogically through the effects’ participation in the being of the Origin. This commonality of being in turn grounds the possibility of knowing something of the perfection of the Origin by means of an inference from the perfection of created effects”.¹⁰² Hence, according to this view, what is known in a finite sense can reveal aspects of God and God’s order on the basis of a relation of origin. Goodness, understood in finite terms, at least allows an aspect of the divine to be approached, adored, and cooperated with.

However, participation in God’s order via analogy can be explained in different terms. While the analogy of being emphasises a relation of *original causality* between the Creator and that which is created, Wolfhart Pannenberg proposes a *teleological* basis for disclosure of God’s order through his *eschatological ontology*. According to E. Johnson, Pannenberg objects to the analogy of being on account of the following: Jesus Christ is a unique revelation of God presupposing prior dissimilarity rather than similarity between the created and the Creator; sin is destructive; and God acts freely and unpredictably in history so that there is the “possibility of the genuinely new”.¹⁰³ According to Pannenberg’s eschatological ontology, “We are not to understand reality or the world from an already given meaning in creation, but from the end of the world which is the resurrection.”¹⁰⁴ For Pannenberg, “Only the future

¹⁰² Elizabeth Johnson, “The Right Way to Speak about God? Pannenberg on Analogy,” *Theological Studies* 43, no. 4 (1982): 677, <https://doi.org/10.1177/004056398204300405>.

¹⁰³ Ibid., 679. Objections include the risk of falling into univocity and idolatry whereby God is equated with the finite. Ibid., 691. According to Tracy, the doctrine of analogy yielded unfortunately to “the clear and distinct, the all-too-ordered and certain, the deadening, undisclosive and untransformative world of the dead analogies of a manualist Thomism committed to certitude, not understanding, veering towards univocity, not unity-in-difference”. Tracy, *The Analogical Imagination*, 413.

¹⁰⁴ McMichael, “God-Language and Exclusive Language Liturgy,” 441. Timothy Bradshaw writes in relation to Pannenberg’s theory: “...the conception of creation out of nothing applies to continuous creation as much as to the protology of creation.” *Pannenberg: A Guide for the Perplexed* (London: T & T Clark, 2009), 136. Christiaan Mostert adds further insight: “In Pannenberg’s view, the future is not simply the prisoner of the past and the present. Rather, one must speak of ‘the unpredictable new thing that is hidden in the womb of the future’.” Wolfhart Pannenberg, *What is Man? Contemporary Anthropology in Theological Perspective*, trans. Duane A. Priebe (Philadelphia: Fortress Press, 1970), 42, cited in Mostert, *God and the Future: Wolfhart Pannenberg’s Eschatological Doctrine of God* (London: T & T Clark, 2002), 92. This teleological view of reality reflects Charles Peirce’s *synechism* which will be explained in section 5.2.1. On the relation between the work of Pannenberg and Peirce see Anette Ejning, *Theology of Anticipation: A Constructive Study of C. S. Peirce* (Eugene: Pickwick, 2007).

can bring completion and wholeness to finite being, and thus the future is primary over both past and present.”¹⁰⁵

While it is not within the scope of this thesis to resolve theological issues surrounding participation in God’s order via analogy, Pannenberg’s contribution to the thesis’ argument revolves around his emphasis on adoration and the Christ event. Regardless of differences, Pannenberg seems to arrive at a similar conclusion to that of E. Johnson in her explanation of the *triplex via* when he proposes an ‘analogy of adoration’. For Pannenberg, the purpose and function of analogical language is not that of knowing and defining the nature of God but sacrificing words and images in the adoration of God.¹⁰⁶ Pannenberg writes, “All biblical speech about God, to the extent that its intention is to designate something a particular deed, namely, God himself and what he is from eternity to eternity, is rooted in adoration and is in this doxological.”¹⁰⁷ Perhaps, in light of Pannenberg’s eschatological emphasis, a relationship of unity-in-difference between God and the world can be viewed in terms of what is being created over time through the transforming power of God’s love.¹⁰⁸ Persons and communities who allow God’s love through Christ to penetrate their lives become more like (i.e., similar-in-difference to) Christ, and the world increasingly resembles God’s eschatological order.

The necessarily disruptive effect of the Christ event and God’s freedom to act in new ways through history (as argued by Pannenberg) can be explicated in different ways via the work of David Tracy. Tracy seems to locate participation in God’s order via analogy primarily in the present through the Christ event. Tracy conceives of analogy in terms of dynamic mutual interaction between entities. According to Tracy, the Christ event can be understood as the ‘prime analogue’, or “classic event”,¹⁰⁹ for interpreting reality. It discloses reality

¹⁰⁵ Benjamin Myers, “The Difference Totality Makes: Reconsidering Pannenberg’s Eschatological Ontology,” *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie* 49, no. 2 (2007): 142, 143, <http://dx.doi.org/10.1515/NZST.2007.012>.

¹⁰⁶ McMichael, “God-Language and Exclusive Language Liturgy,” 439, 440.

¹⁰⁷ Wolfhart Pannenberg, “Analogy and Doxology,” in *Basic Questions in Theology*, vol. 1, trans. George H. Kehm, (Philadelphia: Westminster Press, 1970), 215-216, cited in *Ibid.*, 440. The ultimate end of God language is not to define God but to render God the “sacrifice of praise and thanksgiving”. *Ibid.*, 445.

¹⁰⁸ E. Johnson, “The Right Way to Speak about God?” 689, 690.

¹⁰⁹ As such, the Christ event is an avenue for illumining the “reality of God” and not necessarily the “reality of Jesus”. Avery Dulles, “Method in Fundamental Theology: Reflections on David Tracy’s *Blessed Rage for Order*,” *Theological Studies* 37, no. 2 (1976): 314, <http://dx.doi.org/10.1177/004056397603700205>. Another classic event is the Exodus story which is “reinterpreted, in the modern American civil-rights movement for example, without losing its original spiritual power”. Classics can also include a great work of art or literature, person, experience, and symbol when it “discloses or reveals something so obviously true that it succeeds in conveying universal meaning to any age”. David Gibson, “God-obsessed: David Tracy’s Theological Quest,” *Commonweal* 137, no. 2 (2010): 15,

universally, that is, “beyond [the Christ event’s] originating context and immediate community of interpreters”.¹¹⁰ Thus, the Christ event is perpetually re-interpreted and re-expressed within the contemporary situation. There is no final, fixed starting point for understanding the Christ event or the contemporary situation,¹¹¹ but through “mutually critical correlations” between the Christ event and the contemporary situation “each reality influences (confronts, correlates, informs, transforms) the understanding of the other”.¹¹² Tracy writes, “*That* Christians believe in the actual Jesus as the Christ comes to them from some present experience of the Christ event...” mediated by church¹¹³ through “exposure to the full range of the Christian symbols and the full range of questions in the situation”.¹¹⁴

These approaches to analogy show that analogy does not simply concern interesting similarities between one clearly known entity and another less known entity. Analogy is not a means of grasping some static, fixed, original reality. Rather, it is a process whereby a window can be opened up to God-human encounter in order to facilitate transformation and a progressive disclosure of God’s order through Christ. When contextualised within worship, IM can play a vital role in eliciting such a process.

4.3.2.1 Analogical process and IM

When IM functions metaphorically within worship, it forces an analogy.¹¹⁵ On the basis of the theological perspectives discussed above, the musical-liturgical analogical process can be explicated in several ways. Via the principle of the *triplex via*, IM (which embodies feeling

<http://link.galegroup.com.ezproxy2.acu.edu.au/apps/doc/A219162528/LitRC?u=acuni&sid=LitRC&xid=d843e5e1>.

¹¹⁰ Kristin E. Heyer, “How does Theology go Public? Rethinking the Debate between David Tracy and George Lindbeck,” *Political Theology* 5, no. 3 (2004): 312, <http://dx.doi.org/10.1558/poth.5.3.307.36721>. Tracy says the Christ event “will prove the major clue to similarities-in-difference awaiting explication among realities of God, self, other selves and world (society, history, nature)”. Tracy, *The Analogical Imagination*, 408.

¹¹¹ Tracy, *The Analogical Imagination*, 421.

¹¹² *Ibid.*, 406. This bears some similarity to Tillich’s correlation theory discussed in section 3.2.2.3. Gibson, “God-obsessed,” 10.

¹¹³ Tracy, *The Analogical Imagination*, 428.

¹¹⁴ *Ibid.*, 423. The Christ event is the focal meaning. *Ibid.*, 408. “As the ordered relationships emerge in their demands upon the focal meaning, the initial insights into God-self-world provided by the initial formulation of the focal meaning are inevitably transformed. For example, a further understanding of both the biblical symbols for God and a contemporary philosophical understanding of the internal relationships among God-self-world may cause a particular theologian to shift from an understanding of the reality of God in ‘classically theistic’ terms to a panentheistic set of concepts. As the fuller reality of a particular symbol is retrieved by some contemporary, situational rediscovery of a half-forgotten classical theme in the tradition, the focal meaning is also reformulated...” *Ibid.*, 423. It is grace which is disclosed and “prevails for the Christian as the central clue to the nature of all reality”. *Ibid.*, 430.

¹¹⁵ See Masson, “The Force of Analogy.”

qualities of, for example, beauty and majesty), can be understood as inferring the beauty and majesty of God in the same way that God's beauty and majesty can be perceived in creation. However, analogy is not fulfilling its task if the nature of this inference is one of detached, intellectual observance which seeks to reduce God to finite conceptualisations of beauty and majesty. IM, through its capacity to elicit self-transcendent experience, can enable worshippers to be immersed in and perhaps disarmed by an experience of beauty and majesty through which God can be encountered and adored. In light of the *eschaton*, such an experience can offer a glimpse of and elicit longing for fuller expressions of God's order.

More concrete, specific expressions of God's order can ensue when mutually critical correlation takes place between the Christ event and what is elicited by IM. What is elicited by the IM piece involves the contemporary situation which includes, most broadly, the socio-cultural environment and circumstances of the gathered community and individuals, and most specifically, all that is taking place internally and externally during the IM performance within its worship context. The Christ event, which culminates in the *eschaton*, can fold into the present through IM when IM reveals the Christ event in a new light (on account of being brought into relation with the Christ event). This process can be explicated in the following example.

If *Praise to the Immortality of Christ* by Olivier Messiaen were performed during an Ascension service, the violin part's slow, gradual, ecstatic ascent in pitch may be recognised as similar to the event of Christ ascending to heaven. However, this recognition in itself does not necessarily generate Christian insight and experience particularly if it is interpreted in a univocal way, that is, lacking in the disruptive element of metaphor. When considered apart from a worship context, the piece could be taken as dissimilar to 'the Ascension'. It can potentially evoke a sense of intense yearning, affectionate warmth or beauty; aimlessness, timelessness, or persistence (particularly on account of the piano part); or, for the uninitiated listener, dissonance. It is not possible to predict what may emerge for a worshipper when all of these kinds of possibilities (and many others) are thrown together. However, the potential exists for mutually critical correlation to take place between 'the Ascension' and the musical experience (within its contemporary situation). Out of this mutually critical correlation, similarity-in-difference, which may be experienced at both conscious and unconscious levels, paves the way for deeper insight into, and experience of, God's order of reality. For example, a worshipper may feel the affectionate love of Christ in a new way through the perception of

warmth and beauty in the musical sounds. Consequently, not only can the rising pitch contour evoke an image of Christ's ascension and physical disappearance but the warmth and beauty of the sounds can enable his presence to be conceived of and experienced as descending to, and suffusing, the depths of the person's being in intimate communion. Christ's presence could take on a new level of reality in its invisibility and the timeless quality of the piece could accentuate the eternal dimension of the reality of his presence.¹¹⁶ In this way, the meaning which is generated for a worshipper within this instance is irreducible to any one element; it cannot be conveyed univocally or by literal fact; it involves embodiment; and it expands the Christian imaginary.

This explication of interrelating metaphorical and analogical processes highlights the necessity for the worshipper to engage the imagination creatively and analogically – applying what Tracy refers to as the “theological analogical imagination”.¹¹⁷ This imagination is a critical power “at once participatory in the originating event of wonder, trust, disclosure and concealment by the whole, and positively distancing itself from that event by its own self-constituting demands of critical reflection”, to then note “the profound similarities-in-difference in all reality.”¹¹⁸ The activation of the theological analogical imagination is thus a crucial element within the dynamic mutual interrelation between IM and its worship context.

Along with the theological analogical imagination, engagement of the affections plays a vital role within this musical-liturgical interrelation and the Christian meaning-generating processes which can ensue from it.

4.4 The Role of the Affective Dimension in Musical-Liturgical Meaning-Generation

Affect, that is, ‘being affected’ can be shown to be a vital dimension of Christian life and worship. Affect is involved in the formation, nourishment, and expansion of the Christian imaginary: a phenomenon which is embodied and not merely theoretical in nature. In other

¹¹⁶ “Jesus’ entry into the life of God does not entail his removal from our world and history.” “...in Jesus’ return to the Father...We have a new communion established between God and humanity”. “This new communion...calls us to let it penetrate and possess us...” Frank O’Loughlin, *The Eucharist: Doing What Jesus Did* (Strathfield: St Paul’s, 1997), 29.

¹¹⁷ Tracy, *The Analogical Imagination*, 410.

¹¹⁸ *Ibid.*, 410.

words, to the extent that one is affected in particular ways over time through worship, one is receptive to, acts according to, and grows in, God's grace.¹¹⁹

4.4.1 Affects, Emotions, and Feelings

Eric Shouse defines *affects* (or affections) as sets of quantitatively verifiable (physiological) sensations of particular kind and intensity which are unstructured, pre-cognitive, automatic, and which prompt action.¹²⁰ Affects are a vital and integral part of healthy human (and creaturely) existence.

Emotions are affects but are distinguished in definition from affects in that they involve *particular patterns* and *publicly identifiable* bodily expressions of affects.¹²¹ Antonio Damasio defines emotion as "a patterned collection of chemical and neural responses that is produced by the brain when it detects the presence of an emotionally competent stimulus..." and which results in particular behaviours.¹²² It is possible to speak of emotions in objective, external, collectively understandable terms; in other words, to label them. Emotions necessarily involve stimuli. Stimuli can be situations or physical objects,¹²³ or more precisely, what is perceived, remembered, believed, or known within any instance.¹²⁴ While emotions are entirely bodily and automatic, the stimuli a person is exposed to and focuses upon, along with the person's beliefs and prior knowledge and experience in relation to these stimuli, are crucial dimensions to emotional experience.¹²⁵

¹¹⁹ This maxim is reflected by James Caccamo when he states that there is consensus among many thinkers that "the formation of a Christian *heart* that can intend the good necessarily precedes accomplishment of any moral action". Italics added. These thinkers include "classical and medieval teleological thinkers, contemporary character ethicists, and early-modern Pietists, Methodists, and German Romantic thinkers". James F. Caccamo, "Been There, Sung That: How the Music of Worship Shapes People of God," *Liturgy* 22, no. 1 (2007): 50, <http://dx.doi.org/10.1080/04580630600993210>. Jonathan Edwards defines the religious affections as "the vigorous and perceptible inclinations of the soul's will". Jonathan Edwards, *Religious Affections (Abridged and Updated)* (Uhrichsville: Barbour, 2013), 14.

¹²⁰ Eric Shouse, "Feeling, Emotion, Affect," *Media-Culture Journal* 8, no. 6 (December 2005), 2018, <http://journal.media-culture.org.au/0512/03-shouse.php>.

¹²¹ Antonio Damasio, "Fundamental Feelings," *Nature* 413, no. 6858 (2001): 781, <http://dx.doi.org/10.1038/35101669>. Unseen elements can be quantified through scientific methods.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Berntsen, "Christian affections and the Catechumenate," 197, 198.

¹²⁵ Integral to this process is the person's appraisal of their situation which stimulates an emotion. Mark Johnson states that emotions "...result from our appraisal of the meaning and significance of our situation and consequent changes in our body state...". *The Meaning of the Body*, 60, 61. Because appraisal occurs logically prior to bodily change, a person's interpretation of, and prior experience, knowledge, ideas, and beliefs concerning, a situation are vital to the emotions, feelings, cognitive processes, and actions which follow.

Damasio lists three categories of emotions. They are: universal emotions (e.g., “happiness, sadness, fear, anger, surprise, or disgust”); social emotions (e.g., “embarrassment, jealousy, guilt, or pride”); and background emotions (e.g., “well-being or malaise, calm or tension”, fatigue or energy, anticipation or dread, tenseness, edginess, discouragement, enthusiasm, depression, or cheerfulness).¹²⁶ Emotions can be displayed in the form of actions (e.g., in relation to freeze, fight, or flight responses) and other bodily features including facial expressions, vocal tones, and gestures. Emotional displays can be expressed in highly precise and subtle ways. Damasio notes that background emotions can be detected “by subtle details of body posture, speed and contour of movements, minimal changes in the amount and speed of eye movements, and in the degree of contraction of facial muscles”.¹²⁷

According to Damasio, it is possible to have an emotional response apart from feeling it.¹²⁸ *Feelings* are distinguished from emotions (and affects) in that they are tangibly felt emotions. Damasio defines a feeling as the “mental representation of the physiological changes that characterize emotions”.¹²⁹ By ‘mental representation’, Mark Johnson explains that Damasio is referring to the “felt awareness of something going on in our body”.¹³⁰ Feelings involve private, personal experience and are structured according to a person’s prior experiences and memories of the same emotions. In other words, a “distinct set of previous sensations” can be personally identified – that is, ‘felt as’ – one feeling or another.¹³¹

Feelings (i.e., felt awareness of emotions) are important for enabling emotions to be useful in the sense of impacting future conduct.¹³² Damasio explains that, most basically, emotions are regulatory. They are responses which target the body to adjust or behave in a particular way to enable homeostatic balance and survival.¹³³ At a higher level of regulation than emotions, feeling, and particularly, *consciousness* of feeling, “begins to alert the organism to the problem that emotion has begun to solve” and to “heed the results of

¹²⁶ Damasio, *The Feeling of What Happens*, 50-52.

¹²⁷ *Ibid.*, 52.

¹²⁸ Such as in the case of babies who have no biography or means of categorising emotions. Shouse, “Feeling, Emotion, Affect”.

¹²⁹ Damasio, “Fundamental Feelings,” 781.

¹³⁰ Mark Johnson, *The Meaning of the Body*, 65.

¹³¹ Shouse, “Feeling, Emotion, Affect”.

¹³² See Chauvet’s discussion on linking worship to ethics in section 3.4.2.

¹³³ This includes “freezing or fight-or-flight”. Damasio, “Fundamental Feelings,” 781. See also Mark Johnson, *The Meaning of the Body*, 60.

emoting”.¹³⁴ Consciousness of feeling then paves the way for “the process of planning specific and nonstereotyped responses which can either complement an emotion or guarantee that the immediate gains brought by emotion can be maintained over time, or both”.¹³⁵ In other words, feelings enable emotions to have full and long term positive impact¹³⁶ via the cognitive and conscious processes which can stem from feelings.¹³⁷ Mark Johnson notes: “...research shows that emotions are crucial to our ability to *evaluate* situations and to assess, both moment to moment and over the long run of our extended lives, the *meaning* of our experience”.¹³⁸

For example, a person who consciously feels an emotional response of sadness generally acts in some way to resolve the sadness. At an immediate level, they may go for a walk. In the future, they may aim to avoid what they perceive to be the stimulus of the sad emotional response which may be dwelling on a past event in which they experienced loss. In another example, when a person becomes conscious of the background emotion of deep contentment in relation to being part of a particular community, they are inclined to continue spending time within that community. Furthermore, they may become increasingly involved in serving the community.

4.4.2 *The Affective Dimension in Worship*

Emotional responses and feelings are an integral part of the Christian imaginary and Christian worship, and are crucial to IM’s contextualisation within worship. There are particular universal, social, and background emotions which, when felt (i.e., as feelings), serve in the regulation and evaluation of Christian belief, experience, understanding, and conduct.

Within worship, the gathered assembly is exposed regularly to a particular field of potential stimuli of emotional responses (i.e., affects) which can focus and frame these emotional responses and potential meaning-generation processes because certain emotional responses are appropriate and others are not. These stimuli are the symbols of worship and that to which the symbols refer. At a basic level, stimuli can therefore include particular

¹³⁴ Damasio, *The Feeling of What Happens*, 284.

¹³⁵ Ibid., 285.

¹³⁶ Ibid., 36.

¹³⁷ “Feelings amplify the impact of a given situation, enhance learning, and increase the probability that comparable situations can be anticipated.” Damasio, “Fundamental Feelings,” 781.

¹³⁸ Italics added. Mark Johnson, *The Meaning of the Body*, 54.

actions, words, visuals, and sounds, etc. At the level of symbolic reference, stimuli may include particular meanings embodied by prayer, Scripture readings, processions, gestures, and postures whereby these meanings pertain to God, theological ideas, and aspects of Christian spirituality, faith, and practice, etc. Stimuli can also include the way, for example, lectors and ministers employ expressive devices through their use of vocal tone, facial expression, and gesture. Stimuli also exist within the internal thought world of individual worshippers. Emotional responses within worship are therefore the result of a complex range of factors incorporating worshippers' conventional understanding of worship, worship symbols, and ritual text and actions along with their experience, knowledge, faith, will, desire, and range of individual capacities.

Shouse notes that emotions can be feigned.¹³⁹ Feigning of emotions in order to stimulate one's own or other peoples' emotional responses is a crucial part of theatrical and musical performance and everyday situations or professional encounters such as when a person expresses empathy towards another person without experiencing empathy automatically.¹⁴⁰ While within worship, emotions may come into play at a spontaneous, individual level, worship also incorporates the *ritualised* expression of communal universal, social, and background emotions. This ritualised expression includes collective scripted physical movement and prayer language. For example, bowing or kneeling together can signify a humble stance before God, or, within some traditions, communal dancing, clapping, and shouting can express the joy of thanksgiving to God. The second prayer of adoration in *Uniting in Worship II* says: "...we leap in the compassion of Christ". The first prayer of confession in the same source names "pride", "callousness", "defiance", and "coldness of heart" as emotional responses to be spurned.¹⁴¹ Thus, appropriate emotional expressions are presented and enacted as ideals and norms within worship and the possibility of expressing emotions apart from an actual stimulus response, that is, through ritualised expression, enables worshippers to 'try on' these appropriate emotions.

¹³⁹ According to Shouse, emotions as *expressions* can be feigned and therefore do not necessarily pertain to a person's automatic response. Shouse, "Feeling, Emotion, Affect".

¹⁴⁰ This is the case for counsellors, nurses, doctors, paramedics, etc., for whom it would be difficult and, many times, unhelpful to be automatically affected.

¹⁴¹ *Uniting in Worship II*.

Being affected does not pertain merely to temporal states and instances during the time of worship.¹⁴² Over the long term, through consciously-felt awareness of aspects of emotional life *apart from* the worship context and expression of aspects of emotional life *within* worship, the assembly can be formed according to *Christian affective-cognitive-behavioural patterns*. These patterns are the irreducible syntheses of aspects of the affective, cognitive, and behavioural realms which imply, utilise, and embody the Christian imaginary. Thus, while one may speak of the Christian affections or emotions, it is more accurate to speak of the affective dimension of Christian affective-cognitive-behavioural patterns.¹⁴³

Don Saliers provides a particularly nuanced conceptual image of the process whereby the synthesis of feelings, cognition, and behaviour into patterns which become habits within the lives of worshippers, can qualify as Christian. Saliers says that within worship, ‘human pathos’ meets and conjoins with ‘divine ethos’.¹⁴⁴ Human pathos refers to “the human suffering of the world” and divine ethos denotes “the characteristic manner in which liturgy is a self-giving of God to us, the encounter whereby grace and glory find human form”.¹⁴⁵ The conjoining of the two takes place when the gathered assembly offers its emotional life to God and God transforms this life through the giving of Godself to the world via the structures and elements of worship which centre on the Christ event.¹⁴⁶ Worship is like an exchange in which human suffering and the emotions of communal life become infused with (or “figured in”)¹⁴⁷ Christ’s suffering in order for God to bring resurrecting life and hope into communal life. In this way, Christian communal life increasingly becomes characterised in terms of a Christian ethos, that is, “a new pathos, now directed to the passion

¹⁴² Affections are the “...habits of our hearts and our understanding” which “express themselves in action”.

Edwards, *Religious Affections*, 25. Don Saliers remarks that “immediacy of feeling must be distinguished from depth of emotion”. *Worship as Theology*, 147.

¹⁴³ Edwards writes: “...prayers affect our own hearts, preparing us to receive the blessings we ask. Our gestures and external behavior during worship, our expressions of humility and reverence, are valuable only because they affect our own hearts or the hearts of others”. Edwards, *Religious Affections*, 29. Edwards also wrote that “Many people hear the Word of God, but what they hear has no effect on them, and neither their natures nor their behavior is changed because they are not emotionally affected by what they hear.” *Ibid.*, 21. Mary Collins discusses the need for contemplative participation in order to be affected in a way which is life-changing. See M. Collins, *Contemplative Participation*.

¹⁴⁴ Saliers, *Worship as Theology*, 22, 25.

¹⁴⁵ *Ibid.*, 22.

¹⁴⁶ *Ibid.*, 22.

¹⁴⁷ *Ibid.*, 36.

of God at the heart of the gospel”.¹⁴⁸ Saliers says that this new pathos is “learned, slowly over time, when we stay with the liturgy of Jesus Christ”.¹⁴⁹

In particular, thankfulness to God is the overriding feeling/emotional response within worship.¹⁵⁰ Praise and thanksgiving recognise God’s self-giving through Christ.¹⁵¹ They can involve positive feelings such as joy, warmth, and release from burdens. However, in everyday life, God can seem absent and negative feelings can ensue.¹⁵² Feelings of God’s absence relating to, for example, political upheaval, social injustice, natural disasters, and anguish over sin at communal and individual levels¹⁵³ include restlessness, abandonment, void, desolation, desperation, melancholy, terror, anguish, bitterness, etc., at various degrees of intensity. These feelings are most intensely expressed by Jesus on the cross when he cries, “My God, my God, why have you forsaken me?”¹⁵⁴ For this reason, lament, confession, and intercession are also integral to worship. Through thanksgiving, rejoicing, lament, confession, and intercession within worship, and their associated positive and negative feelings, God’s self-giving can be recognised in all of life and feelings of pain and suffering can be transformed into hope in Christ. The Christian life can thus be identified with the suffering, death, and resurrection of Christ.

Thus, depth of feeling in life, the authentic expression of feeling within worship, and the transformation of feeling through worship over a lifetime can play a highly important role in being receptive to God’s grace. Saliers says, “God’s ethos without human pathos figured in Jesus is opaque, that is, sovereign but not saving.”¹⁵⁵ He remarks that, often, human pathos has not been nurtured to the point where it can meet with God’s faithful word.¹⁵⁶ Ideally, feelings of both a positive and negative kind in response to life events are brought to the surface, realised, and enacted within the worship context in order for these events to be seen and experienced in light of Christ’s suffering and saving work resulting in new and more penetrating levels of Christ-like conduct in the world.¹⁵⁷

¹⁴⁸ Ibid., 38. This reflects the formation of the Christian imaginary.

¹⁴⁹ Ibid., 136.

¹⁵⁰ Ibid., 86.

¹⁵¹ Ibid., 86.

¹⁵² Ibid., 108-110.

¹⁵³ Ibid., 120, 124.

¹⁵⁴ Ibid., 109. See Ps 22:1, Matt 27:46, and Mark 15:34.

¹⁵⁵ Ibid., 36. Saliers also adds: “Pathos without God’s ethos is tragic self-expression”.

¹⁵⁶ Ibid., 30.

¹⁵⁷ For Søren Kierkegaard, the “quintessential moment of the religious life” is captured by the woman who wept at Jesus’ feet and anointed them with perfume as recorded in Luke 7. Søren Kierkegaard, *Without*

Some of these feelings may be brought to the surface, realised, and enacted in worship by virtue of (and not apart from) IM. IM can express feelings and prompt emotional responses in finely nuanced ways which are otherwise not fully translatable.

4.4.3 Activation of the Affective Dimension in Worship via IM

When IM is performed, emotional responses may (or may not) be elicited. However, when emotional responses are elicited, the exact nature of the properties and structures of the IM and how the IM is perceived and felt by listeners plays a crucial role in such responses.¹⁵⁸ These emotional responses can vary between listeners according to their listening, perceptive, and interpretive capacities. From a biological, anthropological perspective – as in everyday, extra-musical situations – these responses signify the need for, and potentially prompt, a particular ‘correcting’ action. IM is heard as embodying and expressing particular feeling qualities on account of these responses.

These emotional responses to IM – which originate as unstructured, precognitive, and automatic affects constituting ‘raw’ meaning-generating potential¹⁵⁹ – can be brought into relation with the worship context in such a way as to constitute the affective dimension of Christian affective-cognitive-behavioural patterns. IM possesses the potential to constitute an act of worship through its embodiment and expression of particular feeling qualities which relate to, for example, thanksgiving, lament, confession, and intercession. Aaron Ridley writes: “Music...can be expressive of attitudes” and “in grasping the dominant affective character [of a piece of IM] we become aware of what it would be like to have [a particular] outlook on the world...”.¹⁶⁰ In the way that bowing or kneeling can embody a humble stance

Authority, trans. H. V. and E. H. Hong, SKS 11 (Princeton: Princeton University, 1997), 174, in George Pattison, *God and Being: An Enquiry* (Oxford: Oxford University, 2011): 268, <http://dx.doi.org/10.1093/acprof:oso/9780199588688.003.0007>.

¹⁵⁸ It is highly important that liturgists and performers allow this previous point to inform their choice of, and influence their performance of, a particular piece of IM for worship.

¹⁵⁹ This relates to Rahner’s emphasis on the pre-categorical dimension of Christian theology.

¹⁶⁰ Aaron Ridley, *Music, Value and the Passions* (Ithaca, NY: Cornell University, 1995), 162, 163, cited in Mark Wynn, “Musical Affects and the Life of Faith: Some Reflections on the Religious Potency of Music,” *Faith and Philosophy* 21, no. 1 (2004): 34, <http://dx.doi.org/10.5840/faithphil200421117>. Wynn comments that IM possesses religious value by means of its expression of feelings that “can be apprehended in such a way that we come to know ‘from inside’ what it is like to have such feelings”. Wynn, “Musical Affects and the Life of Faith,” 34. According to Mark Johnson, “Before there is abstract thinking, before there is reasoning, before there is speech, there is emotion.” In claiming and explaining how “Emotion and feeling lie at the heart of our capacity to experience meaning”, Johnson challenges what he finds to be a general tendency within theories of meaning to privilege conceptual and propositional forms of meaning over, and to the exclusion of, emotion and feeling. In other words, Johnson seeks to counter what he considers false dichotomisation between

before God or dancing, clapping, and shouting can enact responses of joyful thanksgiving which can be increasingly adopted in life, a piece of IM which conveys the feeling quality of a humble stance or joyful thanksgiving can play a part in the rehearsal and adoption of Christian conduct.¹⁶¹

A piece of IM performed subsequent to Communion which expresses contented joy can be heard as embodying the affective dimension of a thankful disposition – one which recognises God’s self-gift. As a result, worshippers may participate in such a disposition more fully. A piece of IM which expresses sorrow and precedes the reading of, for example, Psalm 63 (“You, God, are my God...I thirst for you, my whole being longs for you...”), can capture the feeling of God’s absence. This feeling is subsequently infused with reminders of God’s presence through phrases within the Psalm such as “I will praise you” (verse 4) and “But the king will rejoice in God” (verse 11). Having listened to the IM, worshippers may identify (consciously or unconsciously) their own emotional life with the narrative of the Psalm (and that of the Christ event) and heighten receptivity to, and participation in, the experience of redemption through suffering.

There is a possibility for merely self-indulgent, momentary, ambiguous effects to be elicited by IM within a worship context. There can be a wide chasm between, for example, a worshipper being touched by the majestic quality of a piece of IM and their living a life of humble service to God and others in light of God’s majestic reign in the world. However, the possibility exists for a worshippers’ faith to be activated in response to God’s (real) majesty mediated in a particular way via the majestic quality of the IM. In such a case, the worshipper’s heightened awareness of their humble stance before God’s majesty in response to the IM may translate to acts of unconditional, self-sacrificial love and service.

The affective realm has been presented not merely as an optional accompaniment to, or effect of, Christian meaning-generation. The affective realm is not simply the distinguishing mark between ‘emotional’ and more ‘rational’ Christians. IM, with its unique and powerful capacity to elicit affective response, can function as a significant component within habitual

cognition and emotion. Johnson, *The Meaning of the Body*, 52, 53. As an alternative, he presents a view whereby meaning is borne within embodied – including emotional – experience. Thus, “Before and beneath reflective thinking and inquiry, our world stands forth qualitatively.” Ibid., 69. The world “stands forth meaningfully...due primarily to processes of emotion and feeling over which we have little control”. Ibid., 66.

¹⁶¹ A person can adopt a particular musically-mediated construal of their environment. Wynn, “Musical Affects and the Life of Faith,” 33, 34. Thus, a link can be established potentially between aesthetics and Christian conduct.

ways of being affected communally and personally over time via engagement with the full range of elements within worship. These habitual ways of being affected are a vital dimension of Christian affective-cognitive-behavioural patterns which are the ground and impulse for communal Christian life and mission.¹⁶²

Conclusion

There is a particular range of experiences, feeling qualities, feelings, images, and ideas which is intrinsic to the Christian imaginary. When IM performance is brought into relation with its worship context in such a way that these experiences, feeling qualities, feelings, images, and ideas are embodied in or elicited by the IM, IM is involved in a vital way within the formation, nourishment, and, ideally, expansion of the Christian imaginary. Thus, IM's Christian symbolic capacity is activated in particular ways through its liturgical contextualisation.

The capacity for IM to function in this way involves its own materiality as a non-verbal, qualitative medium which is indeterminate but full of possibility in its meaning-generating capacity; the specific relations set up between IM and the broad and immediate worship context which is centred in the Christ event; and a particular kind of engagement by worshippers which includes full, conscious, and active participation. When worshippers respond to IM performance in a receptive way through activation of the Christian imagination and the affections, new Christian insight and experience can open up and bring to realisation God's order with increasing depth in the Christian community and the world.

However, further insight and detail is required with regard to interpretive processes and the kinds of relations which can be set up between IM performance and its Christian and liturgical context. In the following two chapters, the semiotic theory of Charles Peirce will be explicated and applied to the process of musical-liturgical meaning-generation to provide this insight and detail.

¹⁶² This idea relates to Charles Peirce's emotional interpretant which will be explained in section 5.3.3.2.

Chapter 5

Musical-Liturgical Signification – Part 1: Peirce’s Epistemology and Tripartite Structure of the Sign

Now that same day two of them were going to a village called Emmaus, about seven miles from Jerusalem. They were talking with each other about everything that had happened. As they talked and discussed these things with each other, Jesus himself came up and walked along with them; but they were kept from recognizing him...

When he was at the table with them, he took bread, gave thanks, broke it and began to give it to them. Then their eyes were opened and they recognized him, and he disappeared from their sight. They asked each other, “Were not our hearts burning within us while he talked with us on the road and opened the Scriptures to us?”¹

Introduction

The Christian symbolic capacity of instrumental music (IM) performed in worship relies on a complex meaning-generating process located within a dynamic, emergent, intricately-woven network of relations between entities. The investigation of such a network and the interpretive processes involved within it, requires a systematic, rigorous, and highly detailed instrument which is provided by the semiotic theory of Charles Peirce. Peircean semiotics has been applied previously in this thesis to the exploration of musical meaning-generation apart from the worship context. It is utilised here in relation to musical-liturgical meaning-generation in order to fill many of the gaps in detail with regard to IM’s Christian symbolic capacity (including its four-dimensional structure) outlined in chapter three, and processes of musical-liturgical contextualisation discussed in chapter four. In particular, this chapter, which is the first of two parts, explicates Peirce’s tripartite structure of the sign and applies it to the performance of IM in worship. Peirce’s semiotics is contextualised by the presentation of relevant aspects of his epistemology.

5.1 Charles Peirce

Charles Peirce was an American philosopher, logician, and semiotician of the late nineteenth and early twentieth centuries. While some of his writings included the topics of

¹ Luke 24: 13-16, 30-32 (NIV).

God, religion, and Christianity,² he was not a theologian.³ However, Peirce's epistemology can be utilised to provide important insight into processes of human receptivity within Christian signification and growth of Christian knowledge, understanding, and experience in relation to IM within worship. His epistemology cuts through unhelpful subjective-objective, mental-material, and experiential-rational binary oppositions which can result in the invalidation and devaluing of IM's Christian symbolic (i.e., sign)⁴ capacity as a non-verbally-propositional, qualitative, experiential medium.

5.2 The Epistemology of Charles Peirce

Peirce's epistemology was established in reaction to philosophic traditions which either profess "indubitably secure foundations"⁵ for acquiring knowledge about reality or, alternatively, claim that "lasting knowledge" about reality is elusive.⁶ According to a rationalist perspective – fittingly represented by Rene Descartes' "I think, therefore I am" – knowledge about reality is seen to be deduced through clear, distinct thinking based on "primitive intuitions".⁷ Within some forms of empiricism,⁸ knowledge is conceived of as immediately accessible through raw sense data⁹ and via induction.¹⁰ *Apriorism*, such as that represented by Immanuel Kant, argues for a framework of knowledge which underlies and is

² For example, "A Neglected Argument for the Reality of God," CP 6:452-493.

³ Although, William Davis states the following: "My own feel for Peirce suggests to me that Peirce was all along a deeply religious man whose basic philosophical motivations included the glorification of God." William H. Davis, *Peirce's Epistemology* (The Hague: Martinus Nijhoff, 1972), 79 footnote 47.

⁴ 'Sign' is utilised in chapters five and six to denote what 'symbol' denotes in chapters three and four. According to Peircean terminology 'symbol' will now refer to one particular kind of sign-object relation which will be explained in chapter six.

⁵ Joseph Grange, review of *Founders of Constructive Postmodern Philosophy*, by David Griffin, *Process Studies* 26, no. 3-4 (1997): 337, <http://dx.doi.org/10.5840/process1997263/411>.

⁶ *Concise Oxford Companion to English Literature*, 4th ed., s.v. "Scepticism," <http://dx.doi.org/10.1093/acref/9780199608218.001.0001>.

⁷ Davis, *Peirce's Epistemology*, 3. Rationalism was "a movement in the 17th and 18th centuries, emphasizing knowledge through reason rather than sense experience". Proponents of rationalism included Descartes, Spinoza, and Leibniz. *Historical Dictionary of Catholicism*, s.v. "Rationalism," <http://lib.myilibrary.com.ezproxy1.acu.edu.au/Open.aspx?id=363535>.

⁸ Empiricism asserts "that KNOWLEDGE begins with the SENSES and with sense experience...Some empiricists limit knowledge to sensory knowledge and deny the reality of necessary TRUTH and universal, innate, or a priori ideas. A less radical form of empiricism considers EXPERIENCE the final test for the validity of any idea or proposition." *New Catholic Encyclopedia Supplement 2012-2013: Ethics and Philosophy*, s.v. "Empiricism," Gale Virtual Reference Library. The British empiricists were Locke, Berkeley, and Hume.

⁹ Davis, *Peirce's Epistemology*, 6.

¹⁰ That is, in the sense of "merely being impressed by a succession of regularities". Ibid., 34.

presupposed by all experience. It is believed that reality can be grasped on the basis of this framework.¹¹

In contrast to these philosophical stances, scepticism¹² asserts the impossibility of knowing anything in terms of “perfect, infallible, indubitable certainty”.¹³ For David Hume, “specific knowledge” of the nature of reality and the capacity to predict future events is replaced by mere habits of expectation and probability.¹⁴ He argued that there are no general laws holding nature together¹⁵ and individual phenomena could only be described according to their appearance.¹⁶ Within deconstructive postmodernism,¹⁷ a significant epistemological movement since Peirce’s time, the prospect or possibility of any kind of worldview or notion of a “real world” is deconstructed or eliminated, resulting in complete relativism.¹⁸

Peirce navigates an epistemological pathway which avoids both categories of extremes, rejecting the claim of indubitable principles of knowledge-acquisition (such as within rationalism, some forms of empiricism, and *apriorism*) and the denial of the notion of any ‘true’ representation of reality (as in the case of scepticism and deconstructive postmodernism).¹⁹ Peirce’s view reflects the idea that “...one cannot establish a bed rock upon which to erect human knowledge. The foundation itself may always be questioned. Thus, it is not a true foundation....”²⁰ However, at the same time, Peirce’s view emphasised

¹¹ J. Bronowski and Bruce Mazlish, *The Western Intellectual Tradition: From Leonardo to Hegel* (Harmondsworth: Penguin, 1970), 529-531.

¹² Scepticism can be described as “intellectual pessimism”. Donald Gelpi, *The Gracing of Human Experience: Rethinking the Relationship between Nature and Grace* (Collegeville, MN: Liturgical, 2001), 143. David Hume was an empiricist who adopted “a hesitant skepticism about the validity of all knowledge”. *New Catholic Encyclopedia Supplement 2012-2013*, s.v. “Empiricism.” Scepticism played a role within particular classical and modern philosophies. Davis, *Peirce’s Epistemology*, 1, 2.

¹³ Davis, *Peirce’s Epistemology*, 142, 143.

¹⁴ *Ibid.*, 31, 29, 30.

¹⁵ *Ibid.*, 30; Bronowski and Mazlish, *The Western Intellectual Tradition*, 529.

¹⁶ David Ray Griffin, *Founders of Constructive Postmodern Philosophy: Peirce, James, Bergson, Whitehead, and Hartshorne* (Albany: State University of New York, 1993), 3.

¹⁷ Griffin contrasts this with ‘constructive postmodernism’. Griffin, *Founders of Constructive Postmodern Philosophy*, viii.

¹⁸ *Ibid.*, viii.

¹⁹ These two poles can be referred to as foundationalism and anti-foundationalism; *Ibid.*, 23. See also Sandra Rosenthal, “Firstness and the Collapse of Universals,” in *The Commens Encyclopedia: The Digital Encyclopedia of Peirce Studies*, eds., Mats Bergman and João Queiroz, 1, <http://www.commens.org/encyclopedia/article/rosenthal-sandra-firstness-and-collapse-universals-0>. Aaron Wilson notes that Peirce referred to rationalists as “apriorians”, “apriorists”, and “a priori philosophers”. Aaron Wilson, “Peirce’s Empiricism” (PhD diss., University of Miami, 2014), 44, <https://search-proquest-com.ezproxy1.acu.edu.au/docview/1557779909?accountid=8194>.

²⁰ Davis, *Peirce’s Epistemology*, 8. Grange uses the term, “protopostmodernist” to characterise Peirce. Grange, review of *Founders of Constructive Postmodern Philosophy*, by Griffin. 337. While Peirce died about half a

that, “Scientific reasoning, indeed all of our reasoning, depends upon the mind’s ability to have insights, to see things coherently and harmoniously, to see laws and principles, in short, to make up hypotheses.”²¹ For Peirce, there are some beliefs which ought to be privileged over others,²² but on the basis of “freedom from genuine doubt” rather than absolute certainty.²³ What can be relied upon are real patterns that govern reality and which come into play and are discovered progressively through time.²⁴

From a Christian theological perspective, it can be argued that Peirce’s epistemology provides a constructive method for negotiating the divine-human divide in terms of humanity’s lack of capacity to grasp transcendent reality fully. As much as theologians articulate Christian ideas in clear, distinct, propositional forms, and thus provide necessary insights into aspects of God’s order of reality, God’s order perpetually surpasses any of these forms. At the same time, God’s order, including its transcendent dimension, can be mediated. God’s ordering of reality through Christ is mediated throughout history via human finitude which incorporates, for example, temporality, culture, and tradition.²⁵ However, because this mediation does not occur in an automatic, final, complete, or fully explicit way, Christian knowledge, understanding, belief, and experience needs to be seen in a dynamic, progressive, and accumulative light. IM within worship can be involved in this continuing mediation process.

5.2.1 *Synechism*

Lying at the heart of Peirce’s epistemology are his three notions of *synechism*, *fallibilism*, and *pragmatism*.²⁶ *Synechism*²⁷ is the doctrine of continuity. It is defined by

century prior to the emergence of postmodernism, his epistemology provides a helpful way of negotiating some of the problems raised by postmodernism.

²¹ Davis, *Peirce’s Epistemology*, 34.

²² Griffin, *Founders of Constructive Postmodern Philosophy*, 26, 27.

²³ Richard Robin, “Peirce’s Doctrine of the Normative Sciences,” in *Studies in the Philosophy of Charles Sanders Peirce, Second Series*, eds. Moore and Robin, 272, cited in Griffin, *Founders of Constructive Postmodern Philosophy*, 60.

²⁴ CP 5:4; 5:433. Peirce’s epistemology bears at least some congruence with the eschatological ontology of Wolfhart Pannenberg mentioned briefly in section 4.3.2.

²⁵ Peirce lacks any notion of the need for God’s grace (as in Rahner’s *apriorism*) and the unique revelation of God through Christ. However, the need for God’s grace to be *received* is still vital in relation to these notions. It is in the sense of *receptivity* that Peirce’s epistemology is understood to be relevant here.

²⁶ Peirce coined this third term to distinguish his version of pragmatism from that of other American pragmatists of the same era. CP 5:414. Other pragmatists include William James and John Dewey.

²⁷ Translated from the Greek: “I hold together”. Gelpi, *The Gracing of Human Experience*, 155.

Peirce as “the tendency to regard everything as continuous”.²⁸ Peirce states that “continuity governs the whole domain of experience in every element of it”.²⁹ Metaphysically speaking, synechism can be defined as “the view that the universe exists as a continuous whole of all of its parts, with no part being fully separate, determined or determinate, and continues to increase in complexity and connectedness through semiosis and the operation of an *irreducible and ubiquitous power of relational generality* to mediate and unify substrates”.³⁰ General laws, what Peirce also refers to as real generalities,³¹ hold together all of reality.³²

Synechism is therefore a “regulative principle” for knowledge-acquisition.³³ It is a “scientific maxim to seek continuities where discontinuities are thought to be permanent and to seek semiotic relations where only dyadic relations are thought to exist”.³⁴ The mediation and unification of substrates and the spreading of ideas enables the growth of knowledge.³⁵ Parts of knowledge begin to cohere into a ‘whole’. While the parts are dubitable and non-foundational, the ‘whole’ progressively solidifies and becomes “sure and solid”.³⁶ For Peirce,

²⁸ Charles Peirce, “Immortality in the Light of Synechism,” in *The Essential Peirce: Selected Philosophical Writings (1893-1913)*, vol. 2, ed. Peirce Edition Project, 1 (Bloomington: Indiana University, 1992–98), ProQuest Ebook Central. From here on, *The Essential Peirce* will be abbreviated as *EP* with the volume number provided prior to the colon and the page number subsequent to the colon.

²⁹ Peirce, “Immortality in the Light of Synechism,” *EP* 2:1.

³⁰ Italics added. Joseph Esposito, “Synechism: the Keystone of Peirce’s Metaphysics,” in *The Commens Encyclopedia: The Digital Encyclopedia of Peirce Studies*, new ed., eds. Mats Bergman and João Queiroz, 1, <http://www.commens.org/encyclopedia/article/esposito-joseph-synechism-keystone-peirce%E2%80%99s-metaphysics>. ‘Semiosis’ is the process which is referred to throughout the thesis as ‘signification’. Grange implies Peirce’s synechism when describing Peirce’s epistemology in the following way: “...reality is moving hesitantly but inevitably towards shifting forms of continuity that emerge out of a primal state of spontaneity and go on to challenge other settled ways of being”. Grange, review of *Founders of Constructive Postmodern Philosophy*, by Griffin, 337.

³¹ For Peirce, real generality is “the real tendency to react or to respond in a specific way under specifiable conditions. He calls such tendencies laws and insisted that only their reality, their real presence in things, makes scientific thinking possible”. Gelpi, *The Turn to Experience in Contemporary Theology*, 5. Gelpi refers to *CP* 1:26.

³² This reflects Peirce’s belief in realism as opposed to nominalism. “The realistic view emphasizes particularly the permanence and fixity of reality...” *CP* 7:339.

³³ *CP* 6:173.

³⁴ Esposito, “Synechism,” 1. Peirce does acknowledge that “material bodies” are seen as “genuine singularities”. *Ibid.*, 6. However, there are no “discrete ultimate parts”. Gary Slater, *C. S. Peirce and the Nested Continua Model of Religious Interpretation* (Oxford: Oxford University, 2015), 18, <http://dx.doi.org/10.1093/acprof:oso/9780198753230.001.0001>. Davis writes: “...no thought can be considered as intuitively clear, simple and perfectly self-explanatory. All thoughts require other thoughts to make them clear, and these thoughts require others too”. Davis, *Peirce’s Epistemology*, 20.

³⁵ Esposito, “Synechism,” 1; *CP* 6:135, 136; Davis, *Peirce’s Epistemology*, 111.

³⁶ *Ibid.*, 111, 112.

growth continues toward an infinite *telos*. He refers to this *telos* as the *summum bonum*: the ultimately admirable and most reasonable concrete representation of reality.³⁷

5.2.2 Fallibilism

An intrinsic element of synechism is fallibilism. Fallibilism is the “doctrine that our knowledge is never absolute but always swims, as it were, in a continuum of uncertainty and of indeterminacy”.³⁸ It is an acknowledgment that nothing can be known with “perfect certitude nor exactitude”³⁹ and that the growth of knowledge does not begin from a point of neutrality. Fallibilism emphasises the incompleteness of knowledge at any particular stage in time and the potential need to undertake further enquiry.

However, at any point in time, humanity operates within a particular set of “coherent and stable assimilated habits”.⁴⁰ For Peirce, habits do not merely connote mindless, repetitive behaviours. Rather, habits are rules of the mind.⁴¹ They are general tendencies which, mostly unconsciously,⁴² orient mental processes and unify actions.⁴³ One idea leads to, and is connected with another by means of, habits.⁴⁴ Humans *are* habits in the sense of possessing a habitual approach to life.⁴⁵

However, as synechism and fallibilism imply, habits are not static.⁴⁶ When expectations carried by habits are thwarted, or if the unanticipated occurs,⁴⁷ the inadequacy

³⁷ The *summum bonum* consists “in that process of evolution whereby the existent comes more and more to embody those generals which were just now said to be *destined*, which is what we strive to express in calling them *reasonable*”. CP 5:433. “...the universe is like an immense argument – or many arguments age after age – which is destined for a crystallized form in the infinite future.” John Clark Smith, “Peirce’s Religious Metaphysics,” *International Philosophical Quarterly* 19, no. 4 (1979): 417, <http://dx.doi.org/10.5840/ipq197919432>. Clark refers to CP 5:119. The growth of concrete reasonableness incorporates the “gradual growth of the truth”. Davis, *Peirce’s Epistemology*, 123.

³⁸ CP 1:171.

³⁹ CP 1:147.

⁴⁰ Luis Oliveira, et al., “Musical Listening and Abductive Reasoning: Contributions of C.S. Peirce’s,” *Journal of Interdisciplinary Music Studies* 4, no. 1 (2010): 13, <https://doi-org.ezproxy2.acu.edu.au/10.4407/jims.2010.05.001>. Peirce defines such a set of habits as ‘belief’. CP 2:643. This set of habits could be viewed in terms of the Christian imaginary.

⁴¹ Peirce describes a habit as “a rule active within us”. CP 2:643.

⁴² CP 5:417.

⁴³ CP 7:357-9.

⁴⁴ CP 7:354.

⁴⁵ Michael Raposa says that for Peirce, “persons do not merely possess but actually *are* habits, coordinated ‘bundles’ or systems of habits”. Michael Raposa, “Jonathan Edwards’ Twelfth Sign,” *International Philosophical Quarterly* 33, no. 2 (1993): 158, <http://dx.doi.org/10.5840/ipq19933322>.

⁴⁶ Peirce says habits are modified easily by self-control. CP 1:348.

⁴⁷ CP 8:315. Peirce discusses this in terms of ‘surprise’. He says, “For belief, while it lasts, is a strong habit, and as such, forces the man to believe until some surprise breaks up the habit”. CP 5:524.

of current habits to reasonably account for new complexities within reality is brought to awareness.⁴⁸ Consequently, a process of further enquiry is triggered and new hypotheses are generated.⁴⁹ The generation of new hypotheses consists in the establishment of new connections between ideas. New connections which persist and are consistent and reasonable come to form new habits.⁵⁰ Hence, growth of knowledge is facilitated. Rather than leading to scepticism, uncertainty can be seen to play a pivotal role in the growth of knowledge towards concrete reasonableness.⁵¹

5.2.3 Pragmatism

The growth of knowledge does not merely involve the theoretical realm. One's conception of, for example, 'the beach' may be articulated as a 'sandy stretch of land by the sea' but the meaning of 'the beach' far exceeds this statement. How one conceives of a phenomenon involves a string of connected ideas including the idea of the *impact* of one's conceptualisation upon practical experience. The meaning of 'the beach' incorporates, for example, the idea of the feeling of getting wet if a person's conceptualisation of the beach includes 'a place to go swimming'. Even if a person has not experienced the actual feeling of getting wet at the beach, the *idea* of getting wet at the beach is a possibility which can be actualised in coming to understand 'the beach'. Humanity's conceptualisations of phenomena, including those of much greater complexity than the beach, can continue to

⁴⁸ Peirce calls this 'doubt' which he defines as "privation of a habit". CP 5:417.

⁴⁹ Peirce says that doubt is a "condition of erratic activity that in some way must get superseded by a habit". CP 5:417.

⁵⁰ In other words, new beliefs. Griffin, *Founders of Constructive Postmodern Philosophy*, 26-28. See also Aaron Masecar, "Peirce's Interesting Associations," *Transactions of the Charles S. Peirce Society: A Quarterly Journal in American Philosophy* 48, no. 2 (Spring 2012): 200, 201, <http://www.jstor.org/stable/10.2979/trancharpeirsoc.48.2.191>.

⁵¹ For Peirce, humanity possesses a "*feel* for the truth" from which reasonable, though fallible, hypotheses regarding reality are generated. Davis, *Peirce's Epistemology*, 125. For Peirce, all knowledge is *a posteriori*, meaning it is based on experience ("there is no place for a priori knowledge in his philosophical system"). Thus, Peirce embraces a form of empiricism. Wilson, "Peirce's Empiricism," 41. However, at the same time, Peirce argues that humankind operates out of a "presensory, prelinguistic, preconscious apprehension of reality" characterised as "*vague*" intuition. Griffin, *Founders of Constructive Postmodern Philosophy*, 27. It is important to note here that habits can be communally or individually conceived. However, when speaking of general laws by which reality abides, habits are necessarily universally conceived. Torjus Midtgarden notes that "the pragmatist explicates the notion of truth as the opinion finally agreed on in an unlimited community of inquirers". Torjus Midtgarden, "Charles S. Peirce," in *Categories of Being: Essays on Metaphysics and Logic*, eds. Leila Haaparanta and Heikki Koskinen (Oxford: Oxford University, 2012), 191, <http://dx.doi.org/10.1093/acprof:oso/9780199890576.003.0009>. CP 7:575.

progress towards greater completeness and reasonability through mentally accounting for the practical outworking of such conceptualisations.⁵²

This notion is denoted by Peirce as pragmatism.⁵³ Pragmatism is defined as a “method for clarifying our thought by developing so-called pragmatic definitions for our key concepts.”⁵⁴ According to pragmatism, there is no meaning apart from what impacts human conduct.⁵⁵ The pragmatic maxim states: “...the purport of any concept is its conceived bearing upon our conduct.”⁵⁶ Peirce elaborates further: “Consider what effects, that might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object.”⁵⁷ Within the growth of knowledge, continuity is established between action, thought, and experience.

5.2.4 Peirce’s Epistemology within a Christian Context

These aspects of Peirce’s epistemology carry important implications for the generation of Christian meaning (including via IM within worship). Within a Christian context, the *summum bonum* is the final and complete representation of God’s order. It is an ideal which is progressively realised in the world by God’s grace and the work of the Holy Spirit.⁵⁸ General laws unify elements within God’s order and its temporal mediation via the Christian imaginary. These laws can be intimated over time through Christian meaning-generation processes.

These meaning-generation processes involve the development, growth, and disruption of Christian conceptualisations of reality through the recognition and

⁵² Peirce exemplifies this in terms of a diamond’s hardness. CP 5:403. Davis explains, “A diamond may be said to be hard, because what is meant by ‘hard’ is, pragmatically, the ability to resist being scratched by many substances”. Davis, *Peirce’s Epistemology*, 58. A conception is considered a habit. CP 7:498.

⁵³ Synechism provides the theoretical rationale for pragmatism. Esposito, “Synechism,” 17-19.

⁵⁴ Cornelis de Waal, *Peirce: A Guide for the Perplexed* (London: Bloomsbury, 2013), 79, <http://dx.doi.org/10.5040/9781472548139>.

⁵⁵ By ‘conduct’, Peirce refers to “voluntary action that is self-controlled, i.e. controlled by adequate deliberation”. CP 8:322; CP 8:315.

⁵⁶ CP 5:460.

⁵⁷ CP 5:2.

⁵⁸ In terms of the relation between synechism and religion, Joseph Esposito states (in reference to CP 7:578), “Synechism is a purely scientific philosophy, but a philosophy that brings its scientific temper directly to bear upon religion, reshaping it and giving it a meaning that is more congenial to the modern mind.” He also notes, “Synechism gives aid and comfort to religious sentiment though not necessarily to established religion”. Esposito, “Synechism,” 20. The Christ event could be taken to represent and mediate ultimate concrete reasonableness. In this sense, Peirce’s notion of an ‘ideal’ can be seen as parallel to the resurrection as understood within Pannenberg’s eschatological ontology.

establishment of connections between ideas. *Traditional* Christian meaning and understanding is based on pre-established sets of connections at any point in time. However, new connections can be made as one idea brings to mind a previously unconnected idea. In this way, the complexities of Christian experience can be accommodated while new manifestations of the laws that unify Christian experience can be discovered.

This notion is exemplified in the story, as quoted at the start of this chapter, of the two disciples who met Jesus on the road to Emmaus. They operated according to certain pre-conceived 'laws' regarding Christ and the reality of which Christ had spoken prior to his death. However, these laws were not adequate for accommodating the deeper and more expansive view of Christ and reality.⁵⁹ As Christ was revealed to them, new connections were made between ideas.

While the Emmaus story is a highly pivotal Scriptural example of the expansion and correction of Christian conceptualisations (i.e., the Christian imaginary), this kind of process can occur in many different ways, for example, in relation to theological theories or spiritual practices. For example, consideration of different versions of the doctrine of atonement can open up new conceptualisations of what God and God's order is like;⁶⁰ a person who starts to have difficulty praying in one format may find another format opens up new views on God and Christian experience;⁶¹ and attending a worship service within a different Christian tradition can open up new Christian insights.

Practical consequences of Christian concepts derived by interpreters as part of the meaning-generation process form a crucial part of the meaning of these concepts.⁶² This notion is reflected by the Christian imaginary which emphasises the embodied nature of Christian understanding. Davis suggests "the actual meaning of the word 'God'" is the answer to the question, "What practical consequences does the idea of a creator God lead to?"⁶³ The same formula could be applied to Christian concepts such as salvation, grace, and sin. Gelpi states that "one understands finally the meaning of Christian religious belief by understanding

⁵⁹ This reflects Peirce's theory of *fallibilism* and the need for habit-breaking through surprising situations.

⁶⁰ Millard J. Erickson, *Christian Theology*, 2nd ed. (Grand Rapids: Baker Academic, 1998), 798-817.

⁶¹ For example, when one participates in Centering Prayer and discovers how to be silent before the mystery of God.

⁶² Peirce writes, "Religion is a life, and can be identified with a belief only provided that belief be a living belief — a thing to be lived rather than said or thought". *CP* 6:439.

⁶³ Davis, *Peirce's Epistemology*, 55. Peirce refers to the Scripture, "By their fruits ye shall know them" as a logical principle for ascertaining meanings of words and concepts. *CP* 5.465.

its practical consequences, living those consequences, and then deciding, insofar as one thinks rationally about such matters, whether the lived consequences of Christian faith tend to confirm one's initial Christian beliefs or not".⁶⁴

In relation to the Emmaus example, in addition to the two disciples walking on the road, the eleven disciples were also astonished at the new revelation of Christ through Christ's appearance. This revelation came to bear meaning through its realisation in a set of practical consequences (i.e., a new set of habits) taken on by the disciples. These practical consequences included preaching to the nations and praising God with great joy.⁶⁵ The revelation was realised by the birth of the Church and continues to be progressively realised throughout the history of the Church. The meaning of Christ, God's order, and aspects of God's order continues to be worked out according to their practical outworking within the world including Christian worship and conduct.

Thus, Peirce's synechism, fallibilism, and pragmatism show how conceptualisations of aspects within God's order of reality can be developed through new connections between ideas and that this development is intrinsically related to experience including practical consequences. According to Peirce's three epistemological notions, what is required by Christians is an approach to Christian knowledge, experience, and belief which recognises its potential incompleteness and fallibility, and is alert to opportunities for disruption and expansion of general ideas and conduct.

5.2.5 Peirce's Epistemology in Relation to IM within Worship

IM within worship can play a vital role within the development of Christian knowledge, experience, and belief when IM functions as a new or surprising situation – such as in the Emmaus example described above – which facilitates new connection-making between ideas.⁶⁶ Ideas qualitatively expressed⁶⁷ and evoked by IM can become newly attached to pre-established connections of ideas. This is exemplified when the warmth embodied by a piece of IM is brought into relation with what is known of Christ's actions and words to express

⁶⁴ Gelpi, *The Gracing of Human Experience*, 164. See also Raposa, "Jonathan Edwards' Twelfth Sign." Peirce's pragmatism can be seen to be reflected in Kevin Irwin's *theologia tertia* and Chauvet's ethics emphasis.

⁶⁵ Luke 24:36-53.

⁶⁶ Such connection-making is viewed here as ultimately enabled by God through the Holy Spirit. It also relates to metaphorical and analogical processes as discussed in section 4.3.

⁶⁷ That is, pertaining to feeling qualities.

newly-discovered depths of Christ's compassion. What is expressed by IM can include the qualitative dimensions of practical consequences of Christian concepts in order to deepen insight with regard to those concepts. For example, the feeling quality of repentant sorrow which can be expressed by IM within worship may prove crucial to each worshipper's unfolding understanding of sin and forgiveness.⁶⁸

This meaning-generation process may seem to be at risk of operating according to an individual's own fancy. A particular perception or experience may be elicited by IM which is interpreted in a way that significantly lacks congruity with the Christian imaginary. However, prior knowledge and experience of the Christian imaginary can function as a scaffold or guide, particularly when IM is performed in a specific worship context. The worship context restricts the possible range of meanings. As shown in the Emmaus example, the new revelation of Christ and reality made sense when tracing back to prior experiences and sayings of Christ. What was recognised within a particular event made sense within a whole network of related events and ideas. In other words, the revelation fulfilled the criterion of a general law and therefore, according to Peirce's epistemology, the revelation constituted a new, more reasonable representation of reality.

These principles can be applied to musical-liturgical scenarios such as the performance of Olivier Messiaen's *Praise to the immortality of Jesus*⁶⁹ at an Ascension service which will be discussed throughout this chapter. Due to its musical features and liturgical context, the piece could express something of the mystery of Christ's presence-in-absence, Christ's love for the world, or the extent of Christ's impact on history in a way that is congruent with much of the pre-existing network of ideas pertaining to Christ and God's order but which also expands worshippers' conceptualisations of Christ and God's order.

The process by which Christian conceptualisations (i.e., aspects of the Christian imaginary) can be expanded, calibrated, refined, changed, or even transformed in the ways described, including via IM, will be explicated within the context of Peirce's semiotics.

⁶⁸ This relates to the discussion of the affections in section 4.4.

⁶⁹ This is the eighth and final movement of Messiaen's *Quartet for the End of Time*. This movement is performed by violin and piano. It is assumed that worshippers would not be aware of the work's title nor Messiaen's intended meaning.

5.3 The Semiotics of Charles Peirce

Semiotics is the study of signs. It examines what signs are and how signs signify. As implied by Peirce's synechism, fallibilism, and pragmatism, all meaning-generation relies upon signification⁷⁰ which consists of connection-making between entities. Meaning, including Christian and Christian-musical meaning, is that which emerges via signification.

In contrast with dyadic semiotic models which are comprised of a signifier and signified, Peirce's semiotics is irreducibly triadic.⁷¹ There is no direct relation between signs and what signs signify. Signification necessarily involves the third mediating component of the interpreting mind. Joseph Esposito writes that "signs emerge...only because the conditions of interpretation also emerge along with them".⁷²

For Peirce, signification involves a complex dynamic network of many interconnecting factors and processes. This network could be characterised most aptly as rhizomatous in structure as there are no fixed starting points or (isolated) dyadic relations. Peirce states:

...there is but one state of mind from which you can 'set out,' namely, the very state of mind in which you actually find yourself at the time you do 'set out' – a state in which you are laden with an immense mass of cognition already formed, of which you cannot divest yourself if you would....⁷³

The state of mind from which a Christian sets out is represented by the Christian imaginary. The Christian imaginary involves Christian understanding at its implicit, embodied levels and the realm of Christian symbols, ideas, feelings, and beliefs. Semiotics in a Christian context pertains to the spreading of ideas through establishment of new relations between entities in a way which culminates ideally in the growth of Christian conceptualisations of reality and, intrinsic to that, Christian formation and transformation (i.e., formation, nourishment, and expansion of the Christian imaginary). The rhizomatous complexity of this semiotic process requires a methodical and intricate explanation in relation to musical-liturgical signification.

⁷⁰ Peirce states that "...all reasoning is an interpretation of signs of some kind". Peirce, "What is a sign?" in *EP* 2:4.

⁷¹ An example of a more dualistic approach to semiotics is provided by Ferdinand de Saussure. De Waal, *Peirce: A Guide for the Perplexed*, 76. Peirce's triadicity resonates with the notion of symbolic mediation as opposed to the view of instrumental causality presented in section 3.1.1.

⁷² Esposito precedes this statement with the following: "The world does not begin with objects, and then some objects take on sign-like qualities until they become quasi-interpreted by other objects which through practice become full-blown interpreters." Esposito, "Synechism," 12.

⁷³ *CP* 5:416.

5.3.1 The Sign

Signification is constituted by three main elements: a sign, an object, and an interpretant.⁷⁴ The sign is the catalyst for the signification process.⁷⁵ According to Peirce, a sign “stands to somebody for something in some respect or capacity”,⁷⁶ and in so doing, it conveys knowledge about that for which it stands (see fig. 5.1).⁷⁷ A sign can be a material or mental entity. Examples of signs include physical items, thoughts, sensations, events, and words.⁷⁸

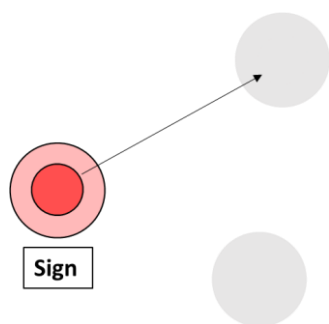


Figure 5.1. The sign

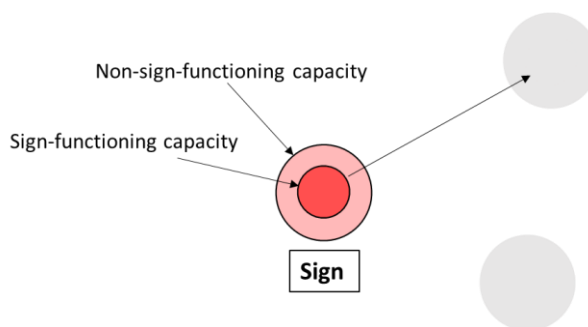


Figure 5.2. The parts of the sign

Peirce outlines three characteristics of a sign: 1. It possesses features which are sign-functioning and other features which are non-sign-functioning (see fig. 5.2);⁷⁹ 2. It must be connected in some way with that for which it stands; and 3. It must be *recognised* as a sign in terms of the sign’s distinguishing features and its connection to that for which it stands.⁸⁰

⁷⁴ Within the signification process, none of the three constituents exists in isolation from the other two, however, for the purposes of explanation, each will be treated here in isolation.

⁷⁵ “The representamen, the first sign constituent, triggers signification. Something comes to the attention of the mind and assumes the role of a representamen when it is connected to some sort of information that is already stored in the mind (for instance, a memory of a sensorially perceived object or phenomenon, or a conceptual structure) and acquires the function of standing for, or representing, this known entity.” Lars Elleström, “Material and Mental Representation: Peirce adapted to the Study of Media and Arts,” *The American Journal of Semiotics* 30, no. 1-2 (2014): 97, <http://search.proquest.com.ezproxy1.acu.edu.au/docview/1542275680?accountid=8194>.

⁷⁶ CP 2:228.

⁷⁷ Peirce, “Of Reasoning in General,” in EP 2:13.

⁷⁸ Peirce states that “all thought is in signs” and “every thought must be interpreted in another”. CP 5:253.

⁷⁹ In order to distinguish between: 1. the sign in terms of the signifying function; and 2. the whole entity which incorporates the signifying function as a part of itself, the latter is sometimes referred to as the “sign-vehicle.” Douglas Greenlee, *Peirce’s Concept of Sign*, ed. Thomas A. Sebeok (The Hague: Mouton, 1973), 32, 33. For example, when a facial expression signifies, the whole face is the sign-vehicle, but only parts of the face comprise sign-functioning capacity.

⁸⁰ Charles Peirce, MS [R] 381; MS [W] (1873): 214, in *Commens: Digital Companion to C. S. Peirce*, eds. Mats Bergman, Sami Paavola, and João Queiroz, s.v., “Sign,” <http://www.commens.org/>. MS [R] refers to unpublished manuscripts identified by Richard Robin, *Annotated Catalogue of the Papers of Charles S. Peirce* (Amherst, 1967), and in Richard Robin, “The Peirce papers: a supplementary catalogue,” *Transactions of the C.*

5.3.1.1 The sign within a Christian context

Christian signs of various levels of privilege include Jesus; the bread and wine of the Eucharist; and liturgical acts, texts, items, and feeling qualities such as majesty, suffering, or joy. The performance of IM within Christian worship, such as that of the Messiaen piece during an Ascension service, can function as a Christian sign. These signs possess an ordinary, everyday dimension apart from their Christian reference. At the same time, elements of their ordinary, everyday dimension can convey knowledge about, by being connected to, aspects of God's order in a way which can be recognised by worshippers, particularly because of their use within a liturgical setting.

With regard to the Emmaus example, there is an ordinariness about a man breaking bread and giving thanks. However, in relation to the Emmaus road encounter, this action operated as a sign which, on account of particular features, came to disclose heavenly realities for those who witnessed it.

Praise to the immortality of Jesus by Messiaen possesses an ordinary dimension. It is more likely to be heard in a concert setting rather than in a worship service.⁸¹ In a concert, its intended meanings would relate more to qualitative experience for its own sake than the kinds of purposes related to worship. The piece could signify many different things to different listeners. However, when the piece is brought into the worship setting, if certain semiotic conditions are met, specific musical features can reveal deep Christian insights.

5.3.2 The Object

The object,⁸² as the second main constituent of signification, is that for which the sign stands. It is what a sign enables an interpreting subject to know.⁸³ An object of the sign is anything that can be thought about – whether perceptible by the senses, immaterial, or even

S. Peirce Society 7 (1971): 37–57. MS [W] refers to the new manuscript numbering used in the IUPUI Writings edition. Unless specified otherwise, MS references within the thesis are taken from *Commens*. Numbers following after a colon refer to page numbers.

⁸¹ Even though Messiaen intended the piece to relate explicitly to elements of the Christian faith.

⁸² The term 'object' is utilised throughout this thesis to denote its Peircean meaning, i.e., that to which the sign refers.

⁸³ MS [R] 599:30-31.

imaginary (i.e., non-existing).⁸⁴ An object, as “external to and independent of the sign”⁸⁵ acts upon the sign⁸⁶ in the sense of determining the sign’s sign-functioning capacity. The object is the “progenitor” of the sign.⁸⁷ This means the object “determines in the sign an element corresponding to itself”⁸⁸ so that information is conveyed about the object.⁸⁹ The sign and object are each realised as sign and object through their relation to the other (see fig. 5.3).⁹⁰

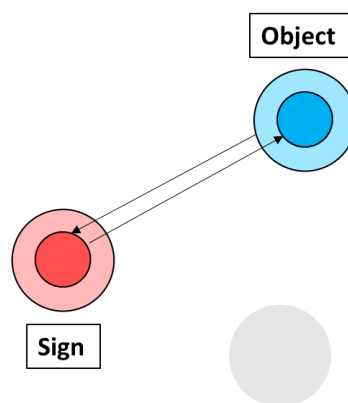


Figure 5.3. The object

Examples of signs referring to objects include: stop signs referring to stopping; the word ‘cat’ referring to a particular kind of animal; a person’s facial expression referring to despair; and the assembly of Christians for public worship referring to the mediated presence of Christ. In each case, the object determines signifying elements within the sign while the sign conveys information about the object. For example, on the basis of an observer’s prior knowledge of despair, when a person’s facial expression possesses a particular character which refers to despair, something of despair is learnt in the facial expression.

5.3.2.1 The object within a Christian context

According to the model of symbolic mediation, Christian objects (i.e., Christian referents of the sign) are necessarily mediated via signs. Christian signs refer to objects such

⁸⁴ MS [R] 8:4; MS [R] 966. “On the one hand, the object may be an ‘idea’ ..., a ‘mental icon’ ..., or ‘qualities in feeling’ On the other hand, it may be ‘an existent individual’ ..., ‘some fact or object...’, or ‘familiar images, pictures ... reminiscences of sights, sounds, feelings, tastes, smells, or other sensations’ ...”. Elleström, “Material and Mental Representation,” 117.

⁸⁵ MS [R] 145(s). ‘(s)’ indicates supplementary pages that were discovered after the original Robin catalogue was published.

⁸⁶ MS [R] 283.

⁸⁷ MS [R] 499(s).

⁸⁸ MS [R] 145(s).

⁸⁹ MS [R] 637:31.

⁹⁰ This reflects the idea of sacraments signifying what they effect.

as the idea, quality, or realisation of Christian salvation and unity, God's love and majesty, or other aspects of the Christian imaginary. These objects determine the sign-functioning capacity of particular entities through the establishment of a relation with distinguishing features of those entities. Thus, the entities mediate knowledge about and experience of their objects. For example, when a singing congregation functions as a sign referring to the object of Christian unity, the *togetherness* of the singing can provide the sign with sign-functioning capacity. The sign-functioning capacity is determined by what Christian unity is like. Thus, something of Christian unity is apprehended through the togetherness of the singing. In the Emmaus example, something about the event in which 'the man' broke bread and gave thanks (i.e., the sign) operated with sign-functioning capacity to refer to Jesus (i.e., the object). This sign-functioning capacity was determined by who Jesus was. Thus, the sign event disclosed something about Jesus.

When Messiaen's *Praise to the immortality of Jesus* is performed within an Ascension service, it may refer to an object such as the mystery of Christ's presence-in-absence. In such a case, a relation is established between the mystery of Christ's presence-in-absence and particular musical features of the piece – such as its warmth, intensity, and timelessness – in order for these features to take on sign-functioning capacity to reveal something of the mystery of Christ's presence-in-absence.

5.3.2.2 Object categories

According to Peirce, every sign has two objects:⁹¹ the "dynamical object" and the "immediate object."⁹² The 'dynamical object' is an object of actual experience⁹³ – the "Real Object"⁹⁴ – "outside of the sign".⁹⁵ In other words, it is the object as it is apart from its representation via a sign.⁹⁶ A dynamical object may be very difficult or even impossible to

⁹¹ MS [R] 499(s).

⁹² CP 8:314.

⁹³ Charles Peirce, *Semiotic and Significs: The Correspondence between Charles S. Peirce and Victoria Lady Welby*, ed. C. S. Hardwick. (Bloomington: Indiana University, 1977), 197. Unless otherwise specified, references from *Semiotic and Significs* are taken from *Commens*.

⁹⁴ MS [R] 499(s).

⁹⁵ Peirce, *Semiotic and Significs*, 83, cited in Winfried Nöth, *Handbook of Semiotics* (Indianapolis: Indiana University, 1990), 43. The dynamical object imposes itself upon the mind of the interpreter. See also *Semiotic and Significs*, 197.

⁹⁶ Elleström, "Material and Mental Representation," 117.

fully apprehend or comprehend.⁹⁷ It is what Peirce posits as “the Object in such relations as unlimited and final study would show it to be”.⁹⁸ A person’s despair could be understood as a dynamical object in the sense that it surpasses what their facial expression can disclose.

A sign cannot *express* the dynamical object.⁹⁹ The dynamical object cannot be immediately present.¹⁰⁰ What the sign represents is the ‘immediate object’.¹⁰¹ The immediate object is “the Object within the Sign”.¹⁰² In other words, the “Being” of the immediate object is dependent on its representation in the sign.¹⁰³ It constitutes an interpreter’s *idea* of something,¹⁰⁴ for example, what a particular facial expression can disclose about despair (see fig. 5.4).

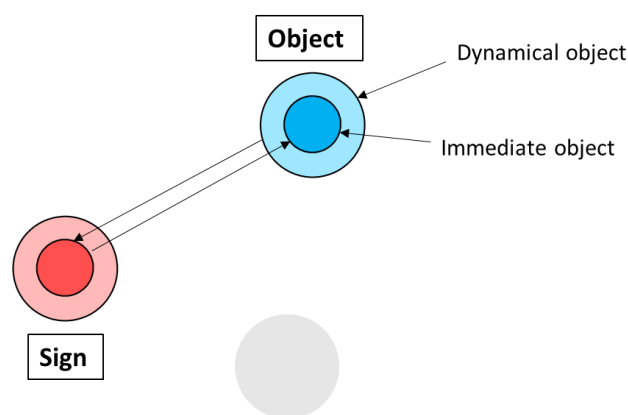


Figure 5.4. The dynamical and immediate object

However, because the dynamical object “really” determines the sign (i.e., the sign’s signifying capacity),¹⁰⁵ the dynamical object can be *indicated* by the sign.¹⁰⁶ More specifically, the immediate object of the sign hints at the dynamical object.¹⁰⁷ Over a series of significations involving other signs indicating the same dynamical object, a person can grasp

⁹⁷ Ibid., 118.

⁹⁸ CP 8:183. This is exemplified explicitly within scientific investigations. Peirce, “Excerpts from Letters to William James,” EP 2:495.

⁹⁹ Peirce, “Excerpts from Letters to William James,” in EP 2:498.

¹⁰⁰ CP 8:343.

¹⁰¹ CP 4:536.

¹⁰² Peirce, *Semiotic and Signifys*, 83.

¹⁰³ CP 4:536. Peirce states that the dynamical object is the “natural father” but the immediate object is the “putative father”. MS [R] 499(s).

¹⁰⁴ CP 8:183.

¹⁰⁵ MS [R] 499(s).

¹⁰⁶ Peirce, “Excerpts from Letters to William James,” EP 2:498.

¹⁰⁷ Peirce, *Semiotic and Signifys*, 83.

the dynamical object more fully and correctly.¹⁰⁸ This phenomenon is denoted by Peirce as “collateral experience”.¹⁰⁹ ‘Collateral experience’ consists in prior knowledge of aspects of the dynamical object through other significations of it (see fig. 5.5).¹¹⁰ In the case of IM functioning as a sign within worship, other significations may include various works of art. T. L. Short, in reference to Peirce, states that “it is through the agreement or disagreement of diverse signs of the same thing...that a discrepancy of an immediate from a dynamic (sic) object may be discerned”.¹¹¹ For example, a person can arrive at a more complete understanding of the animal referred to by the word ‘cat’ through the use of a range of other signs which refer to the same animal.

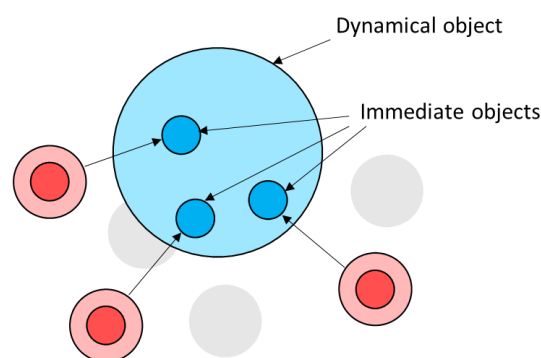


Figure 5.5. Collateral experience

Peirce exemplifies the difference between a dynamical and immediate object in relation to the weather. When a person enquires about the weather, that is, when “the *identity* of the *actual* or *Real* meteorological conditions at the moment” is sought, they are seeking reference to the dynamical object. When the *idea* of the weather that a person holds is indicated, reference is being made to the immediate object.¹¹² The immediate object, that is, the idea held by the person in regard to the weather, does not capture the full extent of

¹⁰⁸ Elleström, “Material and Mental Representation,” 91. “Correctly” here implies correlation with prior experience.

¹⁰⁹ CP 8:314.

¹¹⁰ That is, “direct experience or at least original self-experience of the same object”. MS [R] L463:14. ‘L’ refers to Letters. “...it is not a question of experiences or ideas that result from the sign action in which the object becomes involved, but of prerequisites for this particular sign action. Collateral experience is necessary for establishing a connection to the object: it is the background information, so to speak, that is needed to grasp the object.” Elleström, “Material and Mental Representation,” 91.

¹¹¹ T. L. Short, “The Development of Peirce’s Theory of Signs,” in *The Cambridge Companion to Peirce*, ed. Cheryl Misak (Cambridge: Cambridge University, 2004), 236, <https://doi.org/10.1017/CCOL0521570069.009>. Short refers to Charles Peirce, CP 4.536; 8.314; 333; 343; EP 2:404-409. ‘Dynamical’ and ‘dynamic’ are taken as interchangeable here.

¹¹² CP 8:314.

what can be known about the weather at that point in time. A person's idea of the weather can even be shown to be incorrect, for example, when it is raining and the person is prevented from hearing the rain because they are indoors.

5.3.2.3 Object categories within a Christian context

Within a Christian (or any religious) context, objects (i.e., referents of the sign) involve the intangible, transcendent realms of reality and, therefore, the category of dynamical objects takes on particular relevance. Aspects of the eschatological dimension of God's order constitute dynamical objects. At the same time, aspects of the eschatological dimension of God's order are made known progressively through the immediate objects of Christian signs. Thus, God and concepts like salvation, grace, and sin involve both dynamical and immediate objects. Dynamical objects are not finally grasped but, through immediate objects, they are intimated with increasing fullness and reasonableness.¹¹³

With regard to the Emmaus example, when taking the sign to be the 'man' who walks alongside the two disciples and discusses the Scriptures then breaks bread and give thanks, the dynamical object is Christ fully grasped.¹¹⁴ Because the dynamical object is Christ fully grasped, what the man did, said, and was like possessed Christ-signifying potential. The Emmaus event as a whole functions as one compound sign, but numerous signs were involved in order for the man to signify Christ (including what the man did, said, and was like). The immediate objects of these signs together intimated Christ. Perhaps, for example, the recent news regarding the empty tomb (i.e., a sign) signified mystery regarding Jesus' identity (i.e., the object), and Jesus' rebuke of the two disciples concerning their lack of belief (i.e., a sign) signified an unusual power of authority (i.e., the object).

¹¹³ Aspects of the theology of Rahner, Tillich, and Chauvet imply in different ways the importance of the dynamical-immediate object discrepancy. Tillich emphasises the dynamical object through his belief in the absolute transcendence of God and his intense desire to avoid idolatry. O'Meara, *God in the World*, 445. Both Rahner and Tillich emphasise humanity's pursuit of the dynamical object via human transcendent capacity. According to Chauvet, there is absence in the presence of Christ. Sweeney states, "For Chauvet, following Heidegger, there is no immediate self-presence, no unmediated access to the real..." "Chauvet is led to stress how the presence of Christ is always characterized by a greater absence." Sweeney, "Sacramental Presence in Louis-Marie Chauvet," in *Sacramental Presence after Heidegger*, 54, 56. On a different note, Rahner's notion of real symbol – whereby some reality is manifested via an entity on account of a causal relation with that entity – relies on a view of reality (i.e., the object) as *original* to its expression (i.e., the sign). At the same time, the expression of reality is necessary in order for the reality to be (partially) known. For Chauvet, reality is mediated by, that is, constructed in, its expression. It can be argued that both views can be accounted for within Peirce's double categorisation of objects.

¹¹⁴ Not only is the man identified as Jesus, but as 'the Christ'.

The need for collateral experience in apprehending the dynamical object highlights the importance of utilising a range of different Christian signs within worship. Different signs of the same object can provide different insights into the object because what signs disclose about Christian objects, as determined by those objects, is inextricably related to some feature of the sign. Thus through the conjunction of several signs within worship or creative but liturgically-appropriate extension, supplementation, adaption of conventional signs, Christian meaning-generation can be calibrated and refined.¹¹⁵ Such conjunction could involve the performance of IM subsequent to a prayer or Scripture reading.

Due to the multivalent nature of IM, it is not possible to claim that there are dynamical objects for musical performances. However, within the context of the Ascension service, it could be argued that the dynamical object of the Messiaen piece pertains broadly to an aspect of the reality of Christ and Christ's relationship with the world such as the mystery of Christ's presence-in-absence. This reality can determine the sign-functioning capacity of the piece. Immediate objects of musical features functioning as signs intimate this reality. These immediate objects could include qualities of warmth, intensity, and timelessness and images or ideas related to these qualities such as eternity or Christ's compassion and self-emptying love. Thus, the specific musical features of the piece can provide unique insights into, for example, Christ's presence-in-absence in ways that other modes of accessing the same object cannot.

This explication of the sign and object delineates some of the intricacies of dynamic mutual interrelation between IM and its worship context when Christian meaning is generated. Within this, the vital role of IM's features is highlighted. Further intricacies are outlined concerning the dimension of response within signification through discussion of the interpretant.

5.3.3 *The Interpretant*

While signs refer to objects, they do not do so apart from the interpreting mind. Stop signs do not automatically force a person to stop; the word 'cat' is not intrinsically related to

¹¹⁵ This resonates with the Wesleyan quadrilateral which "refers to the inter-relation of a four-fold set of sources and norms for Christian doctrine that is associated specifically with Methodist theology". These sources and norms are: Scripture, tradition, reason, and personal experience. *Cambridge Dictionary of Christian Theology*, s.v. "Wesleyan Quadrilateral," <https://ebookcentral-proquest-com-ezproxy2-acu-edu-au.ezproxy1.acu.edu.au/lib/acu/reader.action?docID=691811&ppg=561>.

the animal it denotes; the recognition of despair in a facial expression requires insight into human experience; the idea of the weather requires a particular temporal-spatial perspective; and experiencing the presence of God via any medium requires faith and belief in God. Signification necessarily involves the ‘interpretant’.

The interpretant, which is the third constituent of signification, is “a response to the sign that the sign elicits and in which that sign is taken to be a sign of an object”.¹¹⁶ In other words, the interpretant brings the sign and object into relation (see fig. 5.6).¹¹⁷ Lars Elleström explains that “the interpretant comprises the notion of something being produced in the mind, which relates to thinking and interpreting. As a rule, the interpretant is understood to be a mental effect or result”. He continues: “...the interpretant is about making sense: it is a mental phenomenon or entity, with an emphasis on cognition...”.¹¹⁸

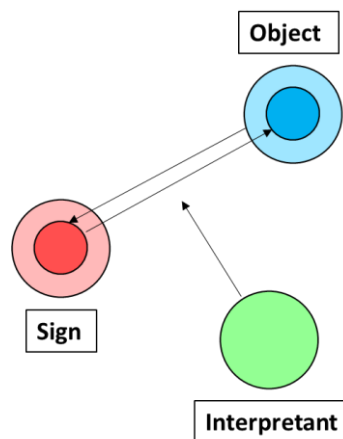


Figure 5.6. The interpretant

Peirce explains further: “[The sign] should, actually or virtually, bring about a determination of a sign by the same object of which it itself is a sign.”¹¹⁹ This means the sign determines the interpretant (which itself functions as a sign) and, by virtue of the sign’s determination of the interpretant and the object’s determination of the sign, the interpretant

¹¹⁶ T. L. Short, *Peirce’s Theory of Signs* (New York: Cambridge University, 2007), 18, cited in O’Brien, “The Eucharistic Species in Light of Peirce’s Sign Theory,” 83.

¹¹⁷ “A sign is something, *A*, which brings something, *B*, its *interpretant* sign, determined or created by it, into the same sort of correspondence (or a lower implied sort) with something, *C*, its *object*, as that in which itself stands to *C*.” Charles Peirce, *The New Elements of Mathematics*, vol. 4, ed. Carolyn Eisele (The Hague, 1976), 54, cited in De Waal, *Peirce: A Guide for the Perplexed*, 80. “...each object limits, or determines, what may be a sign of it, and each sign similarly limits what may be an interpretant of it”. Ibid., 80.

¹¹⁸ Elleström, “Material and Mental Representation,” 91.

¹¹⁹ MS [R] 599:28-36.

can be said to be “determined mediately” by the object (see fig. 5.7).¹²⁰ This highlights the irreducible triadicity of Peirce’s tripartite sign structure.

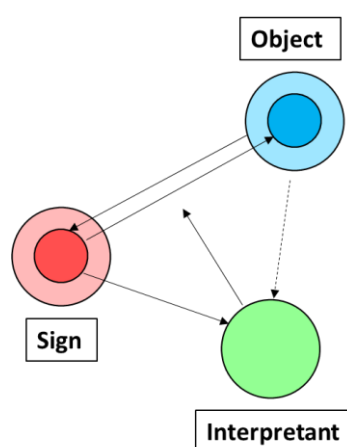


Figure 5.7. Mediate determination of the interpretant by the object

Each of the following examples shows how signification is enabled by an interpretant: A stop sign is brought into relation with stopping via the action of stopping; the word ‘cat’ refers to a cat by virtue of a general understanding of what a cat is; and a particular facial expression signifies despair on account of expressing the quality of despair.

The interpreting mind is understood by Peirce in a communal sense. Catherine Legg states that the interpretant “consists in further uses of the same sign to represent the same object”.¹²¹ She notes that when a word (i.e., a sign) represents an object, such representation must be generally understandable.¹²² It is on account of the interpretant that anything can make sense. Regarding the example above whereby the spoken word, ‘cat’ is a sign, the general understanding of what a cat is (the interpretant) necessarily and obviously brings the spoken word ‘cat’ into relation with cats (the object) for more than one instance of signification or one individual. Naomi Cumming notes that the recognition of particular qualities within a piece of IM involves more than that of an individual mind.¹²³ Movie

¹²⁰ CP 8:177.

¹²¹ Catherine Legg, “The Meaning of Meaning-Fallibilism,” *Axiomathes* 15, no. 2 (2005): 306, <http://dx.doi.org/doi:10.1007/s10516-004-6681-x>.

¹²² Ibid., 306. The interpretant is described by Peirce “in terms of creating unity”. Elleström, “Material and Mental Representation,” 91. “There must, according to Peirce, be a relation between an object or a class of objects and an interpreter, or more commonly, society of interpreters, such that the object or class has a recognized representative capacity.” Greenlee, *Peirce’s Concept of Sign*, 32. See also Esposito, “Synechism,” 16, 17.

¹²³ Cumming, *The Sonic Self*, 68.

soundtracks rely on commonly-applied interpretants for musical expression of particular moods, scenes, actions, and emotions such as when minor seconds connote something sinister, Celtic flute sounds are associated with sweeping mountainous landscapes, or trance-like repetitive, quickly-moving rhythmic figures reflect building tension and suspense.

5.3.3.1 Interpretants within a Christian context

Within a Christian theological context, Peirce's notion of the interpretant reflects a view of signification whereby relations between Christian signs and their objects are not taken as dyadic.¹²⁴ Peirce's sign structure aligns more closely with models of God's self-communication which acknowledge the importance of what ensues from the viewpoint of the human subject (communally and individually) *within the dynamics of interpretation* than those which seek to promote a causally-conceived relation between God's self-communication and forms of God's self-communication.¹²⁵

As discussed in chapter three, faith and belief are crucial to Christian signification. Faith is a gift from God and Christian belief is the activation of faith in God in terms of acceptance of and participation within the Christian tradition.¹²⁶ Faith and belief are fundamental interpretants within Christian signification. They are intrinsic to the recognition and establishment of sign-object relations wherein Christian meaning is generated.¹²⁷ Martin Vetter notes that, according to Peirce's notion of interpretant, within sacramental ritual, faith is not an effect subsequent to a pre-established sign-object relation but is an "interpreting event".¹²⁸ Faith is a crucial part of sacramental efficacy. It is through faith and not apart from

¹²⁴ This counters notions of univocity as discussed in section 4.3.

¹²⁵ In this sense, Peirce aligns somewhat with Chauvet's treatment of symbol. "By making the interpretant an essential component of the sign, Peirce avoids having to make meaning a function of the intention of the sign utterer." De Waal, *Peirce: A Guide for the Perplexed*, 85. This point highlights the difference between seeking simple, direct *causes* and recognising mediated *traces* in relation to IM's capacity to refract the divine.

¹²⁶ There are two "fundamental dimensions" of faith: "the *beliefs* or *doctrines* to which one assents (*fides quae creditur*), and also to the *act* of trust or adherence by means of which these beliefs are accepted as true (*fides qua creditor*, or, *...fiducia*)". *Cambridge Dictionary of Christian Theology*, s.v., "Faith."

¹²⁷ What Rahner describes as God's offer of faith as an *a priori* category of human subjectivity could be seen as a universal level interpretant within Christian signification. Tillich's 'ultimate concern' could be also viewed this way. For both Rahner and Tillich, the historical Christian community provides a communal level interpretant for the generation of specifically Christian meanings. Chauvet's view that Christian identity is constructed within the Christian symbolic order and not apart from it places emphasis on this Christian communal level, rather than any universal level, interpretant. On the basis of Peirce's semiotic approach, a sign refers to Christian entities only if "actually *interpreted* to that effect by means of faith". This reflects the notion of "semiotical realism". Schulz, review of *Zeichen deuten auf Gott*, by Vetter, 275.

¹²⁸ *Ibid.*, 273. Schulz is citing Vetter here.

it that sacramental signs refer to and bring into effect their objects (i.e., referents of the sign). This reflects the genuinely triadic nature of Peirce's semiotics.¹²⁹

Other interpretants within sacramental ritual can be seen in the same triadic way, for example, when the white garment is placed on a child subsequent to baptism, the effect of the change of garment and its whiteness is intrinsic to the signification of putting off the old and putting on Christ (Col 3:9-10). The effect is not simply a consequence of the change and whiteness of the garment and what they signify.

Other Christian signs operate in similar ways. In order for Christian unity to be mediated for a worshipper via their participation within public worship, there must be a mediating entity (i.e., the interpretant) which links public worship with Christian unity. This mediating entity includes Christian faith which is activated when a worshipper accepts and participates within this unity. Other interpretants may include the feeling of communal intimacy and harmony and the principle conveyed by Jesus when he said, "For where two or three gather in my name, there am I with them."¹³⁰

In the Emmaus example, to the two disciples, the man came to signify Jesus. An irreducibly triadic relation was set up between the sign (the man), the object (Jesus), and the particular responses elicited by the sign, that is, the interpretants. These responses, including the disciples' burning hearts and the effect of seeing Jesus break bread and give thanks, as interpretants, were intrinsically involved in bringing the man and Jesus into relation for the two disciples.

These examples do not suggest Christian signification can depend entirely upon the fancy of the interpreters. The responses (the interpretants) are elicited by the sign *on account of* the object's determination of the sign's sign-functioning capacity. At the same time, when the recognition and establishment of connections between signs and objects seems innate, automatic, and clear, it does not mean sign-object relations are dyadic and necessary. It is because interpretants operate in a habitual manner, including the fundamental interpretants of faith and belief.

As interpretants are communal, Christian interpretants can be conceived of as Christian communal habits. It is important to note, however, that each worshipper possesses different interpretive capacities and the freedom to activate these capacities. Bodily, spiritual,

¹²⁹ Ibid., 273.

¹³⁰ Matt 18:20 (NIV).

emotional, and intellectual capacities and the activation of human freedom effect the operation of interpretants. For a musically-skilled, spiritually-sensitive, emotionally-engaged worshipper committed and experienced within the Christian faith it is more likely that Messiah's *Praise to the immortality of Jesus* will elicit a set of interpretants particularly conducive to Christian meaning-generation. While such interpretants are potentially available to all worshippers, other worshippers may not have developed, and perhaps in some respects may be incapable of developing, the relevant interpretive habits. Such worshippers may not have access to Christ and the broad Christian imaginary.

The triadic nature of signification (involving the sign, object, and interpretant) explains much of the complexity and dynamic character of musical-liturgical signification. However, it is necessary to explore interpretants in further detail in order to understand more precisely the role of feeling responses to IM within Christian meaning-generation and IM's potential contribution to the progression of Christian insight.

5.3.3.2 The emotional-energetic-logical interpretant trichotomy

Peirce categorises interpretants into what Short refers to as ontological types:¹³¹ emotional; energetic; and logical. These three kinds of interpretants can be seen to constitute stages within the signification process. The emotional interpretant is the precondition for the energetic interpretant and the energetic interpretant is the precondition for the logical interpretant.¹³²

An emotional interpretant is a feeling or feelings produced by the sign.¹³³ Peirce says, "There is almost always a feeling which we come to interpret as evidence that we comprehend the proper effect of the sign...."¹³⁴ It is (at least) a "feeling of recognition" of meaning,¹³⁵ that is, a sense of the meaning of the sign.¹³⁶ The emotional interpretant is involved in any signification process, including the meaning of an intellectual concept. Short notes that, for Peirce, 'emotional' does not refer only to "emotions in the usual sense – sadness, anger, joy, disgust, etc.", but the feeling qualities of entities, that is, the quality that

¹³¹ Short, "The Development of Peirce's Theory of Signs," 235.

¹³² Nielsen, "The Secondness of the Fourth Gospel," 134, 135.

¹³³ CP 5:475.

¹³⁴ CP 5:475.

¹³⁵ CP 5:475.

¹³⁶ MS [R] 318:15-17.

emerges from entities for interpreters.¹³⁷ There are some signs which elicit only emotional interpretants. Their fullest meaning is their feeling quality. Peirce explains, “the performance of a piece of concerted music is a sign. It conveys, and is intended to convey, the composer's musical ideas; but these usually consist merely in a series of feelings.”¹³⁸

An energetic interpretant is an extension or effect of the emotional interpretant.¹³⁹ It involves a single action or experience which is “an exertion of attention”.¹⁴⁰ Peirce states: “The effort may be a muscular one, as it is in the case of the command to ground arms; but it is much more usually an exertion upon the Inner World, a mental effort.”¹⁴¹ In other words, it is the point where an interpreter is conscious of being provoked to effort of some kind in response to the sign.¹⁴² A sign which elicits no energetic interpretant will “evaporate in mere feelings”¹⁴³ such as when a listener does not engage in any response to a piece of IM beyond perception of its feeling qualities. However, for some signs, the energetic interpretant constitutes the complete meaning of a sign. Short notes that when a deer hears crackling in the underbrush, the full meaning of the sound is the action (i.e., the energetic interpretant) of running to safety from a predator.¹⁴⁴ The deer acts according to, and therefore as an extension of, the feeling quality elicited by the sound in order for the sign's full meaning to be conveyed.

It is often necessary to extend beyond both emotional and energetic interpretants to the logical interpretant.¹⁴⁵ The logical interpretant is the effect of the energetic

¹³⁷ T. L. Short, “Interpreting Peirce's Interpretant: A Response to Lalor, Liszka, and Meyers,” *Transactions of the Charles S. Peirce Society* 32, no. 4 (Fall 1996): 515, <http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=rlh&AN=10090787&site=ehost-live>. Peirce is referring to the *sui generis* quality of something. Everything has a *sui generis* quality. CP 1.426; 1.531.

¹³⁸ CP 5:475. Short writes “...the meaning of a work of art may be grasped partly or wholly in an emotional interpretant”. The Development of Peirce's Theory of Signs,” 229. “In general terms, emotional interpretants may be said to engage the whole being of the interpreter and have the potential to place the interpreter in some sense in the immediate presence of the object.” Andrew Robinson and Christopher Southgate, “God and the World of Signs: Semiotics and Theology: Semiotics as a Metaphysical Framework for Christian Theology,” *Zygon* 45, no. 3 (2010): 704, <http://dx.doi.org/10.1111/j.1467-9744.2010.01121.x>.

¹³⁹ CP 5:486.

¹⁴⁰ De Waal, *Peirce: A Guide for the Perplexed*, 85.

¹⁴¹ CP 5:475.

¹⁴² MS [R] 318:43-45.

¹⁴³ MS [R] 318:16-17.

¹⁴⁴ Short, “Interpreting Peirce's Interpretant,” 513, 514.

¹⁴⁵ CP 5:475-476.

interpretant.¹⁴⁶ The logical interpretant is a thought or a habit of conduct¹⁴⁷ which is of a general, law-like nature.¹⁴⁸ It enables a conceptual-level understanding which can result in the enactment of general conduct. For example, when a person touches a hot stove and burns their hand, the logical interpretant, preconditioned by a burning sensation (emotional interpretant) and a quick removal of the hand (energetic interpretant), would consist in the general understanding that stoves are hot and the conduct of never touching hot stoves. While not all signs elicit a logical interpretant,¹⁴⁹ it is considered ideal that liturgical signs – including IM – do so. Christian insight, formation, and transformation rely on the logical interpretant.

The three kinds of interpretants, the vital role of the emotional interpretant, and the conceptual nature of the logical interpretant involving thought and conduct can be explained further in the following scenario: "...a driver who sees a child suddenly cross the street experiences a feeling of alarm, which may result in the act of braking, all of which may result in the realization that one should be careful when driving in residential streets."¹⁵⁰ This example shows that the idea of being alarmed is a vital part of the general law of 'being careful when driving in residential streets'. Putting this general law into practice intrinsically involves the condition of possibility of being alarmed when seeing a child cross the street when driving.¹⁵¹ In a similar way, when a person is chastised and sense is to be made of the event of being chastised, feeling anger if wrongly chastised or feeling shame if rightly chastised is a correct interpretation of chastisement.¹⁵² Apart from any singular instance of being chastised, a person's conceptual understanding of chastisement incorporates such conditions of possibility of feeling.

5.3.3.3 Ultimate interpretant

In his earlier writings, Peirce noted that within any signification process, there is

¹⁴⁶ CP 5:480-6.

¹⁴⁷ CP 5:476. "The habit of conduct in which the meaning of a concept is to be found is that which one would form in adopting the concept or in applying it to specific subjects." T. L. Short, "The Development of Peirce's Theory of Signs," 227.

¹⁴⁸ De Waal, *Peirce: A Guide for the Perplexed*, 85.

¹⁴⁹ MS [R] 318:17-19. In many cases, a logical interpretant would be seen to inappropriately reduce (the irreducibility of) musical meaning. Short, "Interpreting Peirce's Interpretant," 516.

¹⁵⁰ De Waal, *Peirce: A Guide for the Perplexed*, 85.

¹⁵¹ This does not mean careful drivers are constantly in an actual state of alarm.

¹⁵² Short, "The Development of Peirce's Theory of Signs," 229.

potentially an endless string of interpretants. When a sign elicits one interpretant, that interpretant functions as a sign which elicits a further interpretant, and so on. Each interpretant relates to the same object. Peirce explains “there is a virtual endless series of signs when a sign is understood...”.¹⁵³ Legg writes that the meaning of a sign is “what the sign *does* – how it spreads and grows (if, indeed, it does spread and grow)”.¹⁵⁴ Peirce later came to the realisation that this process does come to a conclusion with an ultimate interpretant, that is, an interpretant which does not function as a sign.¹⁵⁵ Ultimate interpretants are points at which interpretive processes terminate. According to Short, ultimate interpretants are non-verbal logical interpretants,¹⁵⁶ that is, they pertain to a (general) form of conduct which ensues in response to a sign.

According to Peirce, it is in the sense of ultimate interpretants that one can speak of the “absoluteness” of belief, that is, what one’s “moral commitment” consists in at any point in time.¹⁵⁷ Graham Hughes refers to the ultimate interpretant as “for the meantime” and “the point at which we ‘comprehend’ that small slice of the world for which we are responsible”.¹⁵⁸ At the same time, when incongruences are found between habits of conduct which represent ‘absoluteness’ and new experiences, further inquiry is required.¹⁵⁹ Hughes continues in relation to Christian liturgy: ultimate interpretants “are *the point at which the meanings proposed in the signs of the liturgy* are completed in the *concrete decisions*, in the *life habits* and the *value systems* which are formed, and are constantly being re-formed, in the lives of the sign-recipients”.¹⁶⁰

5.3.3.4 The emotional-energetic-logical interpretant trichotomy within a Christian context

The emotional-energetic-logical interpretant trichotomy can be applied to Christian meaning-generation.¹⁶¹ For example, it can be shown that a vital aspect of the meaning of the

¹⁵³ MS [R] 599:28-36.

¹⁵⁴ Legg, “The Meaning of Meaning-Fallibilism,” 307.

¹⁵⁵ De Waal, *Peirce: A Guide for the Perplexed*, 83.

¹⁵⁶ Short, “Interpreting Peirce’s Interpretant,” 521.

¹⁵⁷ De Waal, *Peirce: A Guide for the Perplexed*, 96.

¹⁵⁸ Hughes, *Worship as Meaning*, 205.

¹⁵⁹ De Waal, *Peirce: A Guide for the Perplexed*, 94. This reflects Peirce’s fallibilism.

¹⁶⁰ Hughes, *Worship as Meaning*, 205. This relates to Peirce’s pragmatism and thus reflects Chauvet’s emphasis on ethics and Kevin Irwin’s explication of *lex vivendi*. Short mentions the potential ethical implications of this trichotomy. “The Development of Peirce’s Theory of Signs,” 237.

¹⁶¹ Nielsen writes: “To Peirce the pragmatist, the interpretant does not remain an impression, a mental picture or a cognitive reaction. Understanding transforms into habits of action.” “Any understanding starts

concept: 'God is almighty' is the feeling quality of awe before God. When a worshipper apprehends the feeling quality of awe before God via a Christian sign, this feeling of awe is the emotional interpretant of the sign. The worshipper's mental or physical response to this feeling of awe is the energetic interpretant. A physical response may involve bodily sensations which relate to the feeling of awe. The emotional and energetic interpretants are the preconditions to the understanding that God is almighty (i.e., the logical interpretant). While the event of apprehending the feeling quality of awe before God via a Christian sign is a singular instance, the concept 'God is almighty' is a general law which intrinsically involves the feeling quality of awe within its meaning. This does not mean that Christians who believe God is almighty constantly experience the feeling of awe before God. It means the Christian life possesses the condition of possibility of the feeling quality of awe on the basis that God is almighty.¹⁶² The concept ultimately involves living the Christian life in a way that reflects the almightiness of God such as trusting and obeying God.

Within the Emmaus story, examples of emotional, energetic, and logical interpretants are, respectively: the two disciples' burning hearts in response to hearing the man discuss the Scriptures; their invitation to the man to stay with them; and their response of recognition that he was Jesus, the Christ.

When IM within worship signifies aspects of God's order on account of IM's qualities, the IM's qualities function as emotional interpretants. Potentially, these qualities precondition the meaning that can be generated via IM in conjunction with its worship context.¹⁶³ If the resultant meaning involves general laws regarding thought and habit of conduct (i.e., logical interpretants), it could be argued that the IM's qualities have been brought into relation with the conceptual and ethical dimensions of the Christian imaginary. For example, with regard to the Messiaen piece, if a worshipper experiences what they identify as Christ's love for the world and, consequently, seeks to realise Christ's love for the

with firstness in a feeling or sense impression called forth by a sign. This is the *emotional interpretant*. The emotion can be transformed into a dyadic relation when it produces some kind of reaction to the initial sensation. This *energetic interpretant* is characterized by secondness, being an effect provoked by the sign. However, this is not real understanding but rather a singular event without generality. Real understanding takes the form of an intellectual conception or thought, i.e. the *logical interpretant*, and can be said to be the result of the sign process." Nielsen, "The Secondness of the Fourth Gospel," 134. 'Firstness', 'secondness', and 'thirdness' are explained in section 6.3.

¹⁶² This relates to the discussion of the affective dimension of affective-cognitive-behavioural patterns in section 4.4.2.

¹⁶³ Robinson and Southgate, "God and the World of Signs," 703, 704.

world through their own lives (i.e., a logical interpretant), feeling qualities of warmth and intensity in response to the musical sounds (i.e., emotional interpretants) have preconditioned and are thus involved within that particular concept and practice.

5.3.3.5 The immediate-dynamic-final interpretant trichotomy

According to Peirce, every sign also possesses an immediate, dynamic, and final interpretant.¹⁶⁴ This trichotomy concerns the relation between the sign and the interpretant¹⁶⁵ and can be taken to represent three stages of signification.¹⁶⁶ The immediate interpretant is “that which is necessarily brought about if the sign is to be such; it is a vague possible determination of consciousness”.¹⁶⁷ However, the immediate interpretant “consists in the *Quality* of the Impression that a sign is fit to produce, not to any actual reaction”.¹⁶⁸ It therefore concerns possibility, that is, the interpretability of a sign logically apart from interpretation actually taking place.¹⁶⁹ It is “a possible feeling, action, or thought or habit”.¹⁷⁰

The dynamic interpretant pertains to the actual interpretation of a sign,¹⁷¹ that is, “whatever interpretation any mind actually makes of a sign”.¹⁷² It pertains to “any interpretant concretely formed in a specific act of interpretation...even if it is merely a first hunch, a wild guess, or the product of wishful thinking”.¹⁷³ The dynamic interpretant is an actualisation of an immediate interpretant.¹⁷⁴

The final interpretant, which relates closely to the dynamical object,¹⁷⁵ is “that which *would finally* be decided to be the true interpretation if consideration of the matter were carried so far that an ultimate opinion were reached.”¹⁷⁶ This ultimate opinion is what would

¹⁶⁴ Immediate, dynamic, and final interpretants can each function as emotional, energetic, or logical (interpretants). Short, “The Development of Peirce’s Theory of Signs,” 235.

¹⁶⁵ De Waal, *Peirce: A Guide for the Perplexed*, 83.

¹⁶⁶ Short, “The Development of Peirce’s Theory of Signs,” 235.

¹⁶⁷ Charles Peirce, *R* 339:287r, cited in De Waal, *Peirce: A Guide for the Perplexed*, 83. De Waal utilises *R* (rather than *MS*) to refer to unpublished manuscripts identified by Richard Robin. A sign’s immediate interpretant and immediate object are “two sides of one coin”. Short, “The Development of Peirce’s Theory of Signs,” 236.

¹⁶⁸ *CP* 8:315.

¹⁶⁹ Peirce, *Semiotic and Signifys*, 111, in Short, “The Development of Peirce’s Theory of Signs,” 235.

¹⁷⁰ Short, “The Development of Peirce’s Theory of Signs,” 236.

¹⁷¹ Nöth, *Handbook of Semiotics*, 44, in reference to *SS*, 110, 111.

¹⁷² *CP* 8:315.

¹⁷³ De Waal, *Peirce: A Guide for the Perplexed*, 83.

¹⁷⁴ Short, “The Development of Peirce’s Theory of Signs,” 236.

¹⁷⁵ *Ibid.*, 236.

¹⁷⁶ *CP* 8:184.

be arrived at potentially by *every* interpreter.¹⁷⁷ It is a matter of “objective truth” and not individual, subjective interpretation.¹⁷⁸ To the degree that a dynamic interpretant differs from the final interpretant, it is mistaken.¹⁷⁹ It is important to note, however, that, according to Cornelis De Waal, Peirce seemed to have scientific inquiry in mind for this trichotomy.¹⁸⁰

The scientific relevance of the immediate, dynamic, and final interpretants can be exemplified when tracks belonging to a particular animal – unknown to the observer – are discovered in the sand. The tracks are the sign, the actual animal is the dynamical object, and the interpreter’s idea of the animal is the immediate object. The final interpretant is the response to the tracks in which the correct animal is identified. The dynamic interpretants include the range of responses to the tracks which constitute the act of investigation into what animal, or other entity, the tracks signify. These responses may or may not be congruent with the correct interpretation (i.e., the final interpretant). However, the observer arrives at the correct conclusion that the animal has four legs and weighs ten kilograms but they are not able to determine exactly what the animal is. In this case, the dynamic interpretants have actualised the immediate interpretants – those interpretants which relate to the tracks’ sign-functioning capacity – in a way that is approaching the final interpretant. However, what is needed to fully identify the animal are further signs.

5.3.3.6 The immediate-dynamic-final interpretant trichotomy within a Christian context

Within a Christian context, the trichotomy involving the immediate, dynamic, and final interpretants need not imply the necessity or even possibility of arriving at one, universal, correct response to a sign. De Waal notes that it may be impossible to arrive at the final interpretant.¹⁸¹ Rather, the trichotomy can be seen to highlight the processual and open-ended nature of interpretation along with the need for interpretation to be focussed and constrained by a worship context and, more broadly, the Christian imaginary.

Short explains that a “series of dynamic interpretants, informed by other observations, may *approach* the final interpretant, that is, the one that would be ideally

¹⁷⁷ CP 8:315 and Peirce, *Semiotic and Significs*, 110-111.

¹⁷⁸ De Waal, *Peirce: A Guide for the Perplexed*, 101.

¹⁷⁹ *Ibid.*, 84.

¹⁸⁰ *Ibid.*, 84.

¹⁸¹ De Waal, *Peirce: A Guide for the Perplexed*, 133.

adequate to its purpose”.¹⁸² In relation to liturgical signs, *approaching* the final interpretant involves worshippers’ progressive refinement of their understanding of, and deepening embodiment of the effects signified and brought into reality by, the liturgical signs. Immediate interpretants are *potential* responses to the liturgical signs. The dynamic interpretants include all of the actual responses to the signs: feeling, active, or theoretical; and appropriate or inappropriate. Over time, dynamic interpretants, through actualising immediate interpretants, can refine, supplement, and even negate immediate interpretants¹⁸³ while approaching the final interpretant.

In terms of the view of revelation adopted in this thesis, the final interpretant is out of reach but can be defined as that which would be an ultimately communally-agreed appropriate response to the liturgical signs within a given context in relation to the Christian imaginary and God’s order (including its not-yet-disclosed fullness).¹⁸⁴ The notion of a final interpretant can function as a “regulative ideal” for continued inquiry and growth.¹⁸⁵ In the case of Christian liturgical signs, the final interpretant can consist in a response which pertains to conduct, the conceptualisation of an aspect of God’s order, and the appropriate disposition or feelings in relation to the signs.¹⁸⁶

In the Emmaus example, when the man met by the two disciples is taken as the sign, the final interpretant is the response in which the two disciples recognise who Jesus is. Dynamical interpretants included responses to the man (prior to this final response) in which he was seen as simply a man, though perhaps interesting, knowledgeable, and authoritative. Immediate interpretants included the possible responses in which the man could be identified as Jesus. However, it took some time until the actualisation of these possible responses was refined to the point that they approached the final interpretant.

In the case of musical-liturgical scenarios such as the performance of Messiaen’s *Praise to the immortality of Jesus* within an Ascension service, there is – strictly-speaking – no dynamical object due to the multivalent nature of IM (as discussed above). It is therefore

¹⁸² Italics added. Short, “The Development of Peirce’s Theory of Signs,” 236.

¹⁸³ Ibid., 236.

¹⁸⁴ This process constitutes the formation, nourishment, and expansion of the Christian imaginary and the situation whereby the eschatological dimension of God’s order is progressively revealed through signification involving signs such as IM.

¹⁸⁵ De Waal, *Peirce: A Guide for the Perplexed*, 132.

¹⁸⁶ Short notes that the final interpretant can be a “true theory”, but, in some cases, it is “an appropriate action or a just appreciation”. Short, “The Development of Peirce’s Theory of Signs,” 237.

not possible to identify a final interpretant, that is, one ultimately appropriate, communally-agreed response to a piece of IM. However, IM possesses *potentiality* for Christian meaning to be generated according to its particular sign-functioning capacities on account of its musical features *if* the piece of IM is brought into relation with an aspect of God's order via its worship context. In the case of the Messiaen piece, as discussed previously, effects of warmth, intensity, and timelessness *in conjunction with different elements of the worship context* can be interpreted in terms of, for example, the mystery of Christ's presence-in-absence, Christ's love for the world, or the extent of Christ's impact on history. Each of these possibilities and perhaps a range of other possibilities can be approached as appropriate interpretations within the Christian and liturgical context. In such a case, immediate interpretants (i.e., potential effects) of the IM can be actualised in the form of dynamic interpretants (i.e., actual effects) which can approach the final interpretants *of other conventional liturgical signs within worship with which the IM is brought into relation*.¹⁸⁷

5.4 Abduction, Deduction and Induction

The setting up of relations between signs and objects via interpretants involves three different kinds of reasoning processes as posited by Peirce. They are: abduction, deduction and induction. These three processes highlight the (potential) reasonability of musical-liturgical signification within its complexity while providing insight into the creative and dynamic, yet constrained and focussed nature of such signification.

5.4.1 Abduction

Abduction is the generation of a hypothesis.¹⁸⁸ It is of the nature of an informed guess.¹⁸⁹ Through abduction, a reasoner seeks to determine what would have had to be true in order for a particular set of circumstances to have occurred. However, abductive reasoning is not heavily controlled by the mind and will.¹⁹⁰ It is predominantly unconscious and seems

¹⁸⁷ This notion reflects the discussion in chapter three with regard to how IM can relate to traditional liturgical symbols on the basis of aspects of Tillich's, Rahner's, and Chauvet's theology.

¹⁸⁸ CP 5:171. Davis views abduction as Peirce's greatest contribution. *Peirce's Epistemology*, 2, 3. Hypothesis involves seeing a pattern. *Ibid.*, 144.

¹⁸⁹ Hughes, *Worship as Meaning*, 35.

¹⁹⁰ João Queiroz and Floyd Merrell, "Abduction: Between Subjectivity and Objectivity," *Semiotica*, no. 153 (2005): 3,

<http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668137&site=ehost-live>. "...there is something that remains beyond control (cerebral limbo, the *ensemble*),

instinctive rather than calculated in its posing of possible explanations to problems. Peirce states that the “abductive suggestion comes to us like a flash...it is the idea of putting together what we had never before dreamed of putting together”.¹⁹¹ Peirce says that abduction is like instinct in that it surpasses “the general powers of our reason” and directs “us as if we were in possession of facts that are entirely beyond the reach of our senses”.¹⁹² Abduction is therefore fallible, but is marked by openness, creativity, and inventiveness. Peirce notes that instinct “goes wrong oftener than right, yet the relative frequency with which it is right is on the whole the most wonderful thing in our constitution”.¹⁹³ It is on account of abduction that new knowledge and beliefs can be acquired.¹⁹⁴

Abduction is involved within signification processes when a sign is related to an object in the form of a ‘hunch’ or ‘creative leap’. When a person hears a particular sound and perceives roughness or warmth within that sound, they have engaged in abduction. While roughness or warmth is not literally true of the sounds, the connection being made between the effects of the sounds and the notions of roughness and warmth is logical to the degree that it is based on resemblance. It is via abduction that important discoveries can be made. Queiroz and Merrell list examples of mathematical, scientific, and artistic break-throughs having been initiated through abductive reasoning.¹⁹⁵ For example, they raise the matter of Henri Poincare’s discovery of the Fuchsian functions in mathematics which occurred within a ‘flash of insight’ as he was stepping onto a bus.¹⁹⁶

5.4.2 Deduction

Deduction occurs in order to make precise that which is suggested by abduction.¹⁹⁷

which, after arising, can be subjected to the willful workings of the mind (a linearly logical *time-bound* process)”. Ibid., 6.

¹⁹¹ CP 5:181.

¹⁹² CP 5:173.

¹⁹³ CP 5:173.

¹⁹⁴ CP 2:96 and 5:181. Maria Eunice Quilici Gonzalez and Willem Ferdinand Gerardus Haselager, “Creativity: Surprise and Abductive Reasoning,” *Semiotica* no. 153 (2005): 330, <http://dx.doi.org/10.1515/semi.2005.2005.153-1-4.325>; Augusto Ponzio, “Dialogic Gradation in the Logic of Interpretation: Deduction, Induction, Abduction,” *Semiotica*, no. 153 (2005): 157, <http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668128&site=ehost-live>.

¹⁹⁵ “...every item of science came originally from conjecture, which has only been pruned down by experience”. Charles Peirce, *Selected Writings*, ed. P. Wiener (New York: Dover Publishers, 1958), 320, cited in Raposa, “Peirce’s Theological Semiotic,” 501.

¹⁹⁶ Queiroz and Merrell, “Abduction: Between Subjectivity and Objectivity,” 5.

¹⁹⁷ CP 5:171.

Deduction is “the application of general rules...to particular cases...in order to produce a conclusion”.¹⁹⁸ It traces out a “fact, or state of facts” as a consequence of the abduction.¹⁹⁹ Deduction is the most certain stage of the reasoning process.²⁰⁰ A common example of deduction is the application of a mathematical formula to a problem.

Deduction is involved within signification when the logic of the sign-object relation is based on contiguity or causality, for example, when a door handle indicates a door or smoke indicates fire. Because smoke is produced by fire as a general rule, it can be deduced that a singular instance of smoke is a sign which signifies fire. With regard to the perception of roughness or warmth in a sound, deduction is involved in that the sound would tend to be caused, respectively, by a forceful or gentle action.

5.4.3 Induction

Induction is “the inference of a major premise...from a minor premise...and a conclusion”.²⁰¹ It involves the verification of the predictions of a hypothesis through experimentation.²⁰² Induction is less certain than deduction but it is more certain than abduction.²⁰³ Its validity depends on empirical evidence. For example, if a pair of birds has visited a person’s home every day for two weeks, it can be concluded with a fair level of confidence and viability that the pair will visit again the next day.

In relation to signification processes, induction is applied when a sign is related to an object on the basis of convention. Because yellow lines on the road usually signify no parking, singular cases of yellow lines will be taken to signify no parking. The use of the descriptors: ‘roughness’ or ‘warmth’ in musical sounds of particular kinds tends to be agreed upon at a communal level.

¹⁹⁸ Hughes, *Worship as Meaning*, 143.

¹⁹⁹ Geert-Jan M Kruijff, “Peirce’s Late Theory of Abduction: A Comprehensive Account,” *Semiotica*, no. 153 (2005): 451, 452, <http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668112&site=ehost-live>.

²⁰⁰ Hughes, *Worship as Meaning*, 34.

²⁰¹ *Ibid.*, 143.

²⁰² Queiroz and Merrell, “Abduction: Between Subjectivity and Objectivity,” 2; Kruijff, “Peirce’s Late Theory of Abduction: A Comprehensive Account,” 452.

²⁰³ Ponzio, “Dialogic Gradation in the Logic of Interpretation: Deduction, Induction, Abduction,” 168.

During signification, according to Peirce, abduction, deduction, and induction constitute a three-stage reasoning process.²⁰⁴ It is a process which originates in possibility and openness and culminates in the more specific, conclusive realm. The process as a whole serves to test an abductively-derived hypothesis for its truth value. In Poincaré's case as mentioned above, subsequent to his abductive moment of discovery, he applied deduction and induction to construct a "well-formulated hypothesis and a proof or confirmation" of his mathematical discovery.²⁰⁵ While musical signification is not a matter of mathematical proof, the interpretation of a sound as 'rough' or 'warm' can be deemed highly reasonable at a communal level.

5.4.4 Abduction, Deduction, and Induction within a Christian Context

Abductive leaps are necessary when making sense of spiritual dimensions of reality and when generating new hypotheses regarding God's order, particularly due to the transcendent and eschatological dimensions of God's order.²⁰⁶ In this way, abduction corresponds with the dimension of faith which involves taking leaps across gaps of certitude.²⁰⁷

As discussed, worshippers can gain deeper or new insights into aspects of God's order through newly recognised or established connections between ideas. When new connections are abductively established, something has 'dawned upon' worshippers seemingly apart from their own doing. What dawns on them may seem vague in nature (i.e., irreducible to an explicit proposition) and may or may not persist in future signification because abduction is fallible. The outworking and reasonability (or lack of reasonability) of abductions can be ascertained as worshippers engage in ongoing deductive and inductive process which can clarify and verify abductions.²⁰⁸ According to Peirce's system, any perception of Christian knowledge-acquisition not involving a reasoning stage in the form of a creative leap is a

²⁰⁴ F. Michael Walsh, review of *Peirce's Theory of Abduction*, by K. T. Fann, *Philosophy* 47, no. 182 (1972): 378, <https://www-jstor-org.ezproxy1.acu.edu.au/stable/3749791>.

²⁰⁵ Queiroz and Merrell, "Abduction: Between Subjectivity and Objectivity," 5. Poincaré discovered that his first abduction was incorrect.

²⁰⁶ Abduction is not treated here as separate from the work of the Holy Spirit as would be conceived within a dualistic view of reality. Rather, it is an aspect of being receptive to God's self-communication which (necessarily) involves finitude and fallibility.

²⁰⁷ This pertains to Rahner's notion of implicit faith as activated in everyday situations (see section 3.3.1.5).

²⁰⁸ Together, abduction, deduction, and induction constitute a "search for truth". Kruijff, "Peirce's Late Theory of Abduction," 451.

fallacy. The possibility of original vagueness and uncertainty must be acknowledged in relation to receptivity to God's self-communication via any media.²⁰⁹

Within the Emmaus narrative, it was through abduction that the two disciples encountering the man breaking bread and giving thanks recognised the man as Jesus. The recognition was like a flash of insight. However, this flash of insight, like a creative leap, was tested and clarified through their Scriptural knowledge, witness of the man's authority with regard to discussing the Scriptures, and a range of other connections of ideas including the women's testimony of the empty tomb.²¹⁰ In other words, as the two disciples recognised Jesus, they could reason backwards through deduction. Recognition of Jesus and understanding of what the prophets spoke also intrinsically involved belief.²¹¹

Within a musical-liturgical context, if IM within worship signifies repentant sorrow for a worshipper, an abduction has been made as a first stage in the reasoning process. A quality expressed/embodied via IM within its specific context resembles the quality of repentant sorrow. The worshipper has taken a creative, though reasonable, leap. Repentant sorrow cannot be directly deduced from sound vibrations and, because the performance is singular, repentant sorrow cannot be related to sound vibrations by induction. However, the worshipper can engage in the second and third reasoning stages of deduction and induction. The worshipper relies on extra-musical factors such as those pertaining specifically to the worship context in order for repentant sorrow to be taken as a reasonable conclusion. Such factors can include Scriptural accounts of people engaging in repentant sorrow, Psalms of repentance, and prayers of confession.²¹² The conclusion's reasonability relies on its continuity with the Christian imaginary and, within that, the immediate liturgical context.

²⁰⁹ Rahner's argument for *a priori* links between God's self-communication and human subjectivity may seem to imply that God can be at least implicitly deduced through transcendent human capacities. As noted in chapter three, Donald Gelpi is critical of what he claims is sole dependence on deduction within Rahner's transcendental logic. Gelpi, *Peirce and Theology*, 30. However, the *a priori* capacities as posited by Rahner establish the condition of possibility for explicit Christian signification. They do not fully determine it. Thus, it could be argued that a worshipper (though divinely constituted) needs to engage in abduction in order for Christian growth to take place. On a different note, the reliance of Rahner and Chauvet on conventional Christian/liturgical signs emphasises an inductive mode of reasoning. This discussion on abduction highlights the importance of worshippers engaging in abductive reasoning in conjunction with induction in order for Christian growth to be facilitated.

²¹⁰ Luke 24: 22-25.

²¹¹ It is interesting that Jesus linked belief (i.e., an interpretant) to their lack of discernment. Jesus said, "How foolish you are, and how slow to believe all that the prophets have spoken!" Luke 24:25 (NIV)

²¹² Prayers of confession are found in *Uniting in Worship II*.

Within the context of, for example, a prayer of confession,²¹³ repentant sorrow is highly reasonable.

5.5 Summary of Peirce's Tripartite Semiotic Scheme through Application to a Musical-Liturgical Scenario

When Messiaen's *Praise to the immortality of Jesus* is performed within an Ascension service and signifies for (some) worshippers the mystery of Christ's presence-in-absence, the sign is the Messiaen piece and the dynamical object is the mystery of Christ's presence-in-absence in its fullness. Particular musical features of the piece bear sign-functioning capacity as determined by worshippers' prior knowledge/experience of the mystery of Christ's presence-in-absence. It is as though the mystery of Christ's presence-in-absence acts upon particular musical features of the piece in order to induce them to signify the mystery of Christ's presence-in-absence. However, the piece can only signify *a particular aspect of the reality of mystery of Christ's presence-in-absence*. It cannot refer to the mystery of Christ's presence-in-absence in its fullness. This aspect – which constitutes the immediate object – depends upon the piece's particular features (e.g., its capacity to signify warmth, intensity, and timelessness). The immediate object is the worshipper's idea of an aspect of the mystery of Christ's presence-in-absence based on musical warmth, intensity, and timelessness rather than the mystery of Christ's presence-in-absence in its fullness.

The mystery of Christ's presence-in-absence (i.e., dynamical object) only determines the piece's sign-functioning capacity as (and if) particular musical features elicit specific feeling effects such as warmth, intensity, and timelessness (i.e., emotional interpretants) which then give rise to certain general concepts and behaviours (i.e., logical interpretants). It is these effects, concepts, and behaviours which bring the piece in relation to aspects of the mystery of Christ's presence-in-absence.

The recognition of the mystery of Christ's presence-in-absence in the way described above involves abductive reasoning, that is, reasoning backwards. Through creative leaps, sound vibrations are connected to feeling qualities and other emergent ideas and images and these feeling qualities, ideas, and images are linked to the mystery of Christ's presence-in-

²¹³ The performance of IM within this context is generally permissible within, for example, the Uniting Church, but not within Roman Catholic liturgy.

absence. While such leaps are fallible and potentially tenuous, deductive and inductive processes are recruited to qualify (or discredit) the leaps. These processes involve the worshippers' prior knowledge and experience of the reality of the mystery of Christ's presence-in-absence via, for example, the specific liturgical context, Scripture, and tangible expressions of the mystery of Christ's presence-in-absence within their lives.

It can be argued that when the whole interpreting event ensues as described, feelings of warmth, intensity, and timelessness evoked by *Praise to the immortality of Jesus* within its specific Ascension worship context come to form a crucial part of Christian meaning-generation. It can elicit new depths of insight and manifestation of God's order of reality.

Conclusion

This explication and application of Peirce's tripartite semiotic scheme demonstrates that Christian meaning is generated via IM within worship in terms of a *whole interpreting event* in which many factors coincide. Meaning-generation in this sense is a dynamic process from which something unique emerges. This process is most significantly characterised, according to Peirce, in terms of triadicity. Relations are set up irreducibly between specific (and ordinary) sign-functioning features of a piece of IM, particular interpretive responses to these features, and Christian objects (i.e., referents of the signs) such as ideas, feelings, and images. That which is fundamentally ordinary and independent of Christian meaning – that is, the IM piece – takes on meaning beyond itself, and that which is referred to by the IM piece, comes to possess new layers of meaning. In this way, what is as-yet not fully disclosed within God's order of reality can be increasingly approached and more deeply realised and experienced. Feeling qualities elicited by IM can form an integral part of the historical continuum of Christian belief, conceptual understanding, and practice much like the case of the two persons who met Jesus on the road to Emmaus when they asked: "Were not our hearts burning within us"?

The following chapter – part two of this semiotic investigation into musical-liturgical meaning-generation – deploys Peirce's ten sign classes to explore how, and on what basis, connections are recognised and established between signs, objects, and interpretants in order for Christian meaning to be generated via IM.

Chapter 6

Musical-Liturgical Signification – Part 2: Peirce's Ten Sign Classes

Pablo Picasso's *Mother and Child* of 1936 shows a woman seated on a beach with her young child held in her lap; the child is reaching upward. Originally Picasso painted a family group on a wider canvas. On the left, the father stood holding a fish in his outstretched hand just above the child's reach. The child was grasping for the fish. Then Picasso revised the painting by cutting the canvas, which eliminated most of the father's image, and painting over what remained of him and the fish...In the final version, where the child's action has no object, the import of the grasping gesture seems transformed. It addresses something ineffable.¹

Introduction

There is a large ontological distance between instrumental music (IM) – with its irreducibility and indeterminacy in meaning-generation – and particular aspects of God's order² (such as God's majesty, Christian unity, or forgiveness of sins). However, within worship, a connection can be established semiotically between the two in order for IM to embody and express qualitative dimensions of God's order and thereby disclose and bring to realisation aspects of this order (via the Christian imaginary) in new ways at implicit and explicit levels.

Chapter five (part 1) utilised aspects of Charles Peirce's semiotic theory to provide a detailed explication of the tripartite structure of the sign and signification processes in relation to the musical-liturgical interpretive event. Chapter six (part 2) builds on this foundation by incorporating Peirce's ten sign classes. These ten sign classes enable a deeper probe into, and a means to systematise, the complex matrix of signification processes within this interpretive event. Through a thorough explication of these sign classes, further insight emerges with regard to the nature of IM's capacity in Christian meaning-generation in light of the possibilities and constraints enabled by the liturgical and broad Christian context.

¹ Lidov, *Elements of Semiotics*, 184, 185.

² 'God's order' refers to reality as ordered by God through Christ and temporally mediated via the Christian imaginary.

6.1 Revelation by Intimation via IM within Christian Worship

As an analogy of the story of *Mother and Child* above, David Lidov discusses the matter of the unique nature of artworks – including IM – in terms of their capacity (and lack of capacity) to refer to objects.³ He proposes that the *absence* of an object, in terms of the lack of a clear, distinct referent signified by an artwork, does not imply the *nonexistence* of an object.⁴ As in the case of the child's outstretched hand in the *Picasso* painting, when pure IM is performed, an object is absent in the sense that IM does not *explicitly, directly, or definitely* refer to anything, convey information, or make an assertion.⁵ However, Lidov argues that an artwork, such as IM, possesses sign-functioning capacity through the act of suggestion. Like the child's outstretched hand, IM can "suggest *how* it would relate to an object if there were one".⁶ It can 'say' "something is like this"⁷ logically prior to 'something' being explicitly indicated and defined. Thus a *real* object can exist in relation to IM *in potentia*.⁸ In other words, IM can *intimate* objects.

When IM is performed within worship, it can reveal an aspect of God's order through intimation. Intimation does not connote reference to an unreal object. Rather, on the basis of the specific qualities of a piece of IM taken in conjunction with the particularities of its worship context, the piece can reveal the *essence* of some aspect of God's order which is, at the same time, transcendent of finitude, not immediately apparent, or made explicitly manifest.⁹

This capacity is valuable for meaning-generation within a Christian-liturgical context in two main ways. Firstly, the qualitative *experience* of a potential Christian object is emphasised apart from explicit descriptions *about* an object that can tend to ossify and thus distance an object. For example, IM can mediate an aspect of the compassionate love of Christ in terms of *embodied* understanding and practical consequences rather than mere abstract thought.¹⁰

³ The term 'object' consistently denotes that to which the sign refers.

⁴ Lidov, *Elements of Semiotics*, 185.

⁵ Mark Wynn makes this point in "Musical Affects and the Life of Faith," 32.

⁶ Lidov, *Elements of Semiotics*, 186.

⁷ CP 8:183.

⁸ See Cumming's comments regarding Lidov's discussion relating specifically to IM in *The Sonic Self*, 80. Like art in general, IM tends to be appreciated not necessarily for *what* it suggests but the pure *experience* of suggestion.

⁹ This is referring to the dynamical object.

¹⁰ This reflects Peirce's pragmatism.

Secondly, new levels and possibilities of Christian meaning-generation are enabled. Christian knowledge and experience gained through prior engagement with elements of Christian worship, thought, and life can be expanded and deepened as not-yet disclosed aspects of Christian objects are ‘reached for’ through IM.¹¹ IM’s lack of capacity to explicitly indicate an object can contribute to the recognition of new objects when what it intimates is brought into relation with what is explicitly indicated by conventional Christian and liturgical signs.

A specific musical-liturgical scenario will be used throughout the chapter to exemplify ‘revelation by intimation’ utilising Peirce’s system. It is proposed that the *Minuet in G minor* by George Frideric Handel¹² performed during a Good Friday worship service can intimate Christian meaning – like the child’s outstretched hand in the *Picasso* painting – in a way which potentially contributes to the formation, nourishment, and expansion of the Christian imaginary.

6.2 A Musical-Liturgical Scenario

The scenario is set (hypothetically) within a Uniting Church (UC) context¹³ as follows:

Handel’s *Minuet in G minor* is performed during a Good Friday service immediately prior to the spoken words of the dismissal so that it forms part of the dismissal act. There is a short time of silence between the *Minuet* performance and these spoken words which include a corporate prayer and a brief minister’s statement. The corporate prayer is as follows: “Lord Jesus Christ, the story of your suffering is written on our hearts, and the salvation of the world is in your outstretched hands. Keep your victory always before our eyes, your praise on our lips, your peace in our lives. Amen.” The minister then says: “May you find in the cross a sure ground for faith, a firm support for hope, and the assurance of sins forgiven. Amen.” Subsequently, the minister and congregation depart in silence.¹⁴ As such, the dismissal for Good Friday is modified in light of its context within the Triduum. As a dismissal, it provides a liturgy-life link, but, in anticipation of Easter Sunday, it lacks the finality and triumph

¹¹ This reflects Peirce’s synechism and fallibilism and ‘reaching for’ dynamical objects via immediate objects (as discussed in sections 5.2 and 5.3.3).

¹² That is, the *Minuet* from Handel’s *Suite No. 1 in B♭ major* HWV 434 arranged by Wilhelm Kempff. See <https://www.youtube.com/watch?v=rcFQZnEuJSo> for a deeply personal and finely-nuanced performance of this work by Khatia Buniatishvili.

¹³ Within the Roman Catholic tradition, IM is not permitted during Lent. *Musicam Sacram*, #65, 66.

¹⁴ See *Uniting in Worship II*.

embodied in the text of the Easter Sunday dismissal: “Go in peace to love and serve the Lord.”¹⁵

Musical features of the *Minuet* include: minor modality, triple dance-like metre, slow tempo, dotted rhythmic figures emphasising second beats of the bar, and melodic expressivity. Due to these features, the *Minuet* can elicit an overall effect which could be described as sombre, personal, and expressive but dignified, reverent, and calm.

Good Friday centres on Christ’s death on the cross which is a crucial part of the work of God through the paschal mystery to accomplish salvation for humankind. Within the context of the Easter Triduum,¹⁶ the suffering and death of Christ anticipates the hope and life of the resurrection which, as celebrated on Easter Sunday, overcomes suffering and death. The Good Friday dismissal, including its text, highlights the potential life-giving reality of what was accomplished through Christ’s death and provides an opportunity for worshippers to be receptive to the ongoing influence of this reality within their lives.

When Handel’s *Minuet* is performed within this liturgical context, there is a range of potential objects which could be referred to on account of the *Minuet*’s musical effects, the contextual factors, and relations between these effects and factors.¹⁷ For the sake of this investigation, one particular object will be proposed and explored: that of ‘saving hope within suffering’. It is proposed that the threading through of sombreness with dignity, reverence, and calm as elicited by the *Minuet* is heard as the hope of salvation which is attained through Christ’s death. This hope does not temporally eradicate suffering but elicits strength and courage within and through suffering. The expressive character of the *Minuet* is heard in terms of the deeply personal impact of hope within suffering.

The (dynamical) object of ‘saving hope within suffering’ is understood in the sense of a reality won by Christ for humankind which is increasingly disclosed over time and can be recognised, believed, thought about, felt, experienced, acted upon, and adopted in different ways. During the performance, some worshippers may implicitly sense something like the feeling quality of ‘saving hope within suffering’. Through a process of deeper reflection, some

¹⁵ For this reason, within RC liturgy, the Good Friday liturgy includes a blessing but no dismissal.

¹⁶ That is, the period of three days from the evening of Maundy Thursday to the evening of Easter Sunday.

¹⁷ It is important to note that the *Minuet* is performed prior to the spoken words of the dismissal and thus its meaning can only be impacted by the text retrospectively in the memory unless a worshipper has prior knowledge of the text through their liturgical experience. Nevertheless, the *Minuet* can prime meaning-generation in relation to the text.

of these worshippers may consciously recognise the feeling, or something related to the feeling of 'saving hope within suffering'. Some worshippers may come to conceptualise 'saving hope within suffering' in a particular way and this conceptualisation may impress upon their lives in practical ways.¹⁸

Thus, the following maxim is proposed: *What is intimated as a mere qualitative possibility by the IM performance within worship forms a vital part of the (potential) realisation and conceptualisation of an aspect of God's order.* This maxim holds regardless of whether worshippers remain with the sense of mere qualitative possibility mediated by IM (as in the case of the child's outstretched hand) or come to 'fill in the blanks' with something more explicit and conscious. Most broadly, this maxim is conceived of in terms of Peirce's universal categories of human consciousness which underlie his semiotics.

6.3 Peirce's Three Universal Categories

Peirce structures human conscious experience into three universal categories: Firstness, Secondness, and Thirdness. Peirce defines these categories in the following way: "Firstness is the mode of being of that which is such as it is, positively and without reference to anything else. Secondness is the mode of being of that which is such as it is, with respect to a second but regardless of any third. Thirdness is the mode of being of that which is such as it is, in bringing a second and third into relation to each other."¹⁹

Firstness can be characterised as irreducible vagueness. It could be likened to the experience of an infant prior to self-awareness and engagement in processes whereby elements of its world are remembered, related, and categorised. With regard to the kind of musical-liturgical scenario described above, Firstness can be likened to a worshippers' experience of a flow of musical sounds prior to any categorisation and description of the experience. Firstness therefore pertains to possibility rather than actuality, immediacy over temporality, and freedom as opposed to necessity. It concerns the dimension of entities whereby they are independent and free of what they mean.²⁰

¹⁸ This reflects the logical interpretant.

¹⁹ CP 8:328.

²⁰ Firstness could be taken as implied by Rahner's discussion of the transcendental dimension of revelation and the liturgical notion of *theologia prima*.

Secondness pertains to the idea of ‘being-in-relation’ in order for one thing to be identified as something “over against” another thing.²¹ Secondness consists in something taking on temporality and tangibility, that is, factuality. It could be likened to an infant beginning to identify a certain human presence as ‘mother’ or the moment when they connect a word to an object in order to identify it for the first time. In terms of the musical-liturgical scenario, Secondness ensues when a worshipper’s experience of listening to IM takes on particular meaning by being brought into relation with something apart from itself.²²

Thirdness is the element of consciousness in which relations are set up in order for Secondness to ensue. Thirdness pertains to patterns and laws. It could be likened to the history of experience required for a child to identify an object as something and not another thing and to continue doing so. Thirdness enables a worshipper to bring IM within its worship context into relations of various kinds as a result of liturgical patterns and laws in order for meaning to be generated via IM.²³

With regard to the maxim: *What is intimated as a mere qualitative possibility by the IM performance within worship forms a vital part of the (potential) realisation and conceptualisation of an aspect of God’s order*, Firstness is the ‘mere qualitative possibility’, Secondness is any particular ‘realisation and conceptualisation of an aspect of God’s order’, and Thirdness is that which mediates between the former and the latter in order to arrive at the latter. Thirdness can be identified with the Christian imaginary. These three categories of human consciousness play out with greater specificity when considered in terms of Peirce’s ten sign classes. These sign classes will provide a framework for examining this maxim.

6.4 Peirce’s Ten Sign classes

Peirce posits three different trichotomies which relate to processes of signification (see table 1). The three trichotomies pertain to: 1. Kinds of signs; 2. Kinds of sign-object relations; and 3. Ways of interpreting (or ‘taking’) the sign. Peirce derives ten sign classes from various combinations of terms within these three trichotomies.²⁴ These ten sign classes

²¹ CP 1:432.

²² Secondness relates to Rahner’s discussion of a categorical dimension of revelation and the liturgical notion of *theologia secunda*.

²³ Thirdness pertains to the historical and socio-cultural traditions of the Church.

²⁴ Peirce later outlined ten trichotomies yielding sixty-six sign classes, however he did not complete his analysis of these. CP 2 endnote 142. There are numerous sub-divisions of the ten sign classes which will not be investigated here. CP 2:254.

provide an in-depth view into the complex musical-liturgical interpretive event. Through this view, new insight can emerge regarding IM's role within Christian meaning-generation.

6.4.1 Sign Trichotomy One: Qualisign-Sinsign-Legisign

According to Peirce, three different kinds of phenomena can function as signs: 1. Qualities; 2. Singular things and events; and 3. Laws or types for which there are replicas. They are respectively denoted: 1. Qualisigns; 2. Sinsigns; and 3. Legisigns. However, in reality, the three kinds of phenomena tend to be involved simultaneously within one signification process. This is because sinsigns are crucial to signification actually taking place and their sign-functioning capacities involve qualities and can be governed by laws.

	Firstness	Secondness	Thirdness
Trichotomy 1: Signs	Qualisign	Sinsign	Legisign
Trichotomy 2: Sign-object relations	Iconicity	Indexicality	Symbolicity
Trichotomy 3: Ways of interpreting the sign	Rheme	Dicent	Argument

Table 1: Peirce's three trichotomies

6.4.2 Sign Trichotomy Two: Iconicity-Indexicality-Symbolicity

For Peirce, there are three kinds of relations that can be recognised or established between a sign and its object in order for the sign to signify its object. These relations are the ground²⁵ of signification. They are identified as: 1. Resemblance; 2. Contiguity;²⁶ and 3. Convention. They are denoted by Peirce respectively as: 1. Iconicity; 2. Indexicality; and 3. Symbolicity. As in the case of the first trichotomy, all three kinds of relations tend to be involved to varying degrees of dominance within any particular signification process.

²⁵ Cumming, *The Sonic Self*, 97.

²⁶ Contiguity can involve connection (i.e., contact) and proximity between two entities.

6.4.3 Sign Trichotomy Three: Rheme-Dicent-Argument

Peirce's third trichotomy pertains to how an interpretant represents the sign,²⁷ or in other words, how the sign is "to be 'taken'".²⁸ As discussed in chapter five, the interpretant is the effect generated by the sign. It functions like an interpreter²⁹ when it mediates between the sign and the object, and, in so doing, brings the sign and object into relation. The interpretant can represent the sign-object relation as: 1. Possibility; 2. Fact; or 3. Reason.³⁰ In relation to such representations, Peirce denotes the signs respectively as: 1. Rhemes; 2. Dicents; and 3. Arguments. As in the case of the first two trichotomies, rhemes, dicents, and arguments can be simultaneously involved within a signification process.

The ten sign classes derived from these three trichotomies are as follows (see table 2):

	Qualisign	Iconic sinsign	Indexical sinsigns	Iconic legisign	Indexical legisigns	Symbol legisigns
Rhemes	(Rhematic) (iconic) qualisign	(Rhematic) iconic sinsign	Rhematic indexical sinsign	(Rhematic) iconic legisign	Rhematic indexical legisign	Rhematic symbol (legisign)
Dicents			Dicent (indexical) sinsign		Dicent indexical legisign	Dicent symbol (legisign)
Argument			Argument (symbol) (legisign)			

Table 2: Peirce's ten sign classes

6.4.4 Nesting of the Ten Sign Classes

Frederik Stjernfelt explains how these ten sign classes ought to be conceived of not as isolated entities but as nested:

It should not be expected that conceptual distinctions – e.g. the famous trichotomy of icons, indices, and symbols – correspond to separate and autonomous species of signs out there, as if it were lions, tigers, and leopards.

²⁷ CP 2:243.

²⁸ Cumming, *The Sonic Self*, 97.

²⁹ Charles Peirce, "On a New List of Categories," *Proceedings of the American Academy of Arts and Sciences* 7 (1867): 287-298, in *Commens*, s.v., "Interpretant".

³⁰ CP 2:243.

Rather, Peirce's distinctions are *nested* so that the more complicated signs contain, embed or involve specimens of the simpler signs. Thus symbols typically involve indices which, in turn, involve icons – conversely, icons are incomplete indices which are, again, incomplete symbols. *The whole of Peirce's semiotics with all its distinctions thus serves to describe the functioning of the most complicated type of sign: the Argument.* Arguments involve Dicisigns [i.e., dicents] which involve terms [i.e., rhemes] – conversely, terms are incomplete Dicisigns which are incomplete Arguments.³¹

This nesting of the ten sign classes can be applied to the musical-liturgical scenario described above. The paschal mystery, particularly as manifested through the liturgy of the Easter Triduum including Good Friday, is the “most complicated type of sign”, that is, the ‘argument’.³² It signifies salvation for humankind through Christ's death and resurrection. As an argument (sign), the paschal mystery necessarily involves other sign classes which are vital to its signifying-capacity. At the same time, these other sign classes gain (part of) their sign-functioning capacity from the paschal mystery as the argument (sign) within which they are contextualised. This means there is no simple bottom-up processing whereby singular factors such as the *Minuet* determine a final predictable result.³³ At the same time, there is no simple top-down processing whereby a pre-existing argument (such as the paschal mystery) *strictly* determines meaning-generation via singular factors such as the *Minuet*.³⁴ Hence, as suggested in chapter five, a most apt characterisation of musical-liturgical meaning-generation is that of a rhizomatous structure which is constituted by a complex network of coinciding relations between entities.

Each of the three trichotomies and the ten sign classes, including their nesting, will be explained and applied to the *Minuet*-Good Friday dismissal scenario.

When the *Minuet* is performed during the dismissal on Good Friday, there are three kinds of phenomena which function as signs. These signs are: the qualities embodied by the *Minuet* performance and aspects of its worship context (qualisigns); the actual performance of the *Minuet* along with other worship acts and entities (sinsigns); and types of which particular worship acts and entities are tokens (legisigns).

³¹ Italics added. Stjernfelt, *Natural Propositions*, 4.

³² The Christian imaginary is the ‘argument’ most broadly conceived within a Christian-liturgical context.

³³ This negates any notion whereby IM is seen necessarily as manipulative or controlling of meaning-generation.

³⁴ This negates any notion of IM functioning merely as a handmaid to other media within Christian meaning-generation.

6.4.4.1 Qualisigns

Peirce seeks to convey his understanding of qualities through the use of the term *quale*. According to Peirce, every synthesised combination of sensations, every work of art, every moment “as it is to me”, and a person’s “whole personal consciousness” has a distinct *quale*.³⁵ A quality (or *quale*) is “whatever makes a given conscious experience its particular feeling”.³⁶ Qualities emerge from the specific properties and structures of an entity and pertain to the character of that entity.³⁷ A person may, for example, look at the sky and perceive a quality which can be likened to blueness, listen to a piece of IM and perceive a quality resembling sombreness,³⁸ or contemplate a Scriptural passage or participate in a Good Friday service and perceive some particular distinct quality. The notion of quality, as utilised by Peirce, is conceived by abstracting, for example, what resembles ‘blueness’ or ‘sombreness’ from its particular instantiation.³⁹

Qualities do not refer to the quantifiable sensory character of entities as if external to the mind. They refer to (the quality of) conscious experience.⁴⁰ It is via qualities that anything is present to a person’s mind⁴¹ and a person becomes present to the world and to themselves.⁴² For example, it is via the blueness or expansiveness of the sky or the solemnness of the Good Friday liturgy that, respectively, the sky and the Good Friday liturgy become

³⁵ CP 6:223. “What Peirce is doing is taking the understood notion of a quale, as it was used in the translations of Plato and Aristotle at the time, and applying it to his own account of the categories.” Qualities relate to sensory and “non-sensory conscious experience”. Brian Keeley, “The Early History of the Quale and its Relation to the Senses,” in *Routledge Companion to Philosophy of Psychology*, eds. John Symons and Paco Calvo (London: Routledge, 2009), 80, 81. “There is a specific and unanalyzable conscious quale for every individual and general notion, for every judgment and supposition.” R. S. Woodworth, “Imageless thought,” *The Journal of Philosophy, Psychology and Scientific Methods* 3(26) 1906: 705-6, cited in Keeley, *Ibid.*, 84.

³⁶ *Ibid.*, 82.

³⁷ Cumming, *The Sonic Self*, 83.

³⁸ Peirce explains the relation between IM and quality: “...when we hear a sonata of Beethoven's the predicate of beautiful is affixed to it as a single representation of the complicated phenomena presented to the ear. The beauty does not belong to each note or chord but to the whole.” *Writings of Charles S. Peirce: A Chronological Edition*, vol. 1, ed. Max H. Fisch (Bloomington: Indiana University, 1982), 471.

³⁹ “Among [phenomena] there are certain qualities of feeling, such as the color of magenta, the odor of attar, the sound of a railway whistle, the taste of quinine, the quality of the emotion upon contemplating a fine mathematical demonstration, the quality of feeling of love, etc. I do not mean the sense of actually experiencing these feelings, whether primarily or in any memory or imagination. That is something that involves these qualities as an element of it. But I mean the qualities themselves which, in themselves, are mere may-bes, not necessarily realized.” He adds, “A quality of feeling can be imagined to be without any occurrence, as it seems to me. Its mere may-being gets along without any realization at all.” CP 1:304.

⁴⁰ Keeley, “The Early History of the Quale,” 81; CP 6:234; 6:221.

⁴¹ “...whether it is a perception, a dream, a mathematical formula or an argument”. Martin Lefebvre, “Peirce's Esthetics: A Taste for Signs in Art,” *Transactions of the Charles S. Peirce Society* 43, no. 2 (Spring 2007): 333, <https://www-istor-org.ezproxy2.acu.edu.au/stable/40321187>.

⁴² Gelpi, “The Authentication of Doctrines,” 266.

present to a perceiver and participant. Qualities give individual moments their uniqueness so that even repeated acts are unique.

When a quality is perceived or felt as representing something,⁴³ such as a particular colour, timbre,⁴⁴ texture, mood, or disposition, the quality is functioning as a qualitative sign, that is, a *qualisign*.⁴⁵ Qualisigns belong to the category of Firstness. A qualisign can only represent something such as a colour, timbre, or mood via *perceived likeness* with a colour, timbre or mood. Qualisigns signify logically apart from the entity which embodies them.⁴⁶ They signify as *general* entities.⁴⁷ This means, for example, when qualities signifying 'redness', 'sombreness', and 'roughness' are instantiated within, respectively, a red ball, a sombre occasion, and a rough material item, they signify as logically prescinded from their particular instantiations.⁴⁸

Qualisigns can signify, and enable worshippers to be present in a particular way to, dimensions of the Christian imaginary such as aspects of the paschal character of Christian life including 'saving hope within suffering'. Such qualisigns are embodied within, for example, the Sacraments, Scripture, liturgical symbols, and Christian action, dispositions, and attitudes. There is a particular range of qualisigns that tends to emerge within Christian worship and life. These include qualities which signify majesty, joyfulness, light, repentant sorrow, self-transcendence, intimate presence, the feeling of unity, etc. The Good Friday liturgy and its singular parts embody qualities which are essential to what Good Friday signifies and effects. For example, the reproaches prior to the dismissal embody qualities which may resemble, for example, deep guilt and pain of regret. The dismissal's corporate prayer, through its use of the words "salvation", "victory", "praise", and "peace" alongside "suffering", could be perceived as embodying qualities which resemble those of light filtering through darkness.

Qualisigns are crucial to meaning-generation via IM which predominantly involves feeling qualities and is fundamentally characterised by vagueness of meaning in terms of its

⁴³ Cumming, *The Sonic Self*, 83.

⁴⁴ Ibid., 83.

⁴⁵ Ibid., 83.

⁴⁶ CP 2:244. Such as the colour in a piece of a cloth. Robinson and Southgate, "God and the World of Signs," 699.

⁴⁷ Rosenthal, "Firstness and the Collapse of Universals," 6.

⁴⁸ Ben Curry, "Resituating the Icon: David Osmond-Smith's Contribution to Music Semiotics," *Twentieth-Century Music* 9, no. 1-2 (2012): 195, <http://dx.doi.org/10.1017/S1478572212000254>.

irreducibility to explicit or labelled meaning (e.g., meaning with specific words attached).⁴⁹ Qualisigns embodied within Handel's *Minuet* which emerge from its particular features (e.g., sombreness and dignity) can contribute to worshippers' experience and connection with the Good Friday liturgy and its manifestation of the paschal mystery in a qualitatively and potentially meaningful way.

6.4.4.2 Sinsigns

While qualisigns play a vital role within signification, the activation of any signification process is obviously dependent upon something happening, that is, singular, existent things and events. An "actual existent thing or event" which signifies is a singular sign, that is, a sinsign.⁵⁰ Entities which function as sinsigns can include sensory objects, visual images, words, actions, and IM performances. Sinsigns belong to the category of Secondness because they involve factuality. They represent the obvious, tangible dimension of signification. While a qualisign could be conceived of as analogous to a vague feeling,⁵¹ a sinsign can be characterised as hard fact. Sinsigns are catalysts for the signification process as they evoke a response. They gain sign-functioning capacity (at least partly) on account of the qualisigns which they embody.⁵²

God's self-communication and order of reality are necessarily experienced and known through sinsigns.⁵³ Jesper Nielsen explains that the incarnation of divinity within the historical life of Christ renders Christ a sinsign of God when Christ is the event of God-human encounter.⁵⁴ The Church, the Sacraments, sacramentals, and other liturgical phenomena – traditional or non-traditional – along with Christian actions and feelings are also examples of Christian sinsigns. These signs embody the qualities of the Christian imaginary. Christian

⁴⁹ At the same time, IM signifies musically in a very precise way according to its specific structures and properties.

⁵⁰ CP 2:245. Peirce explains 'actuality': "If I ask you what the actuality of an event consists in, you will tell me that it consists in its happening then and there. The specifications then and there involve all its relations to other existents. The actuality of the event seems to lie in its relations to the universe of existents. A court may issue injunctions and judgments against me and I not care a snap of my finger for them. I may think them idle vapor. But when I feel the sheriff's hand on my shoulder, I shall begin to have a sense of actuality." CP 1:24.

⁵¹ CP 1:303-304.

⁵² A sinsign 'purely' conceived signifies on account of its facticity logically apart from the quality it embodies. In reality, both facticity and quality are involved in signification.

⁵³ This is the nature of 'symbolic mediation'.

⁵⁴ Nielsen, "The Secondness of the Fourth Gospel," 132.

sinsigns are therefore the necessary expressions of, and catalysts for, Christian meaning-generation.

Christian sinsigns signify on account of both their facticity as sinsigns and via the qualisigns they embody. Christ signifies divinity on account of both his material-temporal *existence* and his particular *character*. The Good Friday liturgy signifies an essential element of salvation by virtue of the *event* of it and its texts, acts, and items, including the words of the dismissal prayer and minister's statement but also by means of the *qualities* it embodies, including, for example, the starkness of the physical worship space stripped of decoration and colour,⁵⁵ the subdued nature of the congregational songs, and the sombreness of the topics.

IM performance is a sinsign. Its sign-functioning capacity as a sinsign can pertain to the performance as a whole, its individual and grouped sounds, and the neurophysiological and emotional effects these sounds elicit in the listener (e.g., frisson in response to a particular harmony can function as a sinsign). The *Minuet* can function as a Christian sinsign when it qualitatively presents what an aspect of God's order is like by means of the facticity (i.e., existence) of the *Minuet's* performance and the qualisigns that emerge from it (e.g., sombreness and dignity). This phenomenon of facticity may seem obvious, however, it highlights the importance of materiality within the mediation of God's self-communication.

Facticity and quality alone do not account for the *Minuet* signifying something *specifically* in relation to the Christian imaginary such as 'saving hope within suffering'.⁵⁶ There are many other possible kinds of objects to which sombreness and dignity may be related. Thus, the third element of 'law' is necessarily recruited into the signification process.

6.4.4.3 Legisigns

Some sinsigns, such as a person's scream, a black mark on a clothing item, or the performance of IM, are predominantly singular. However, other sinsigns, such as stop signs, crucifixes, prayer formulas, and individual sacrament celebrations are instantiations of a general, repeated pattern of some kind.⁵⁷

⁵⁵ This is suggested in *Uniting in Worship II*.

⁵⁶ It is possible that the *Minuet* may signify a range of meanings different from this.

⁵⁷ Sinsigns that are replicas are different from 'pure' sinsigns which signify on account of their singularity and are not produced according to a rule. Andrew Robinson and Christopher Southgate, "Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 1: Incarnation and Peirce's Taxonomy of Signs," *Theology and Science* 8, no. 3 (2010): 269, <https://doi->

A legisign is a general pattern – what Peirce refers to as a general law – which signifies.⁵⁸ Legisigns belong to the category of Thirdness. A general law is an overarching and synthesising agent which is understood as ordering individual elements and facts. It “connects particular instances that share something in common”.⁵⁹ General laws can relate to nature, such as in the case of the law of gravity,⁶⁰ symptoms of a disease,⁶¹ and animal signals (e.g., bird calls), or to human habit and convention, for example, traffic lights, apple-pie recipes,⁶² and socio-cultural-historical principles relating to IM composition and Christian ritual.

In order to signify, legisigns are instantiated.⁶³ An instantiation of a legisign is a sinsign. A legisign relates to sinsigns in the way that a type relates to tokens. A sinsign which is a replica of a legisign signifies by virtue of being governed by, that is, via embodying,⁶⁴ a particular general law to more or less degrees of strictness⁶⁵ and kind. Examples of legisigns include nouns, road signs, and liturgies. The noun ‘cat’ operates in a law-like manner to refer to all individual cats, road signs with the number ‘60’ refer to a speed limit of sixty kilometres an hour, and the Good Friday liturgy always refers to Christ’s death and its saving impact.

Signification by legisigns necessarily involves experience and knowledge – explicit or implicit – of the law and what it signifies based on historical precedent. Humanly constructed legisigns also depend on corporate intellectual consent in order to signify. Regardless of use or quality, the noun ‘cat’ does not signify a cat for a non-English speaker; a road sign with the number ‘60’ would mean nothing to a person born in 100 C.E.; and the Good Friday liturgy would tend to seem confusing, meaningless, or irritating to a non-believer.

Christian signs, as evolving within Church history and tradition, signify as legisigns or by involving legisigns. They offer a necessary third mediating element whereby signification of a particular kind – and not another – can potentially take place. As ritual, liturgy is replete with legisigns of many kinds. In addition to the Sacraments, such legisigns include the assembly itself, feasts, vestments, visual symbols, the Creed, and prayers of various kinds.

org.ezproxy1.acu.edu.au/10.1080/14746700.2010.492620. ‘Ordinary’ sinsigns are “peculiar occurrences that are regarded as significant”. CP 2:246.

⁵⁸ CP 2:246.

⁵⁹ Robinson and Southgate, “God and the World of Signs,” 693.

⁶⁰ Ibid., 693.

⁶¹ CP 8:335.

⁶² CP 1:341.

⁶³ CP 2:246.

⁶⁴ CP 2:246; 8:334.

⁶⁵ See Cumming’s discussion of legisigns in relation to IM in *The Sonic Self*, 84-86.

These legisigns signify through their yearly, weekly, and daily instantiations within a Christian community.⁶⁶

On one hand, legisigns signify logically apart from sinsigns' facticity and quality.⁶⁷ This means mediation is required logically separate from the facticity and quality of sinsigns in order for them to signify. The event of traffic lights turning red and the quality of redness do not, in themselves, determine that traffic must stop. There must be generality so that, in all typical cases, red traffic lights signify stopping, apple pie recipes signify the baking of apple pies, gravity signifies the falling of material objects to the ground, and prayers of adoration signify a worshipper's humble stance before an almighty God.

On the other hand, legisigns, sinsigns, and qualisigns mutually interact. Law is involved in the determination of a sinsign's facticity and quality while, at the same time, a sinsign's singular facticity and quality are crucial to signification by law. For example, the event of traffic lights turning red and the quality of redness are intrinsically involved in the stopping of traffic. The bread and wine signify the body and blood of Christ by rule, by virtue of their instantiation (including the act of consumption), and their particular qualities which resemble the body and blood of Christ.

Strictly speaking, IM does not signify as a legisign, for example, there is no general understanding regarding what Beethoven's 7th Symphony signifies. Short reflects this fact when he states, "works of art do not signify by rule" and argues that it is the essence of art to "make us apprehend things in new ways".⁶⁸ Therefore, in the case that IM *does* refer for worshippers to some aspect of the Christian faith, a legisign is necessarily involved. More specifically, the worship act within which IM is contextualised is a legisign and IM can be involved in the worship act's signifying capacity as a legisign through the quality the IM embodies when the signifying potential of that quality is determined by the legisign. For example, the prayer of adoration⁶⁹ would typically signify partially on account of its embodiment of the quality which suggests, for example, the humble stance of a worshipper

⁶⁶ The Church and the Sacraments are highly privileged legisigns signifying divine communication. However, there are Christian legisigns of more or less degrees of establishment and privilege within the Church. There are also Christian practices which may bear legisign status within some Christian denominations or local congregations and not in others.

⁶⁷ In reality, their facticity and quality are necessarily involved in signification.

⁶⁸ T.L. Short, *Peirce's Theory of Signs* (Cambridge: Cambridge University, 2007), 310, cited in Robinson and Southgate, "Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 2," 291.

⁶⁹ See *Uniting in Worship II* for several versions of the prayer of adoration.

before God. If a specific piece of IM is performed ritually proximate to the prayer of adoration and it possesses a quality which resembles the humble stance of a worshipper before God, it can signify the qualitative possibility of the humble stance of a worshipper before God.⁷⁰ In a way which can be likened to intertextuality, IM can help to activate more fully the law-like signification of the prayer of adoration.

IM's lack of legisign status gives it an important advantage for imparting new levels of meaning and experience of God-human encounter. IM can potentially break open, expand, activate, and help fulfil liturgical legisigns when it is involved in some way in conjunction with their instantiation.⁷¹ Because God's order possesses a transcendent, eschatological dimension, Christian legisigns pertaining to God's order are not static. Liturgical legisigns are intended to be alive with new meaning-possibilities and applications in order to reflect the notion of God's order becoming increasingly manifest within the world. The Good Friday liturgy and its dismissal signify particular objects by law. In mutual interaction with the Good Friday liturgy/dismissal, signification via the *Minuet* can feed back with surplus into the patterned meanings embodied within the Good Friday liturgy/dismissal while these patterned meanings can determine aspects of how the *Minuet* signifies. Thus, 'saving hope within suffering' is not only possibly signified by the *Minuet* on account of the dismissal signifying 'saving hope within suffering' by law, 'saving hope within suffering' can take on new levels of meaning because of the *Minuet* and its qualities. For example, a worshipper may know by 'law' that salvation comes through the suffering of Christ but perception of the qualities of sombreness and dignity embodied within the *Minuet* may enable the worshipper to feel, and perhaps to recognise consciously, that the saving hope they yearn for is found by living in loving surrender to Christ even when suffering is involved. Consequently, the Good Friday liturgy and the dismissal, as legisigns, are more fully realised via the *Minuet*.

Thus far, the potential for IM to generate Christian meaning has been shown to involve sinsigns embodying qualisigns while also being involved in legisigns. For example, Handel's *Minuet* is a sinsign embodying qualisigns of, for example, sombreness and dignity in ritual proximity to other sinsigns such as the prayer and statement of the dismissal. The *Minuet* is involved in the dismissal which is a legisign. However, the *basis* for the connections worshippers make between these signs and particular objects has not yet been examined. For

⁷⁰ Such a musical-liturgical scenario is possible within Uniting Church liturgy.

⁷¹ This pertains to the discussion of metaphorical and analogical processes in section 4.3.

example, on what bases can the qualities of the *Minuet* refer to sombreness and calm and the contextualised performance refer to ‘saving hope within suffering’? According to Peirce, there are three different grounds for signification: resemblance (iconicity); contiguity (indexicality); and convention or habit (symbolicity).

6.4.4.4 Iconicity

Iconicity is the phenomenon whereby a sign relates to its object on the basis of the perception of resemblance.⁷² Logically speaking, it is not the case that the sign and object *are* alike, but rather, they have become associated by resemblance through the interpretant.⁷³ Association by resemblance ensues when ‘entity A’ (i.e., the sign) calls to mind ‘entity B’ (i.e., the object) because entity A relates to ‘entity X’ (i.e., the interpretant) like entity B relates to entity X. For example, the sound of the Green Catbird’s call brings to mind a crying infant because the effect of the sound of the call is likened in a person’s mind to the effect of the sound of a crying infant. Due to what Peirce refers to as the “comparing consciousness”,⁷⁴ the bird call and crying infant become associated within the mind by resemblance.⁷⁵ However, there is no connection between the two. This lack of connection reflects iconicity’s categorisation as Firstness.

The establishment of an iconic relation between a sign and object can be likened to a guess or creative leap. It is abductively reasoned. While in some instances, an iconic relation may appear to be obvious and automatic, an iconic sign is not connected to its object by necessity, and therefore, iconic relations cannot be merely deduced.⁷⁶ Blueness is a perceptual judgment made in response to a quality. It is not inherent to a quality. A musical sound or piece may signify, for example, ‘warmth’ or ‘melancholy’. However, at a psychoacoustic level, musical sounds bear no relation whatsoever to notions such as warmth or melancholy. A perceived quality is not inherently ‘warm’ or ‘melancholy’. At the same time, musical tones, units, sections, and whole IM pieces can be *likened* to extra-musical entities

⁷² CP 2:247.

⁷³ Peirce says that it is “absurd” to say anything is alike. CP 7:392.

⁷⁴ CP 6:224.

⁷⁵ ‘Resemblance’ refers to *association by* resemblance. According to Peirce, association logically precedes resemblance and not the other way around. CP 7:498. See CP 7:392 for further discussion on resemblance.

⁷⁶ Such connections require abduction.

and ideas through recognition of resemblance between the music's effect on the listener and the effect or feeling quality of an extra-musical entity or idea.

Iconicity therefore pertains to the realm of possibility and intimation rather than actuality and fact. Although iconicity is reasonable, emphasis is not given by it to the *actual* existence of the sign's object but rather to the *qualitative likeness* of the object as presented in the sign. Iconicity concerns qualitative knowledge about a possible object, that is, insight into the character or qualitative substance of a possible object⁷⁷ via experience of or immersion within the sign's own quality.⁷⁸ Peirce says that icons commit "themselves to nothing at all, yet the source of all our information" (sic).⁷⁹ It is therefore via iconicity that it is possible to experience the qualitative presence of an object in the object's absence.⁸⁰

Iconicity is therefore essential to all knowledge in terms of *accessing* the real, and of vital importance in relation to disclosure of the transcendent, implicit dimension of Christian meaning, that which is ultimately beyond human grasp.⁸¹ Via iconicity, Christian signs can intimate what God and God's order are *like* (logically) apart from actually indicating them. It is via iconicity that new Christian knowledge and insight – that which cannot be merely deduced – is made possible.⁸² Rita Thiron implies the importance of iconicity when she highlights the need for liturgical signs to 'speak'. She asks: "Are baptisms conducted over a bowl of water or are the Elect lavishly immersed in 'enough water to drown in' since they are being baptized into the life and death of Jesus Christ?" She also asks: "Is the paschal candle,

⁷⁷ "An icon...is a pure potentiality; it is prior to cognition, prior even to existence". Curry, "Resituating the Icon," 195.

⁷⁸ In other words, an icon 'narcissistically' draws attention to itself. Floyd Merrell, *Peirce, Signs, and Meaning* (Toronto, Buffalo, London: University of Toronto Press, 1997), 54, in Curry, "Resituating the Icon," 195.

⁷⁹ Charles Peirce, "Reason's Rules," MS 599 (1902), 42, cited in Stjernfelt, *Natural Propositions*, 62.

⁸⁰ "In principle, the significant properties of an iconic representamen [i.e., 'sign'] should thus be understood to have an independent existence. However, it is only when the properties of a potential iconic representamen are interpreted as forming a representation of some object with similar properties that the relation between representamen and object is established." Elleström, "Material and Mental Representation," 101. Peirce states, "An *icon* is a sign which would possess the character which renders it significant, even though its object had no existence; such as a lead-pencil streak as representing a geometrical line." CP 2.304.

⁸¹ This relates to the discussion on analogy in section 4.3.2. Iconicity can also relate to the notion of primary theology. Graham Hughes points out the applicability of iconicity to the semiotics of worship. He continues: "...we may (reasonably!) be encouraged to hold that even if their references are not finally demonstrable (in the way we have supposed to be 'scientific') yet such significations do not stand outside the bounds of the reasonable". Hughes, *Worship as Meaning*, 35.

⁸² "...icons produce new insights: 'by the direct observation of [the icon] other truths concerning its object can be discovered than those which suffice to determine its construction'; the icon has a 'capacity of revealing unexpected truth'". Elleström, "Material and Mental Representation," 109, 110, <http://search.proquest.com.ezproxy1.acu.edu.au/docview/1542275680?accountid=8194>. Elleström is quoting Peirce, CP 2:278–280, 2:332–356, 4:530–572, 4:6–10.

a sign of the light of Christ, short and narrow or tall, full, and tastefully decorated?”⁸³ In effect, she asks: Is there adequate resemblance between signs and objects in order for worshippers to access fuller and perhaps new levels of Christian meaning?

All three kinds of signs – qualisigns, sinsigns, and legisigns – can signify via iconicity.⁸⁴ In each case, qualities enable the establishment of iconic relations. Qualisigns embodied within the *Minuet* can refer to sombreness and dignity because they resemble the qualities of sombre and dignified dispositions. The *Minuet* within the context of the Good Friday dismissal can refer to ‘saving hope within suffering’ by resembling the effect of ‘saving hope within suffering’ through its qualities of, for example, sombreness and dignity. The Good Friday dismissal (and the Good Friday liturgy as a whole), as a legisign, can refer to ‘saving hope within suffering’ by qualitative resemblance, for example, when it embodies qualisigns of human darkness and the light of the love, compassion, and mercy of Christ.

The recognition or establishment of iconic relations with regard to IM requires aesthetic and artistic insight and experience, emotional sensitivity, and, most importantly, the creative and theological analogical imagination.⁸⁵ The recognition of iconic relations can differ according to the degree of refinement in a person’s listening skills.⁸⁶ This difference in meaning-generation also comes into play if an alternative piece of IM – with different iconic possibilities – is utilised within the same context.

6.4.4.5 Indexicality

In order for an object to be *actually* indicated, it is necessary for an indexical relation to exist between the sign and object. An indexical relation involves contiguity of some kind.⁸⁷ It therefore pertains to Secondness. Signification via contiguity involves ‘entity A’ indicating ‘entity B’ because entity A is caused by, proximate to, or really connected in some way with entity B either physically or mentally.⁸⁸ Examples include: smoke indicating fire; a cry

⁸³ Rita Thiron, *Preparing Parish Liturgies: A Guide to Resources* (Collegeville, MN: Liturgical, 2004), 9.

⁸⁴ All qualisigns are, by necessity, iconic. This is because qualities, logically understood as unembodied and therefore as non-existent in a temporal-spatial sense, are themselves undefined, unidentified possibilities which are only capable of signifying by qualitative likeness and not actuality. CP 2:254. Qualisigns do not involve indexical and symbolic sign-object relations. Nöth, *Handbook of Semiotics*, 45.

⁸⁵ See discussion of the analogical imagination in section 4.3.2.

⁸⁶ With regard to the *Minuet*, one listener may perceive a general quality of melancholy while another listener, perhaps more experienced and skilled, may perceive the infusion of despair with hope or other finer nuances.

⁸⁷ That is, contact (which can include causality) or proximity.

⁸⁸ See Elleström’s discussion of Peirce’s inclusion of both physical and mental forms of contiguity. Elleström, “Material and Mental Representation,” 102-105.

indicating pain; a person employing a pointing gesture towards something; and a demonstrative pronoun.⁸⁹ Indexicality draws attention to the actual existence of the object rather than the sign's qualities.⁹⁰ An object in contiguous relation with a sign exists apart from and logically prior to the recognition of indexicality.⁹¹ Indexicality pertains to the factual dimension and, unlike iconicity, is ascertained by deduction.

There is a dimension to meaning-generation, including that pertaining to Christianity, in which it is necessary for signs to signify actual objects. Nouns need to relate to specific items and stop signs need to relate to stopping. In the case whereby the majesty of God or a humble stance before God is signified, there is a point where it is necessary for it to be not only qualitatively presented but to be actually indicated as such through being really connected to its sign.

Indexicality within a Christian context is far more complex than mere direct causality (as in the case when smoke indicates fire), and it involves several dimensions. Firstly, at a broad level, indexicality is involved when God is acknowledged as the ultimate cause of Christian meaning-generation. There is a connection between God's self-communication, including the work of the Holy Spirit, and what is signified by Christian signs. Secondly, indexicality is involved when Christian signs indicate, that is, point interpreters in the direction of, Christian objects such as when the altar (at least) points in the direction of sacrifice. Thirdly, indexicality can be seen to be established as a genuine connection between Christian signs and objects in terms of the effects elicited through them. Legisigns such as the Sacraments involve indexicality in that they signify what they effect and effect what they signify. Other legisigns include the sign of peace, which exemplifies indexicality when the words, "Peace be with you", spoken whilst shaking hands with another person, indicate (i.e., point in the direction of) the notion of, and facilitate the person's receptivity to, peace (thus eliciting the effect of peace). Purely singular sinsigns such as a homily phrase, extemporaneous prayer, non-scripted gestures, and use of vocal tone can also indicate objects. Examples include a minister gesturing towards and thus indicating the cross or a reader's vocal tone indicating the compassion of Christ when it is coloured by their heartfelt

⁸⁹ CP 2:259.

⁹⁰ "The index asserts nothing; it only says "There!" It takes hold of our eyes, as it were, and forcibly directs them to a particular object, and there it stops." CP 3:361.

⁹¹ CP 2:304; 8:178.

response to something like the compassion of Christ whilst reading a passage centred on the compassion of Christ.⁹²

While, technically speaking, indexical sinsigns – including those instantiating legisigns – are signs which signify through actuality⁹³ apart from qualitative resemblance, in reality, they involve iconic sinsigns.⁹⁴ It makes sense that, when the words “Peace be with you” indicate the actual effect of peace, they also resemble the quality of peace. As Stjernfelt remarks, an icon is an incomplete index.⁹⁵ It is through the conjunction of iconicity and indexicality that information can be conveyed at more complete or meaningful levels. When a cry signifies pain, it does so by (really) indicating pain as the source of the cry (i.e., indexicality) and by embodying a particular quality resembling a cry of pain (i.e., iconicity). When the prayer of adoration⁹⁶ signifies a humble stance before God, it involves textual indication of God’s greatness in relation to the humble position of humanity (i.e., indexicality) and, for example, a vocal tone which resembles a humble stance before God (i.e., iconicity). Meaningful and authentic communication can sometimes suffer if either iconicity or indexicality is lacking. If the words “Peace be with you” are delivered with aloofness, iconicity, and therefore, meaningfulness and effect may be lacking.

While IM signifies largely on account of iconic relations with objects, it could be argued that IM functions as an indexical sinsign involving an iconic sinsign when a possible kind of object can be *implied* as contiguous with it or as its cause.⁹⁷ As Lidov notes, one attending to artwork tends to seek an object though it is absent. In relation to IM, such an object could be a melancholy state of feeling. A melancholy state of feeling is not necessarily literally related to the IM as its cause or effect, but it can be implied as existing in contiguous relation with IM due to resemblance. People will tend to identify a melancholy-like piece of IM as melancholy.

Within worship, committed believers will tend to seek Christian objects. When IM suggests Christian objects by resemblance, these Christian objects can potentially come to be seen as contiguous with IM when contiguity is established by other factors which are working

⁹² Because the vocal tone is qualitative, it may seem to relate to its object by virtue of iconicity rather than indexicality. However, in this case, the tone is the effect of its object and thus indexicality is prominent.

⁹³ That is, on account of the “particularities of their occurrence”. T. L. Short, “The Development of Peirce’s Theory of Signs,” 224.

⁹⁴ CP 2:256.

⁹⁵ Stjernfelt, *Natural Propositions*, 4.

⁹⁶ See *Uniting in Worship II*.

⁹⁷ See also Cumming, *The Sonic Self*, 80.

in conjunction with the IM. Such objects may include the presence, love, or holiness of God; the work of the Holy Spirit; forgiveness; guilt before God and others; communion with the saints; salvation; etc. Thus, the *Minuet* within the Good Friday dismissal can be heard as *indicating* something like ‘saving hope within suffering’. ‘Saving hope within suffering’ can be genuinely connected to the *Minuet* within its context.

IM within worship needs to be carefully contextualised within liturgical legisigns in order for such examples of contiguity to be established. Iconicity and indexicality operate in conjunction so that IM not only presents the qualitative likeness of an object such ‘saving hope within suffering’ (i.e., iconicity), such an object can be clearly indicated by IM’s context, which includes the words of the minister’s statement explicitly referring to finding hope in the cross (i.e., indexicality).

6.4.4.6 Symbolicity

Iconicity and indexicality, taken as separate phenomena, do not account for the circumstance whereby they conjoin. It can be overlooked, for instance, that intimation of ‘saving hope within suffering’ through resemblance does not automatically and logically coincide with the actual indication of ‘saving hope within suffering’ through contiguity. The *conjunction* of iconicity and indexicality to signify in the way proposed requires a third element: symbolicity.

While iconicity emphasises the sign’s qualities and indexicality draws attention to the (real) object, symbolicity centres on the interpretant,⁹⁸ that is, the third, mediating component which brings a sign into relation with an object. Symbolicity characterises a sign-object relation based on habit or convention logically apart from sign-object relations of resemblance or contiguity.⁹⁹ Symbolicity separately depends upon familiarity and a general understanding with regard to what a particular sign signifies within a specific cultural or social group.¹⁰⁰ Symbolicity is therefore based on induction: entity A signifies entity B because entity A typically signifies entity B by habit or convention.

⁹⁸ CP 2:304. See Elleström’s discussion in “Material and Mental Representation,” 108.

⁹⁹ The noun ‘dog’ is a symbolic legisign. It is spelt ‘d-o-g’ by rule and relates to an actual dog by convention (rather than similar qualities or causal links). Robinson and Southgate, “God and the World of Signs,” 697. Logically speaking, a symbol signifies the object independently of context and apart from what the sign and object themselves contribute. See Cumming’s discussion of a musical example in *The Sonic Self*, 95.

¹⁰⁰ Elleström, “Material and Mental Representation,” 106.

By holding relevant aspects of the past, present, and future together into one continuous whole, symbolicity, as pertaining to Thirdness, is the element within a human being's instantaneous experience of something which enables that experience to be meaningful in any significant way, to mean specifically one thing or another, and to be recruited within the process of determining the meaning of related future experiences. Apart from symbolicity, it could be suggested that a person's life consists of one rogue event of particular quality after another.¹⁰¹

Symbolicity enables humanity to make sense of the world within a particular faith tradition. It is an essential condition for Christian signification. For a person indoctrinated within and committed to the Christian tradition, singular incidents in their individual and corporate liturgical and non-liturgical dimensions of life will tend to be understood and experienced through the Christian imaginary. The Christian imaginary, which incorporates deeply established habits of connecting ideas involving notions of truth, predictability, and belief, is the source and ground for Christian symbolicity.¹⁰² It is symbolicity which enables the Good Friday liturgy to signify Christ's death as an element within the paschal mystery via which God's work of salvation is accomplished for humankind through Christ (and not some completely different object).

All symbols are legisigns.¹⁰³ Nouns, road signs, and liturgical candles, which are identified as legisigns, are symbols because they relate to their objects by habit or convention. However, as discussed, legisigns also function iconically and indexically to one degree or another. Sign-object relations characterised by habit or convention can also involve sign-object relations of resemblance and contiguity as noted by Stjernfelt when he states that icons are incomplete indices which are incomplete symbols. When two signatures appear on a document to signify a contract between two parties, iconic, indexical, and symbolic legisigns are at play. Respectively, the signatures on the document resemble those of the two parties; the two signatures were written (caused) by the two parties and indicate (the names of) the two parties; and the appearance of signatures on such a document signifies a contract

¹⁰¹ Because symbolicity is dependent on convention or habit which extends beyond singularity, sinsigns cannot be symbols. A symbol requires the interpreting mind to "effectuat(e) symbolic meaning" based on habit. Ibid., 107.

¹⁰² Within a liturgical context, the dimension of symbolicity reflects the notion of *theologia secunda*.

¹⁰³ Not all legisigns are symbols.

between two parties by convention. It is easy to take for granted the necessity or importance of each of these three phenomena for complete or meaningful signification to take place.

Iconicity, indexicality, and symbolicity can operate in mutual interaction within liturgical signification. The Good Friday dismissal is an example of a symbolic legisign which involves iconicity and indexicality in order to signify in a potentially full and deeply meaningful way. By *convention and habit*, the Good Friday dismissal typically signifies 'saving hope within suffering' logically apart from what it resembles or indicates. At the same time, the Good Friday dismissal *resembles* 'saving hope within suffering' through the qualities it embodies in the consciousness of worshippers. In addition, the dismissal can *indicate*, by being appreciably connected to 'saving hope within suffering'. An appreciable connection can exist potentially in the sense that the texts explicitly refer to notions of 'saving hope within suffering'; 'saving hope within suffering' is causally related to the existence of such a dismissal (i.e., such a dismissal would not exist apart from the reality of 'saving hope within suffering'); and worshippers can experience the effects of 'saving hope within suffering' (in part) through the dismissal.

Worshippers' levels of participation within liturgical and musical-liturgical scenarios can be explored in terms of the mutual interaction between iconicity, indexicality, and symbolicity (or lack of any of these). Symbolicity can potentially possess a certain level of artificiality when signification by habit and convention dominates within signification.¹⁰⁴ This is because symbolicity can involve abstract and conceptual levels of meaning and can be expressed in clear and definite ways, including verbal tenet forms. A person may know and intellectually consent to the notions and realities that are signified but these notions and realities may lack realisation and authenticity. However, when indexicality and iconicity are also involved, the meaning embodied within liturgical signs is increasingly realised. Symbolicity, as expressed in abstract forms such as propositions, can be 'grown into' for a person when, for example, their conduct manifests (i.e., is actually connected to) what the liturgical signs signify.¹⁰⁵

¹⁰⁴ While symbolicity is not based on arbitrariness, in some cases, it can possess an arbitrary dimension. Elleström, "Material and Mental Representation," 107.

¹⁰⁵ Iconicity, indexicality, and symbolicity can be seen to be reflected in different ways by aspects of the theology of Tillich, Rahner, and Chauvet as discussed in chapter three. For Rahner, indexicality as causality exists necessarily and logically prior to iconicity and symbolicity. The qualisigns embodied by sacraments refer iconically and symbolically to divine grace logically consequent to their indexical reference to divine grace, that is, consequent to their causal production by divine grace. For Chauvet, it could be argued that indexicality

Iconicity can heighten symbolic meaning within the *Minuet*-Good Friday scenario. Though 'saving hope within suffering' is conventionally signified via the Good Friday dismissal, its meaning may be diminished due to over-familiarity for worshippers. When Handel's *Minuet* is recruited into the dismissal, 'saving hope within suffering' may come alive with new relevance and tangibility through making it qualitatively present in particular ways on account of the *Minuet*'s features. This experience can feed into worshippers' future responses to the Good Friday liturgy and dismissal, thus impacting its symbolic capacity.

IM tends to not operate in a symbolic way apart from examples such as the 'Last Post', the musical imitation of, for example, a bird call, and special cases within particular eras or compositional styles such as the 'doctrine of figures'¹⁰⁶ and Olivier Messiaen's own symbol inventory.¹⁰⁷ However, it can be argued that symbolicity is consistently necessarily involved within musical signification, but it tends to operate minimally and tacitly. Cumming says, there is an "absence in music of discrete units which function like words" (i.e., symbols),¹⁰⁸ however, there are examples, such as the tonal cadence, which "could be seen as displaying a capacity to retain its sense, independently of context", that is, to function as a symbol with a pre-determined interpretant within a particular historical/socio-cultural context.¹⁰⁹ The *Minuet* possesses such cadences and many other features which operate symbolically in a tacit sense for listeners who have been indoctrinated with the style.¹¹⁰ The symbolic dimension is exposed when listeners from a different historical era or culture find such features to be meaningless or meaningful in an entirely different way.

When IM performance is recruited within a liturgical symbolic legisign, such as in the case of the *Minuet* performed during the Good Friday dismissal, there is no habitual/conventional link between the *Minuet* and 'saving hope within suffering'.¹¹¹

between sacraments and divine grace is conceived of more in terms of connection apart from causality. Worshippers' experiences of divine grace via sacraments is based on the situation of such experiences within a historical and contemporaneous network of experiences whereby divine grace is signified. Indexicality and symbolicity seem to work together inseparably.

¹⁰⁶ "Any of various attempts made in the 17th and 18th centuries to codify music according to classes of musical figures thought to be analogous to the figures of rhetoric." *Harvard Dictionary of Music*, s.v., "Doctrine of figures."

¹⁰⁷ For example, Messiaen employs particular musical figures as symbols for God, the cross, the star, etc., within his *Vingt Regards sur l'enfant Jesus*.

¹⁰⁸ Cumming, *The Sonic Self*, 94.

¹⁰⁹ *Ibid.*, 94.

¹¹⁰ See the discussion on *A Generative Theory of Tonal Music* in section 2.2.1.

¹¹¹ Within a liturgical context, there may be some habitual use of a specific fragment or piece of IM whereby it functions as a cue which is generally understood to signify something, e.g., a particular chord and volume swell

However, an engaged, committed, capable worshipper will be in the habit of linking the Good Friday liturgy and its dismissal by convention to ‘saving hope within suffering’. It is by virtue of such habit/convention and the *Minuet*’s contextualisation within the Good Friday dismissal that resemblance between the qualities of the *Minuet* and its potential object of ‘saving hope within suffering’ can conjoin with the actual indication of the same object.

Thus far, the kinds of signs involved within the musical-liturgical scenario and the grounds for signification have been explored with the following results: Handel’s *Minuet* is a sinsign resembling its object through embodying a qualisign, while the same object is indicated on account of the *Minuet*’s involvement in the Good Friday dismissal which is a symbolic legisign. However, it is yet to be explicated what signification *consists in* within this scenario. Signification can consist in possibility (i.e., a rheme); fact (i.e., a dicent); or reason (i.e., an argument). It will be shown, utilising this scenario, in light of Stjernfelt’s observation, how ‘possibility’ (rheme) is a crucial part of ‘fact’ (dicent) which is necessarily contextualised within an ‘argument’ (see fig. 6.1).

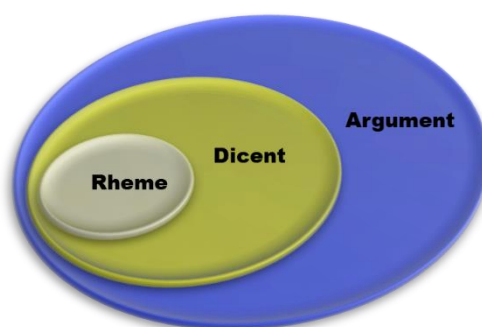


Figure 6.1. Nesting of a rheme (possibility), dicent (fact), and argument

6.4.4.7 Rhemes

Rhemes are signs which signify essence apart from fact and definition.¹¹² Rhemes “represent a possibility, a way of seeing things, without asserting any truth about a situation in the world”.¹¹³ Rhemes belong to the category of Firstness and can only present themselves to an interpretant for contemplation.¹¹⁴ Rhemes convey meaning, however what they convey

on the pipe organ can signal that the congregation needs to stand. In other cases, the fact that an IM piece is played at a specific point in time within the service is the means of its signification, e.g., musical preludes and postludes play particular general roles apart from the specific musical features.

¹¹² CP 2:254

¹¹³ Cumming, *The Sonic Self*, 95.

¹¹⁴ CP 8:338.

is incomplete and non-explicit (see fig. 6.2). Rhemes possess high valency. A rheme is “understood as representing such and such a kind of possible Object”.¹¹⁵ Obviously, all qualisigns and icons (as Firsts) are rhemes. However, some indices and symbols can also be rhemes.¹¹⁶

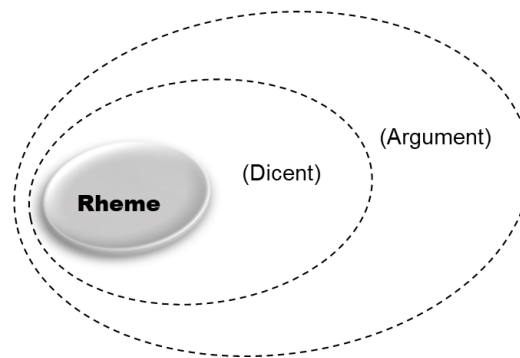


Figure 6.2. A rheme (full of meaning-generating possibility)

In some cases, a vague (i.e., rhematic) dimension of meaning is privileged and desired. Conveying proposition-like information is not usually the aim of, for example, piano recitals, paintings, or poetry. Rather, as discussed above, the act of intimation and, often, the exhilaration of undefined, irreducible qualitative ‘presence’ is the preferred end of such pursuits. When a cat trills or meows for no apparent reason other than acknowledgement of the owner, or conversely, when a cat hears its owner speak, it is not fact being conveyed but (perhaps) simply a sense of being in the presence of another.

A sense of being in the presence of Christ is characteristic of the purpose of Christian liturgy apart from, alongside of, and, arguably, as primary to, declaration of fact.¹¹⁷ Rhemes, like vestiges, can bear the marks of the presence of Christ and God’s order, they can emphasise the *reality* of the presence of Christ and God’s order apart from explicitly-expressed facts *about* Christ and God’s order.¹¹⁸ Rhemes are therefore of particular relevance with regard to the pre-categorical, implicit, transcendent dimensions of God’s order and meaning-generation. They reflect the dimension of the Christian imaginary which exceeds and logically precedes what can be articulated propositionally. Rhemes are also related to the notion of liminality within Christian worship. When a person is standing at the threshold of

¹¹⁵ EP 2:292.

¹¹⁶ These will be explained further below.

¹¹⁷ This reflects *theologia prima*.

¹¹⁸ Rhemes are suggested within the following Scripture: “We do not know what we ought to pray for, but the Spirit himself intercedes for us through wordless groans.” Rom 8:26 (NIV).

surrendering new and deeper levels of their life to God during worship, what is mediated to them has not yet taken explicit shape.

Within a Christian context, (rhematic) *iconicity* provides *qualitative insight* into an aspect of what God and God's order is like. Rhematic *indexicality* enables *indication* of something like a particular aspect of God and God's order by functioning like a trace of such an aspect.¹¹⁹ Rhematic *symbolicity* is the capacity of the sign to refer by convention (which it does in mutuality with iconicity and indexicality) to a particular aspect of God and God's order apart from making such an aspect explicit. Peirce uses common nouns to exemplify rhematic symbols. They are symbolic because they signify by habit/convention but they are rhematic in their capacity not to convey information.¹²⁰

Within signification of a more factual, explicit, exact, and complete nature, rhemes are involved as a component. Peirce likens the role of rhemes to that of 'terms' in relation to 'propositions'. He explains, "Each rhem(e) is equivalent to a blank form such that [if] all its blanks are filled with proper names, it becomes a proposition, or symbol capable of assertion."¹²¹ A rheme is what remains when "one or more of the parts which separately denote its objects" within a fact or assertion are erased.¹²² Peirce states that "non-propositional signs [e.g., rhemes] can only exist as constituents of propositions".¹²³

A person may, for instance, hear a rumbling sound. On one hand, as a rheme, the sound could be taken as possibly resembling or contiguous with anything which is capable of producing such a sound, including some fanciful giant noisy creature. As a rheme, the signifying function of the rumbling sound relates to either the quality of the sound or referral to some kind of causation. On the other hand, an undetermined rumbling sound functioning as a rheme could constitute a vital element of clearer and more complete signification. If a person notices flashes of light preceding repeated hearings of the rumbling sound, those flashes fill in an important 'blank'. Through experience, the person knows that flashes of light coexist with rumbling sounds to signify lightning. The person can then determine that there is lightning a certain distance away, hence something propositional emerges.¹²⁴ Apart from

¹¹⁹ To exemplify rhematic indexicality, Peirce refers to a spontaneous cry. *CP* 2:256.

¹²⁰ *CP* 2:262. Common nouns convey information when utilised in singular instances.

¹²¹ *MS [R]* 491:3-4.

¹²² *EP* 2:308-10.

¹²³ *CP* 4:583.

¹²⁴ That is, in the sense of a non-verbal proposition which will be discussed below.

the flashes of light or the addition of some other indicator, the rumbling sound would remain rhematic, that is, possessive of a quality which potentially signifies a cause like lightning, a plane, an earthquake, or a fanciful giant creature, etc., but purely as a matter for contemplation. It lacks information but is essential to the possibility of acquiring such information.

In a similar way, rhemes play a vital part within the more explicit, conceptual forms of Christian meaning. Rhemes are vital to Christian meaning in the way that the transcendental (and experiential) dimension of God's self-communication exists in vital mutuality with the categorical dimension.¹²⁵ On one hand, rhemes enable authentic (but pre-categorical) *experience* of God's self-communication and God's order by signifying its qualitative realm and the presence (in absence) of the infinite/God. On the other hand, categorical forms of God's self-communication involve rhemes. For example, the proposition that Christ is compassionate intrinsically involves signification of the quality and (pre-categorical) reality of Christ's compassion. In the same way that "God is..." and "...merciful" constitute declaration of the fact "God is merciful", rhemes can form part of verbal or non-verbal categorical forms of Christian meaning. They can be considered like the outstretched hand of the child in the *Picasso* painting: full of meaning-generating possibility which is not yet articulated (or reduced).

Rhematic *iconic* sinsigns and legisigns are involved in worship when liturgical signs signify undefined qualitative possibility, for example, when, in adult baptism, immersion in water signifies for a person *something like* being cleansed, or consumption of the bread during Communion resembles *something like* ingesting the body of Christ. Handel's *Minuet* is fundamentally a rhematic iconic sinsign which is interpreted here as signifying *something like* 'saving hope within suffering' by virtue of its feeling qualities.

These sign examples (including the *Minuet*) can also function as rhematic *indexical* sinsigns or legisigns when they involve iconicity and indicate genuine connection to what they signify such as when the feeling of *something like* being cleansed coincides with *something like* being cleansed actually taking place. The *Minuet* within its liturgical context can operate as a rhematic indexical sinsign when its felt likeness to *something like* 'saving hope within

¹²⁵ See Rahner's discussion of transcendental and categorical revelation in section 3.3.

suffering' coincides with the actuality of *something like* 'saving hope within suffering' taking hold.

However, the latter is only possible if a rhematic symbol legisign is also involved. The *Minuet's* capacity to function as a rhematic (iconic/indexical) sinsign of 'saving hope within suffering' relies upon the possibility of the Good Friday dismissal, as a rhematic symbol legisign, to signify 'saving hope within suffering' by convention (and apart from conveying information).

It is proposed that the following six rhematic sign classes are involved within the *Minuet*/Good Friday musical-liturgical scenario in the following ways:

- (Rhematic, iconic) qualisign:
 - The quality embodied by the performance of Handel's *Minuet* which can be perceived as resembling something like the qualitative dimension of 'saving hope within suffering' apart from being identified as such.
- (Rhematic) iconic sinsign:
 - The performance of Handel's *Minuet* which can be potentially perceived as resembling something like 'saving hope within suffering' on account of the qualisign (see above).
- Rhematic indexical sinsign:
 - The performance of Handel's *Minuet* within the context of the Good Friday dismissal whereby the performance indicates something like 'saving hope within suffering'. This means it intimates 'saving hope within suffering' in the sense of being connected with it without making it explicit. This sign class necessarily involves an iconic sinsign (see above) and its signification is enabled by a rhematic symbol (see below).
- (Rhematic) iconic legisign:
 - The Good Friday dismissal in its sign-functioning capacity whereby it typically (i.e., as a type) resembles something like 'saving hope within suffering' on account of embodying the qualitative dimension of 'saving hope within suffering'.
- Rhematic indexical legisign:
 - The Good Friday dismissal in its sign-functioning capacity whereby it typically indicates something like 'saving hope within suffering' in the sense of its instances being connected with 'saving hope within suffering' by virtue of involving an iconic legisign (see above) and (logically) prior to making what it indicates explicit.

- Rhematic symbol (legisign):
 - The Good Friday dismissal in its sign-functioning capacity whereby it typically signifies ‘saving hope within suffering’ by habit/convention and by virtue of involving an iconic legisign (see above) and (logically) prior to making what it signifies explicit.

6.4.4.8 Dicents

Dicents are signs that convey information in the order of fact (see fig. 6.3). Something definite and clear is signified by them.¹²⁶ They therefore belong to Peirce’s category of Secondness. Dicents do not function merely as the trace of a possible object (i.e., as rhemes do). They “say something about something”.¹²⁷ They “point to some definite fact”¹²⁸ which is capable of being taken as true or false logically apart from providing any reason for it to be so.¹²⁹

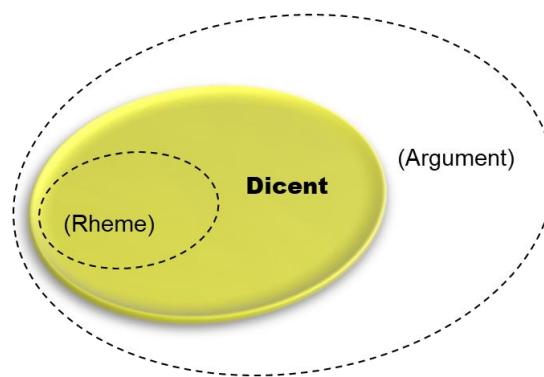


Figure 6.3. A dicent (defined in meaning)

The most obvious example of a dicent is a proposition and its inclusion of a subject and predicate in order to say something about something (such as ‘cats have tails’ or ‘God is merciful’). However, dicents can be also non-verbal. Peirce provides the example of a weathervane which conveys definite and exact information regarding the direction of the wind.¹³⁰ A thermometer is another similar example. In the instance that a cat stands in the kitchen while food is being prepared, meowing in a demanding or (seemingly) empathy-inducing way, the meow is a dicent signifying that the cat is hungry. Creaturely existence

¹²⁶ Dicents “declare facts”. MS [R] 142:6.

¹²⁷ Stjernfelt, *Natural Propositions*, 51.

¹²⁸ Cumming, *The Sonic Self*, 95.

¹²⁹ EP 2:275-276; *Semiotic and Signifys*, 33, 34.

¹³⁰ CP 2:257.

depends upon dicents. Unlike rhemes, dicents can be responded to in definite ways. Through dicents, knowledge can be acquired and acted upon.

Iconic sinsigns and legisigns cannot be dicents. They cannot be interpreted according to factuality (i.e., as true or false). However, indexical sinsigns/legisigns and symbols can be dicents. The weathervane and thermometer are examples of dicent indexical sinsigns. They signify factually in a singular way. However, the cat meow is a dicent symbol legisign (involving a dicent indexical legisign) due to the habitual dimension of signification.

Dicents of a non-verbal kind can qualify as dicents if translatable into verbal form. For example, a weather vane can 'say' "the wind is blowing in a north-easterly direction" and a thermometer can 'say' "it is twenty-eight degrees". A European bee's waggle dance can 'say' "there's nectar 200 meter (sic) from here, 13 degrees westerly to the direction towards the sun".¹³¹

In the same way that a proposition includes a predicate and subject, a dicent involves the particular conjunction of an icon and an index.¹³² In parallel with a predicate, the icon "describes some character"¹³³ of the object and, like a subject, the index indicates the object.¹³⁴ Dicents are therefore 'double' signs.¹³⁵ Peirce exemplifies this notion by a portrait with a legend.¹³⁶ In order for information to be afforded with regard to the subject of the portrait, qualitative likeness between the portrait and the person (icon) is involved along with indicating the person by name via the legend (index).¹³⁷ A weathervane conveys fact through being causally related to the wind (index) and by resembling the direction of the wind (icon).¹³⁸

Within a Christian context, rhemes can signify aspects of God's order at an implicit level. However, dicents signify at the level of belief of Christian facts. Dicents provide the thematic, propositional dimension of Christian meaning to which Christians can ascribe. A person's commitment to the Christian faith is explicitly activated through dicents. Dicents

¹³¹ Stjernfelt, *Natural Propositions*, 152.

¹³² Ibid., 55.

¹³³ Ibid., 68.

¹³⁴ Ibid., 2, 56.

¹³⁵ Ibid., 56. "But it is not true, as ordinarily represented, that a proposition can be built up of non-propositional signs". CP 4:583.

¹³⁶ CP 8:352.

¹³⁷ Stjernfelt, *Natural Propositions*, 63. Peirce says a portrait "without a legend only says 'something is like this'". CP 8:183.

¹³⁸ Stjernfelt, *Natural Propositions*, 70.

within a Christian context include propositions such as “God is merciful”, “Jesus died and rose again”, and “I am forgiven”.

Rhemes and dicents are both essential to Christian meaning-generation. Due to their irreducibility, rhemes possess the capacity to signify the possibility of what is not yet disclosed regarding God’s order. Dicents reduce disclosures of God’s order in a way that is necessary for human comprehension. However, it is important to note that dicents may give the (false) impression of unmediated immediacy of God’s self-communication if their signifying capacity is not understood as limited by human finitude. Dicents ought to be considered like “resting places.”¹³⁹ Therefore, the conjunction of rhemes and dicents is necessary in order to open the window on new levels and possibilities of Christian meaning-generation while, at the same time, necessarily constraining and focussing Christian meaning-generation.

The Incarnation is a classic example of a non-verbal Christian dicent. According to Nielsen, Jesus in the Gospel of John is not only a sinsign but a dicent indexical sinsign of God. Jesus “transfers information about God”.¹⁴⁰ Not only is the character of God revealed through Jesus’ words and actions (i.e., iconicity), but Jesus is identified with God (i.e., indexicality). In a similar, though not equal, sense, the Church is the dicent indexical sinsign of Christ.¹⁴¹

Christian signs such as the Sacraments can be identified as dicents to the extent to which signification is factual (i.e., verbally translatable). According to Roman Catholic doctrine, the Sacraments signify and bring objects into effect *ex opere operato*. Grace is conferred objectively and infallibly on the basis of Christ’s work through the Spirit to those

¹³⁹ Andrew Cyprian Love views scriptural and Church teachings as “resting places for Christian understanding, prepared in culture and re-received and re-interpreted in every generation. Like music, Christian revelation is both process and textual product, but it is not *static* textual product”. “Process and Product in Theology and Musical Aesthetics: Improvisation as Interdisciplinary Topos,” *Nineteenth-Century Music Review* 5, no. 1 (2008): 61, 62, <https://doi-org.ezproxy1.acu.edu.au/10.1017/S1479409800002585>.

¹⁴⁰ Nielsen, “The Secondness of the Fourth Gospel,” 132, 133. Nielsen explains further: The dicent “involves a *rheme*... But when the rheme has existence through a *disign*, [i.e., dicent] its quality does not lead the focus away from the object, but expresses a likeness with the object and thus transfers knowledge about it to the interpretant. The Johannine Jesus in the status of God’s *disign*, transfers information about God, his object. Through his earthly life, words, and deeds, Jesus communicates something about the character of the God he represents.” “Only as someone who did not spare himself but gave his life for his friends (10:11; 15:13), does Jesus have the proper quality for communicating the right understanding of his object.” *Ibid.*, 133, 134. Robinson argues that Jesus’ whole life is an “‘iconic qualisign’ of the being and presence for God”. This does not necessarily contradict with Nielsen’s view. It can be taken to highlight the necessary involvement of a rheme within a dicent. Robinson and Southgate, “Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 1,” 266.

¹⁴¹ This implies Rahner’s real symbol.

who participate in the ritual.¹⁴² In this sense, the Sacraments are dicent *symbol* legisigns. For example, in every instance, baptism conventionally and automatically signifies that a person has been buried and raised with Christ into new life and that they have become a member of the Church.¹⁴³

Importantly, however, the Sacraments are also dicent *indexical* legisigns in three main ways. Firstly, they are actually connected to Christ's work. It is by virtue of Christ's salvific work through his own death and resurrection that baptism can signify and bring into effect the participant's salvation. Secondly, Sacraments are dicent indexical legisigns in the sense that they are enacted specifically by the Church as the mediator of Christ's work. The priest-celebrant's utterance of the words, "I baptise you" in conjunction with the performance of the baptismal act functions as a dicent indexical legisign.¹⁴⁴ Thirdly, sacramental indexicality involves the connection between the ritual and the capacity for believers' transformation into "better people" in ways that relate to the specific Sacrament being celebrated.¹⁴⁵

Sacraments are also *rhematic iconic* legisigns which facilitate deeper levels of meaning-generation within and in addition to their factual level of signification (i.e., as dicents). For example, in baptism, the destructive and purifying quality of water resembles something like a process of moving through death to new life. The conjunction of this rhematic icon with the dicent indexical sinsign of the priest saying "I baptise you" and performing the act of baptism is involved intrinsically in the signification of the conventional, automatic meaning of baptism (i.e., its symbolcity).¹⁴⁶

Good Friday liturgy, dismissals in general, and the Good Friday dismissal can function as dicents when what they signify can be verbally translated, for example, when Good Friday signifies, 'Christ suffered and died for the salvation of the world'; a dismissal signifies, 'We will now continue to serve God in our community'; and a Good Friday dismissal signifies, 'Through

¹⁴² *New Catholic Encyclopedia*, s.v., "Ex opere operato."

¹⁴³ That is, in the sense that sacraments function as "conventional procedures entailing conventional consequences". Searle, *Called to Participate*, 32.

¹⁴⁴ O'Brien, "The Eucharistic Species in Light of Peirce's Sign Theory," 83.

¹⁴⁵ Searle, *Called to Participate*, 32. Searle notes that, in such cases, the ritual is not "purely formal or juridical" but "*real*". He says: "...while the rite cannot itself create the appropriate frame of mind it usually *implies* such a frame of mind or disposition". Ibid.

¹⁴⁶ This reflects what David Power refers to as intertextuality within the Sacraments. He states, "To interpret this sacramental event of Word and Spirit, we need to examine the sacramental action in its entirety and as a unity. It is composed of ritual action, word proclaimed, and blessing prayer. The three together constitute the language event, and insight into meaning and into what is done derives from seeing them in their intertextuality." David Power, *Sacrament: The Language of God's Giving* (New York: Crossroad, 1999), 76.

Christ's suffering I have an unshakeable hope'. These three dicents function as dicent symbol legisigns when they signify definitively and automatically (i.e., habitually/conventionally). They function also as dicent indexical legisigns when they are genuinely connected to what they signify definitively and automatically, for example, in the sense that unshakeable hope through Christ's suffering is connected to God's agency and is actually experienced via the Good Friday dismissal. These dicents also involve rhematic icons in that their qualitative dimensions signify by resemblance, for example, when the Good Friday dismissal signifies, by being qualitatively like, unshakeable hope.

Pure IM lacks the capacity to convey facts in the clear, definite way that, for example, a thermometer, a propositional statement, baptism, or a prayer for peace can. However, as an icon which signifies by resembling, for example, 'warmth' or 'melancholy', IM can pair up with an index to form a dicent. When melancholy musical sounds¹⁴⁷ accompany a particular movie scene in which a character is reminiscing about a dying friend, meaning-generation extends beyond the emergence of a feeling of a qualitative possibility to convey information about that person's situation and state. Through the conjunction of the IM and the visual and verbal signals within the scene, the scene 'says' "This person is sad about losing their friend." In such a case, the movie scene as a whole is the dicent indexical sinsign of which the soundtrack – as the rhematic iconic sinsign – forms a vital part.¹⁴⁸

Musical-liturgical scenarios differ from movie scenes in that the IM stands alone without any accompanying media. However, it is proposed that the *Minuet* can function as a dicent indexical sinsign. 'Saving hope within suffering' can be actually signified and realised in a definite and clear manner via the performance of the *Minuet* within the context of the Good Friday dismissal. What is signified could be verbally translated as, 'Through Christ's suffering I have an unshakeable hope'. However, there are two main conditions for this to be the case. Firstly, like the portrait with a legend (whereby qualitative likeness exists between the portrait and subject while the legend indicates the subject) and the movie scene and soundtrack above, a conjunction needs to be made between the *Minuet* – as an iconic sinsign – and the Good Friday liturgy/dismissal – as a dicent indexical sinsign. The *Minuet's* sombre, personal,

¹⁴⁷ That is, musical sounds embodying the qualisign which resembles the qualitative possibility of melancholy.

¹⁴⁸ Even apart from any media supplementing or accompanying IM, when a person thinks, comments, or feels that a piece of pure IM is melancholy when it resembles the quality of melancholy, it could be argued IM is a particular kind of dicent indexical sinsign signifying 'melancholy'.

and expressive but dignified, reverent, and calm quality needs to conjoin with the dismissal in explicitly signifying 'saving hope within suffering'. This conjoining also involves the coincidence of the *Minuet's* iconic capacity with that of the Good Friday liturgy/dismissal as a rhematic iconic legisign. Secondly, the Good Friday liturgy/dismissal needs to function as a dicent symbol/indexical legisign (that is, it needs to explicitly signify 'saving hope within suffering' automatically by being actually connected to 'saving hope within suffering'). This latter function requires worshippers to be familiar with the peculiar meaning of the Good Friday liturgy/dismissal.

It is acknowledged that there is a likelihood that the *Minuet* within its liturgical context will *not* function as a dicent indexical sinsign for many worshippers. For many worshippers, the *Minuet* may signify mere qualitative possibility (i.e., as a rheme only). IM is considered here fundamentally as a rhematic iconic sinsign which, within a liturgical context, can function as a rhematic indexical sinsign. However, logically speaking (and according to Stjernfelt),¹⁴⁹ as a rhematic sinsign, the *Minuet* can constitute an incomplete dicent indexical sinsign. *In the event that* the *Minuet* within its liturgical context clearly indicates 'saving hope within suffering' for a worshipper (and it may), it is a dicent indexical sinsign. In such a case, the worshipper would acquire and consent to specific knowledge which (potentially) leads to specific action in relation to 'saving hope within suffering'. For example, if a person realises the fact that 'through Christ's suffering I have an unshakeable hope', they may have the courage to face, rather than retreat from, important painful or difficult situations. In some cases, signification at this level may manifest, for example, as a sudden, palpable epiphany-like experience during the *Minuet* performance which is interpreted in terms of the automatic and definitive meaning signified by a Good Friday dismissal apart from such an experience.¹⁵⁰

In order for Handel's *Minuet* clearly to indicate 'saving hope within suffering' in a way that is verbally translatable, the following dicent sign classes are involved in addition to the rhemes listed above:

¹⁴⁹ Stjernfelt, *Natural Propositions*, 4.

¹⁵⁰ Hearing the spoken words of the dismissal subsequent to the *Minuet* may enable continuing refinement and calibration of the signification process.

- Dicent (indexical) sinsign:
 - The performance of Handel's *Minuet* within the context of the Good Friday dismissal whereby it indicates 'saving hope within suffering' in an explicit way. This is dependent upon the dicent indexical legisign and dicent symbol (see below).
- Dicent indexical legisign:
 - The Good Friday dismissal in its sign-functioning capacity whereby it typically (i.e., as a type) indicates 'saving hope within suffering' in an explicit way. Instances of it are connected to 'saving hope within suffering'.
- Dicent symbol (legisign):
 - The Good Friday dismissal in its sign-functioning capacity whereby it typically signifies 'saving hope within suffering' by habit/convention in the sense of making it explicit. Signification operates in an automatic/law-like way according to Christian belief but also involves connection to 'saving hope within suffering' in each instance of signification.¹⁵¹

6.4.4.9 Arguments

Logically speaking, dicents are merely factual and operate apart from reason. However, in reality, reason is involved within their signification. Peirce's theory of signification allows for the involvement of reason through his notion of the argument as sign (see fig. 6.4). Arguments represent the category of Thirdness. According to Peirce, an argument is "any process of thought reasonably tending to produce a definite belief"¹⁵² where this belief is predetermined.¹⁵³ An argument moves from a premise to a conclusion, or, as Peirce says, is "nearly equivalent to" a premise or "body of premisses having a single intention".¹⁵⁴ An example of an argument is a syllogism. A syllogism involves a particular series of propositions (or dicents) such as:

All horses eat grass.

This creature is a horse.

This creature eats grass.

However, Peirce also generalises the notion of an argument when he says an impressionist painting is like an argument in the way that the "elementary coloured particles of the Painting", like premisses, work together to form an intended whole impression, or

¹⁵¹ CP 2:262.

¹⁵² CP 6:456.

¹⁵³ MS [R] 597:2.

¹⁵⁴ MS [R] 852:2.

conclusion.¹⁵⁵ Peirce says that the universe, as a “a great symbol of God's purpose, working out its conclusions in living realities”, is an argument.¹⁵⁶

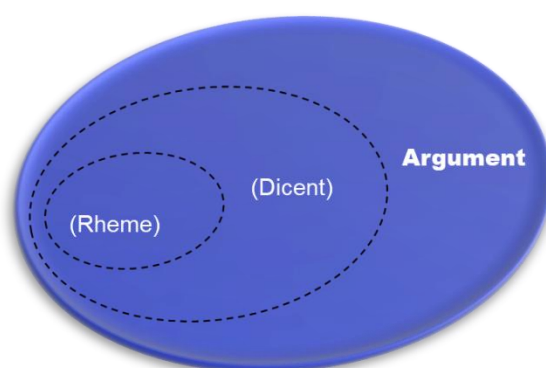


Figure 6.4. An argument

Peirce says that an argument is a sign when it “act(s) upon the Interpreter through his own self-control, representing a process of change in thoughts or signs, as if to induce this change in the Interpreter”.¹⁵⁷ As a sign, an argument functions in a processual manner unlike rhemes which are possibilities and dicents which are static facts.

By necessity, as a sign, an argument is an argument symbolic legisign because it functions as a template (i.e., as a legisign) which is applied to singular instances of signification as the determiner of their conclusions. It also signifies according to conventional understanding or habitual use (i.e., as a symbol). The object of an argument is necessarily general.¹⁵⁸ The conclusion of an argument is the interpretant.¹⁵⁹ When a sign is taken as an argument – as a reasoning process – the interpreter sees the “rational connections of facts or possible facts”.¹⁶⁰ A dicent indexical sinsign instantiates an argument.

Arguments negate any notion of unmediated immediacy in relation to human receptivity to God’s self-communication. For worshippers indoctrinated within the Christian tradition, certain possibilities (of meaning-generation) and facts will emerge for them within

¹⁵⁵ CP 5:119. Peirce compares an argument “...with an impressionist seashore piece — then every Quality in a Premiss is one of the elementary colored particles of the Painting; they are all meant to go together to make up the intended Quality that belongs to the whole as whole. That total effect is beyond our ken; but we can appreciate in some measure the resultant Quality of parts of the whole — which Qualities result from the combinations of elementary Qualities that belong to the premisses (sic)”. CP 5:119.

¹⁵⁶ CP 5:119.

¹⁵⁷ CP 4:538.

¹⁵⁸ EP 2:296.

¹⁵⁹ CP 2:95.

¹⁶⁰ MS [R] 142:6.

a liturgical context which would not emerge apart from a continuum of Christian salvation, belief, and meaning-generation manifested in Christian lifestyle and the Christian world of thoughts, feelings, and propositions (i.e., the Christian imaginary). When the Good Friday dismissal signifies ‘saving hope within suffering’ and the performance of the *Minuet* resembles/indicates something like (or actually indicates) ‘saving hope within suffering’, signification does not consist only in qualitative resemblance, contiguity, and conventionality. Signification also consists, at a broader level, in the signification (and bringing into effect) of salvation for humankind through the death and resurrection of Christ by *the paschal mystery*. The paschal mystery is the argument symbol legisign in operation within the *Minuet*-Good Friday scenario.

The paschal mystery, as an argument symbol legisign, can be likened to what Lidov refers to as a processive sign. A processive sign signifies on account of the process through which it takes a person. Engagement in the form of “experiential immersion” functions as a primary sign-functioning factor in relation to processive signs.¹⁶¹ Lidov argues that a processive sign “induces us to sustain a perspective in which we see, hear, or understand” it as something.¹⁶² Over time, worshippers can be immersed within the paschal mystery and induced to adopt it increasingly within their lives through (full, conscious, and active) participation within Christian liturgy. While infused within every aspect of Christian liturgy,¹⁶³ the paschal mystery is active in a concentrated way via the Easter Triduum whereby worshippers are taken through a movement (i.e., a process/processive sign) from Christ’s suffering and death through to the resurrection. A liturgy-life link consists in worshippers living out the suffering, death, and resurrection of Christ and the salvation which has been accomplished through it in their own lives. This process occurs not only at an individual but a communal level in terms of the salvation of all humankind which culminates in the *eschaton*. The components within the Easter Triduum and, more specifically, within Good Friday (including the dismissal), play a vital part in this process of Christian formation /transformation.

When the performance of Handel’s *Minuet* within the Good Friday dismissal operates as a rhematic iconic sinsign of ‘saving hope within suffering’, it can relate to and constitute a

¹⁶¹ Lidov, *Elements of Semiotics*, 182, 183.

¹⁶² *Ibid.*, 184.

¹⁶³ The entire liturgical year is centred on the paschal mystery and each part of the Mass is related to it.

part of the signifying function of the paschal mystery. It is because the paschal mystery signifies (and brings into effect) salvation through Christ's death and resurrection that, firstly, the Good Friday dismissal can signify 'saving hope within suffering' in the sense of fact and, secondly, that the *Minuet* within the context of the Good Friday dismissal can resemble/indicate something like (and, possibly, clearly indicate) 'saving hope within suffering'.

Strictly speaking, an argument sign "draws attention to its own mechanisms, an understanding of the conclusion requiring an appreciation of its formal relation to what came before".¹⁶⁴ However, while interpreters may or may not become consciously aware of the argument's mechanisms, the argument can operate tacitly within a signification process. Since the conclusion is consequent to the argument, apprehension of the full meaning of the conclusion is dependent upon some level of awareness of the argument.

Cumming exemplifies the tacit operation of arguments in relation to IM whereby an argument does not tend to stand out as a sign in itself.¹⁶⁵ A listener tends not to be consciously aware of the structural processes of IM as it unfolds. However, Cumming suggests that in the case of, for example, a fugue, the formal musical procedures can draw attention to themselves, "as if the music were presenting an argument".¹⁶⁶ Most listeners would tend not to be aware of the rational principles involved in a fugue and what they signify. Even so, the way listeners experience a particular moment in the music as, for example, declamatory, can reflect tacit awareness of such principles. For example, hearing the final annunciation of the theme in Bach's *Fugue in C sharp minor*¹⁶⁷ as declamatory at least partly depends on tacit awareness of the fugal operations that the theme underwent throughout the piece.

Within the musical-liturgical scenario focussed on in this chapter, a worshipper may not be consciously thinking of the rational connections between aspects of the paschal mystery and its manifestation and saving effect during the Good Friday dismissal. However, certain feelings, images, or ideas may emerge from listening to the *Minuet* which are related to, and make sense in light of, these rational connections because the worshipper possesses

¹⁶⁴ Cumming, *The Sonic Self*, 100.

¹⁶⁵ Ibid., 103.

¹⁶⁶ Cumming notes that viewing the argument as "having a quality which can be mimicked without referential content" extends beyond Peirce's intended use. She does note that it is "nonetheless consistent with his general idea that a conventionally ordered aspect of the world...can be viewed as having its own emerging qualities". Ibid., 103.

¹⁶⁷ From Bach's *Well Tempered Klavier* Book One.

a deep understanding of and commitment to what is embodied by the paschal mystery.¹⁶⁸ In other words, the worshipper is put in touch with the Christian imaginary via the IM in the Good Friday worship context.

The following is the final sign class which is involved within the musical-liturgical scenario in addition to the rhemes and dicents listed above:

- Argument (symbol legisign):
 - The paschal mystery (particularly as signified and brought to effect through the liturgy of the Easter Triduum including Good Friday) as a process whereby it typically signifies by habit/convention salvation for humankind through Christ's death and resurrection.

In sum, as mentioned previously, Handel's *Minuet* is treated here fundamentally as a rhematic sign. As such, it is not intrinsically related to 'saving hope within suffering' or the paschal mystery. However, through the *Minuet's* contextualisation within the Good Friday dismissal and the establishment of a particular set of semiotic relations, it can come to disclose qualitative possibilities of aspects of what is being and will be brought to realisation with increasing clarity and tangibility over time through the paschal mystery in terms of 'saving hope within suffering' (see fig. 6.5).

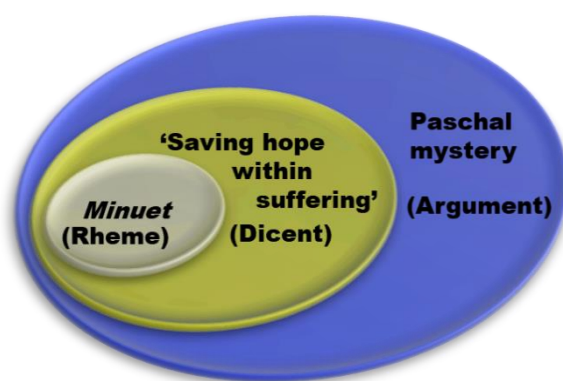


Figure 6.5. Nesting of the *Minuet*, 'saving hope within suffering', and the paschal mystery

Conclusion

This application of Peirce's ten sign classes reflects a scientific, in-depth, detailed scrutinization of IM's capacity to function as a sign in order to generate meaning in Christian worship. Musical-liturgical meaning-generation has been shown to be a dynamic yet

¹⁶⁸ At the same time, a liturgical theologian or a worshipper may engage in an analytical, objective stance with regard to the rational connections between and within components of liturgical acts and the facts that are conveyed.

constrained complex interpreting event – rhizomatous in structure – for which quality, resemblance, possibility, fact, contiguity, law, convention, and reason are all necessarily recruited. There is no single causal factor and no simple, direct linear causality whereby A leads to B which leads to C, etc.

Logically speaking, IM possesses sign-functioning capacity by virtue of its own musical features apart from its liturgical context. At the same time, its sign-functioning capacity is also determined by its liturgical context. However, the sign-functioning capacity of the liturgical context involves that of the IM. Additionally, and at the same time, the sign-functioning capacity of IM and the liturgical context is determined by the broader context of the processes which constitute the Christian imaginary as a whole. However, the sign-functioning capacity of these processes necessarily involves that of the liturgical context and the IM. If IM is analogous to a node within a rhizomatous structure which is itself analogous to the Christian imaginary, IM's meaning can be seen to rely on its relation to the whole rhizomatous structure. However, at the same time, IM plays a vital role in the constitution of the whole structure including any potential change in the structure's shape and size.

Through this rhizomatous structure of meaning-generation, IM, as fundamentally irreducible to and independent of any particular meaning, can intimate the quality and indicate the actuality of aspects of God's order. In other words, IM can function as a sonic trace of God's order. As such, IM can play a vital role in the disclosure of new Christian knowledge, understanding, and experience.

Conceptualising IM as a sonic trace of God's order is the overarching principle of the model for musical-liturgical meaning-generation which is presented in the following chapter. The conclusions arrived at through the musical-liturgical application of Peirce's semiotic theory as discussed in chapters five and six are central to this model.

Chapter 7

Musical-Liturgical Dynamic Space

Introduction

When instrumental music (IM) is performed within Christian worship, it gives rise to a distinctive kind of *musical-liturgical dynamic space* (MLDS) in which a unique and particular set of factors and interrelations between factors converge to produce an experience in which meaning-generation potentially takes place.¹ On the basis of the musicological, theological, liturgical, and semiotic theoretical foundations laid in previous chapters, an original model has been developed for conceptualising MLDS and how Christian meaning is generated through it. The model traces the meaning-generation processes systematically and thoroughly. This chapter presents the model and applies it to a hypothetical musical-liturgical case scenario.

7.1 Musical-Liturgical Dynamic Space (MLDS)

While MLDS resists an entirely comprehensive and final analysis, it incorporates some predictable elements. On one hand, consequent to its complexity and intersection with the infinite realm, MLDS possesses myriad meaning-generating possibilities which cannot be exhausted by any person or community at any point in time. On the other hand, MLDS is not unruly or open to any and every possible meaning. It is bounded by particular musical, liturgical, and extra-musical/-liturgical content, context, and conditions.

7.1.1 Three Components of MLDS

MLDS involves three main components: 1. factors of a musical, liturgical, and extra-musical/-liturgical kind; 2. agents; and 3. relations which are recognised and established between factors and other entities via semiotic processes.

¹ While each case of MLDS will differ and meaning-generation will vary for each worshipper within any singular case, the model is presented here as a template which can be applied to every case and listener.

7.1.1.1 Musical, liturgical, and extra-musical/-liturgical factors

The factorial component of MLDS consists in the material which potentially possesses sign-functioning capacity for worshippers. Factors can be mental or physical. Due to seemingly infinite possibilities, an extensive list of factors cannot be provided but they can include sounds, visuals, events, thoughts, words, ideas, and feelings. Some factors will bear on Christian meaning-generation for some worshippers while not doing so for others. Certain factors will be central to meaning-generation while others will be peripheral. Factors lie on a spectrum from basic to emergent levels. Basic level factors are those which are closest to the notion of 'raw' data, that is, prior to having undergone much semiotic processing such as when (initially) hearing the text of a prayer. Emergent factors are those which are the results of greater levels of semiotic processing such as the feeling qualities and ideas which are elicited through the prayer text. Emergent factors possess sign-functioning capacity to generate increasingly emergent factors within an expanding web of complexity.

Basic musical factors are the acoustical properties of musical sounds (i.e., singular and combined musical tones) and how these sounds are sequenced. However, as explained in detail in chapter three, the sounds are *heard* (i.e., interpreted) according to emergent categories such as: tempo, rhythm, pitch, modality, harmony, texture, and structure at micro and macro levels (i.e., musical units, phrases, sections, and whole pieces). Increasingly emergent factors include feelings, feeling qualities, and ideas which are elicited by musical factors.

Liturgical factors include what constitutes worship in general² and, more specifically, the themes, activities, structure, and feeling qualities of the particular worship service which contextualise the IM performance. Examples of these more specific factors include: the Season, the Feast, Scripture readings, prayer language and modalities,³ congregational songs, commentaries, physical aspects of the worship space, visual art and design, the situation of the IM performance within the service, the mood of the service, and the particular feeling qualities of specific worship acts. At a more complex level, complementarity, flow, or juxtaposition of ideas and feeling qualities within different worship acts can function as important liturgical factors.

² This includes God-human encounter and centrality of the Christ event.

³ Modalities include thanksgiving, lament, and confession as discussed in section 4.4.2.

Extra-liturgical/-musical factors coming into play can include: weather, temperature, the time of day or night, lighting, the number of people present, peripheral activity and sounds both indoors and outdoors (e.g., coughing, crying children, birds, traffic, etc.), worshippers' thought worlds, and what takes place immediately prior and subsequent to the service.⁴

7.1.1.2 Agents

Agents are persons who act upon and participate within MLDS. Agents include producers and interpreters of factors, and enablers and establishers of relations between factors. Different kinds of agents and capacities are involved in agency.⁵

Within a theological and liturgical context, God is the primary agent who, by the action of the Holy Spirit, communicates God-self to the Church in worship including through the performance of IM. God's agency is fundamental and active in several main interrelating (and not mutually exclusive) ways within MLDS: via the graced nature of human subjectivity;⁶ through the Christian imaginary which mediates God's order of reality, is rooted in the Christ event, and shapes/is shaped by Christian worship through its texts, symbols, and ritual actions;⁷ and on account of the work of the Holy Spirit, which is essential to all Christian meaning-generation historically and within the immediate context of the MLDS at both communal and individual levels. The Holy Spirit's work is the condition of possibility for the setting up of all relations within MLDS from which Christian meaning can be generated.

Human agents – with varying degrees of agency – include those who prepare and lead worship, for example, pray-ers, lectors, song leaders, and, importantly for this study, the person who selects the IM piece and determines where it is situated within the worship context. Worship leaders, particularly those who are involved in activities immediately preceding and succeeding the IM performance, can contribute to worshippers' reception and

⁴ Some worshippers may be reflecting on an incident which occurred prior to the service or anticipating activities which will follow after the service. The IM may spark an unanticipated associated memory that has surprising lasting impact.

⁵ Agents/agency can extend beyond what can be identified.

⁶ As posited by Rahner in his theological transcendental anthropology discussed in section 3.3.1.

⁷ This does not mean Christian meaning cannot be generated implicitly via MLDS for a person apart from prior experience and knowledge within the Christian tradition. In order for such meaning to elicit explicit Christian belief and practice, the experience needs to be brought into a continuum of communal, historical, and progressive Christian belief and practice.

interpretation of the IM, for example, through word selection (if relevant) and use of vocal, facial, and bodily expressive devices.

In relation to the IM, the composer and the performers are highly important agents of meaning-generation. In some cases, the IM piece may have been composed for worship contexts and, perhaps, for the specific worship occasion. However, in many cases, a piece composed for other purposes such as concerts or movie soundtracks may be selected.⁸ Whatever may be the case, the composer's personality, environment, life circumstances, and spirituality – which may or may not involve a specifically Christian faith – can affect the compositional style in general and the particularities of the individual IM piece. The composer's decisions regarding, for example, instrumentation, harmonic language, and structure, directly impact meaning-generation.

Performers facilitate meaning-generation through their particular interpretation – involving theological, spiritual, and musical dimensions – of the musical score. Musical meaning-generation depends on, for example, a performer's specific tonal production and pacing within the performance which relates to their personality, experience, physicality, capacity, and skill. A performer's state of mind and spiritual sensitivity at the time of the performance is also influential upon the musical result.

Worshippers, as full, conscious, active participants, are agents of Christian meaning-generation when they engage in processes of perception, reception, and interpretation in relation to the IM performance. Agency in terms of the worshipper includes that of a universal, socio-cultural, and personal nature. Typical human agency at a universal level relies upon physiology, neurophysiology, cognition, imagination,⁹ memory, knowledge, and feeling, among others. At a socio-cultural level, human agency involves a set of understandings, expectations, and behaviours consciously or unconsciously held and practiced by a particular Church tradition and local community with regard to Christian theology, faith, and worship along with musical experience (in general and within worship).¹⁰

⁸ With regard to the latter, great care is required to avoid pre-established associations with the IM which hinder appropriate and desired meaning-generation processes.

⁹ This includes the Christian imagination.

¹⁰ In particular contexts, certain musical styles may be better understood and preferred than others. Also, Christian traditions which possess higher levels of symbolic consciousness may recognise more readily the meaning-generating value of IM.

In terms of the more personal and individual levels of human agency, each worshipper possesses different capacities for engagement with MLDS. These pertain to musical experience, taste, and ability; Christian experience, knowledge, understanding, and belief; willingness and openness to engage in listening to and interpreting the musical performance; understandings and expectations with regard to worship; and their personal state of mind, mood, and level of engagement at the time of the event. Worshippers can engage in wholistic listening whereby they empathise with or immerse themselves in the musical-liturgical experience. Others may listen analytically or only at a peripheral level.¹¹ Some worshippers may find the performance of IM to be meaningless or even irritating. Some may enjoy the performance but derive no particular Christian meaning from it. Others may experience God-human encounter through the performance and it may generate explicit Christian meaning for them. For some, the experience may play a significant role in their Christian formation and transformation.

7.1.1.3 Recognition and establishment of relations

In order for Christian meaning to be generated, MLDS needs to be animated by the recognition and establishment of relations between different musical and liturgical factors from which new insights and experiences can emerge. In other words, meaning is generated through the construction of a complex matrix of semiotic processes within MLDS.¹²

The following is a presentation of the model of MLDS. It will be discussed firstly in broad terms. Subsequently, a more detailed, comprehensive explication will be provided.

7.2 Musical-Liturgical Dynamic Space: The Model¹³

7.2.1 A Broad Overview of the Model¹⁴

There is no simple, direct, original, causal relation between IM and Christian meaning or God's self-communication. IM is not automatically related to God's order of reality or the Christian imaginary but is fundamentally a qualitative medium which is independent, free, and full of possibility in its Christian meaning-generating capacity (see fig. 7.1). However,

¹¹ The discussion on music-listening behaviours can be referred to in section 2.6.

¹² These incorporate the tripartite structure of the sign (sign-object-interpretant) and the nesting of the ten sign classes as discussed in chapters five and six.

¹³ Within this presentation of the model, elements of Peirce's system and processes pertaining to metaphor, analogy, and the affections will be utilised without further explanation and repetition.

¹⁴ In Peircean terminology, this process constitutes movement from Firstness to Secondness via Thirdness.

through contextualisation of IM within worship which gives rise to MLDS, what exists as mere possibility in terms of the meaning-generating potential of a specific piece of IM can be actualised in a particularly Christian way. Through semiotic processes, the piece of IM within MLDS can be heard and experienced as evoking or embodying and, thus, constituting an aspect of, the implicit, qualitative dimension of newly-generated Christian experience, knowledge, and conduct. Thus, IM can participate in a vital way in the formation, nourishment, and expansion of the Christian imaginary (see fig. 7.2). The Christian imaginary, which is shaped by and shapes Christian worship, is the temporal mediation of God's order. Thus, IM, through its relation to the Christian imaginary, can function potentially as a sonic trace of God's self-communication and God's order (see fig. 7.3).¹⁵

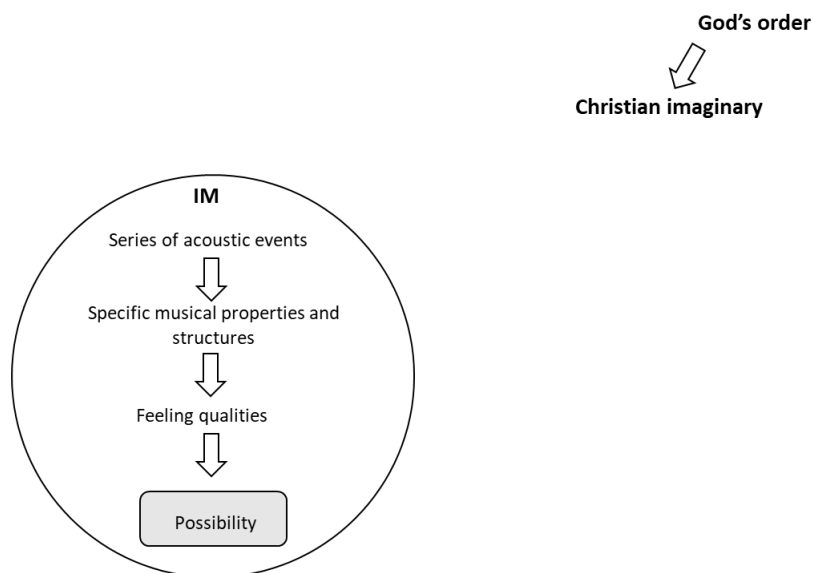


Figure 7.1. IM as independent, free, and full of Christian meaning-generating possibility

¹⁵ That is, IM can function as a rhematic (iconic/indexical) sinsign of God's order.

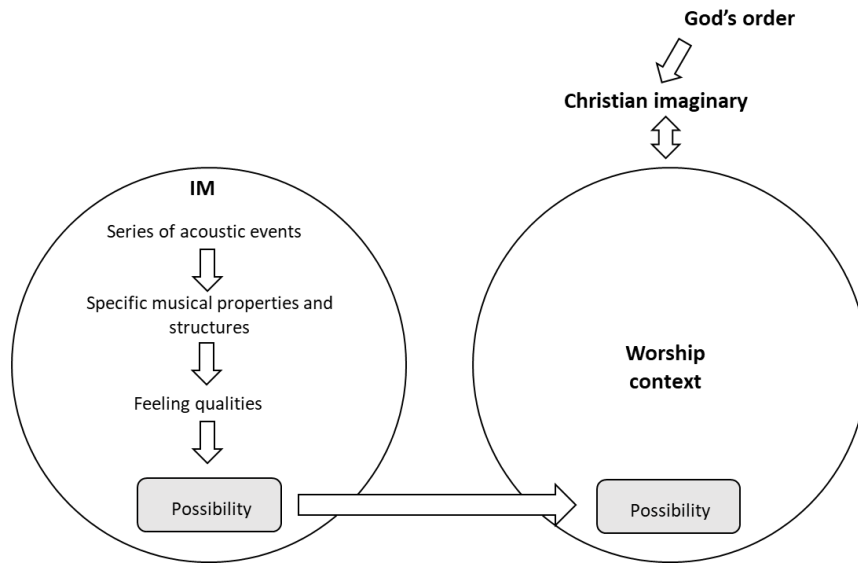


Figure 7.2. The contextualisation of IM within worship

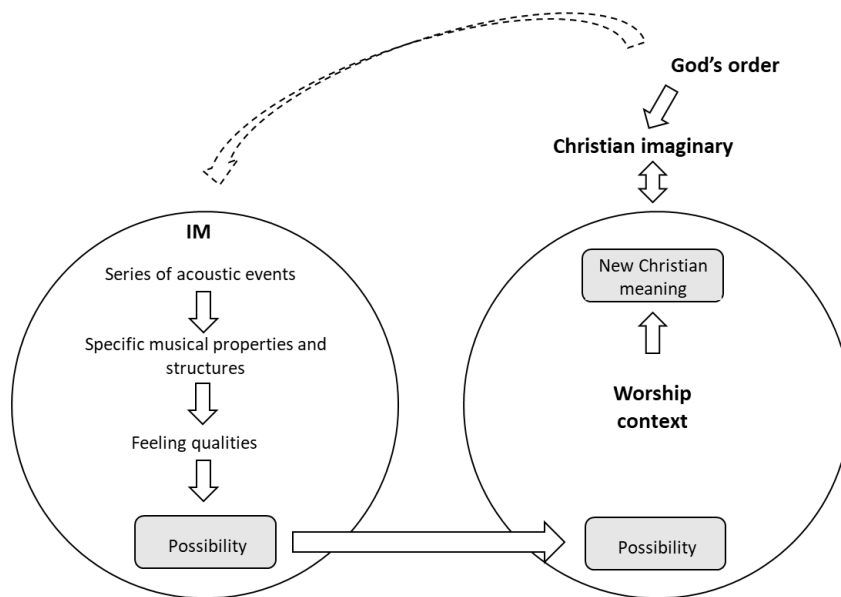


Figure 7.3. IM as a sonic trace of God's order

7.2.2 A Comprehensive View of the Model

Worshippers are engaged by a series of acoustic events, as a basic-level musical factor, through their aural perception. The musical factors are determined by the composer, performers, and performance tools, including the instruments and the acoustic environment. Listeners differentiate, regularise, group, and hierarchise the sounds in order for the piece of IM to be heard (largely unconsciously) in terms of specific musical properties and structures pertaining to, for example, pitch, rhythm, metre, tempo, harmony, phrasing, and form (see

fig. 7.4). In other words, relations are set up between sounds and the effects elicited by sounds via particular sound constructs¹⁶ in order for the sounds to make intra-musical sense. These relations are set up according to the agency of listeners' individual capacities and the sound constructs provided by their particular socio-cultural context.

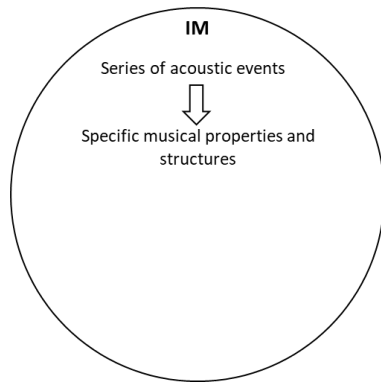


Figure 7.4. Hearing a series of acoustic events in terms of specific properties and structures

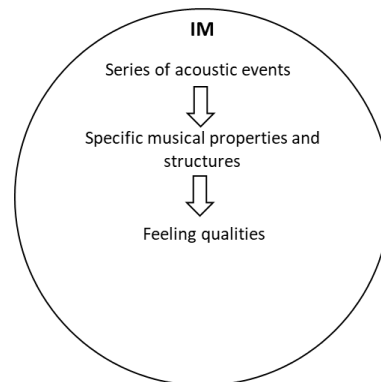


Figure 7.5. Experiencing specific musical properties and structures in terms of feeling qualities

This intra-musical level of meaning-generation involves embodied meaning through the mapping of pace of motion, ebb and flow, and tension and relaxation onto the sounds. As a result, feeling qualities can be perceived to be embodied by the IM. On account of its feeling qualities, IM possesses the potential to be linked semiotically to extra-musical entities (such as feelings, actions, images, and ideas).¹⁷ IM can be heard (at least unconsciously) as, for example, lively, flowing, stilted, pensive, cheerful, melancholy, mournful, ecstatic, etc., logically apart from being identified as such (see fig. 7.5).

These semiotic processes involve emotional, energetic, and logical interpretants and iconicity (resemblance), indexicality (contiguity), and symbolicity (habit or convention).¹⁸ Relations are mediated via notions of gesture, voice, and narrativity such as when musical sounds, units, sections, and whole pieces are perceived in terms of (respectively) physical gestures, human vocalisation, and literary devices such as plot, characters, and events.¹⁹ The process can elicit a wide range of different results. However, it is argued here that each result

¹⁶ These effects and constructs pertain to interpretants.

¹⁷ That is, IM embodies qualisigns.

¹⁸ As explained in sections 5.3.3 and 6.4.2.

¹⁹ As discussed in section 2.4.

can be traced back with logic and precision to the specific musical properties and structures of IM.

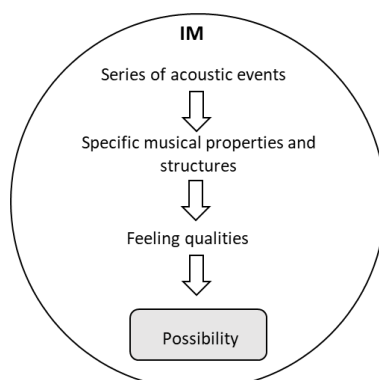


Figure 7.6. IM's extra-musical meaning-generating possibility

Apart from its worship context, IM is marked by indeterminacy and is full of possibility in terms of extra-musical meaning-generation including that of a Christian nature (see fig. 7.6). Unlike the case of traditional liturgical signs, there is no communally-agreed pre-established template for relations to be established between IM and specific extra-musical entities. However, when contextualised within worship, the recognition and establishment of rehearsed and unrehearsed relations between musical factors (including feeling qualities) and extra-musical entities is scaffolded by a specific range of liturgical factors, agents (including worship leaders and the selector of the IM), and pre-established relations.²⁰

Most importantly, possibilities for newly-established relations arise through musical-liturgical contextualisation. Such possibilities involve IM's capacity to induce metaphorical and analogical processes in relation to liturgical factors whereby some level of disruption of previous networks of relations is succeeded by new relations which engender Christian growth and insight. New depths of Christian meaning can also be generated as IM's feeling qualities are brought into relation, through the affective dimension of the Christian imaginary, with Christian experiences and concepts. Thus, IM's capacity for indeterminacy and possibility provides a unique platform for the generation of new Christian meaning. Musical-liturgical meaning-generation involves the spinning of a *potentially* inexhaustible web (see fig. 7.7).²¹

²⁰ This process of contextualisation has been explicated in previous chapters in terms of the following: Paul Tillich's 'double symbolisation'; Louis-Marie Chauvet's symbol traits; David Tracy's 'mutually critical correlation'; metaphorical and analogical processes; IM as the affective dimension of affective-cognitive-behavioural patterns; and Don Saliers' intersection of 'divine ethos' and 'human pathos'.

²¹ The web is *potentially* inexhaustible but, in reality, meaning-generation terminates at a particular stage.

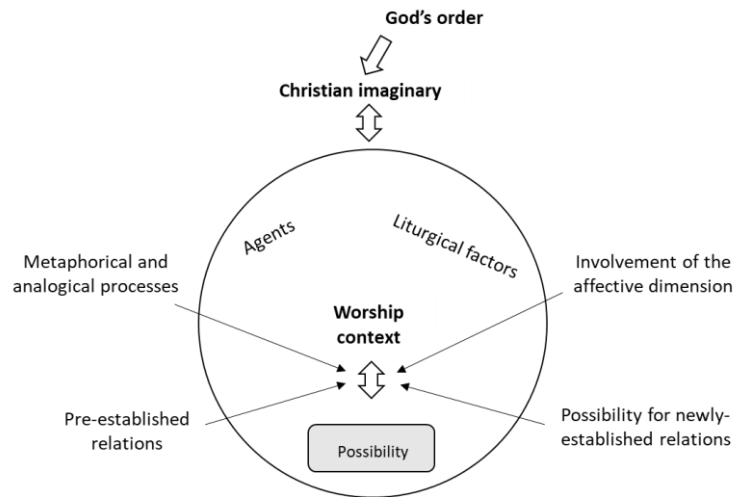


Figure 7.7. The recognition and establishment of rehearsed and unrehearsed relations

The abductive reasoning stage (i.e., linking of entities by a creative leap) is dominant within the whole process. However, relational possibilities arrived at via abduction and through the Christian-musical imagination are focussed and constrained in particular ways by deductive and inductive processes which rely on prior Christian knowledge, experience, and belief.²²

The result of musical-liturgical meaning-generation can consist in a purely qualitative, implicit, experiential mediation of God's order, such as when warmth is perceived in the IM and the love of God via the warmth of the compassion of Christ is felt by a person. However, more explicit, conceptual mediations can also result when a person engages in further semiotic processes of an increasingly reflective and analytical nature.²³ An example of such a mediation is the conscious recognition of Christ's compassion that develops a person's theological understanding (see fig. 7.8).²⁴ Similarities-in-difference emerging from the conjunction of warmth embodied within a piece of IM and a liturgical scenario which highlights pain in the world can lead to a more finely-nuanced and better articulated understanding of God's presence through Christ in the world within (and not apart from) suffering.

²² Such capacities may or may not be well developed. This process involves collateral experience as discussed in section 5.3.2.2. A range of signs (including IM), when taken in conjunction, can intimate the dynamical object.

²³ That is, IM can function as a dicent indexical sign.

²⁴ The movement from the qualitative to the conceptual level involves the three stages of the emotional-energetic-logical interpretant trichotomy.

In order to demonstrate more clearly how this process might function practically, the MLDS model will be applied to a specific hypothetical case scenario: the performance of *Für Alina* during a Christmas Eve worship service.

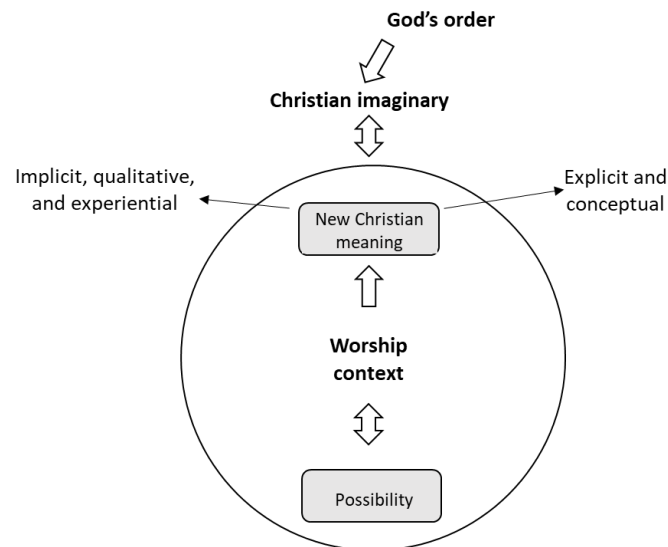


Figure 7.8. New Christian meaning

7.3 A Case Scenario: *Für Alina* and Christmas Eve²⁵

7.3.1 Case Scenario Description

It is Christmas Eve and a group of approximately eighty worshippers has gathered at a local church to celebrate in anticipation, the birth of Christ. Darkness has fallen and the church is dimly lit mostly by candlelight. The service includes a series of Scripture readings, songs, prayers, and a brief reflection. The overall tone of the service is reflective and mystical but also hopeful and joyful.

The Scripture readings are:

- Isaiah 9:2-7. This reading focusses on the “zeal of the Lord Almighty” ushering in a new and long-anticipated eternal era of hope through the birth of a “child”/“son”. Light penetrating darkness is utilised to symbolise joy, peace, justice, and righteousness overcoming death, oppression, and war.

²⁵ This service is intended (hypothetically) for a Uniting Church context. It is not necessarily a typical order of service and is influenced by the *Taizé* community’s prayer style. There are also similarities to evening prayer and lessons and carols (e.g., as celebrated within the Anglican and Catholic traditions). Also, these Luke and Isaiah readings are included in the Mass of the Night (Nativity) in the Roman Missal.

- John 1:1-5, 9-14, 18. This reading reinforces the use of the symbol of light for Christ's birth and highlights the incarnation (e.g., "The Word became flesh and made his dwelling among us"). Christ is associated with creation, life, glory, grace, truth, and the adoption of believers as children of God. The reading notes that the "darkness" fails to understand the light, that is, people fail to "recognize" and "receive" Christ.
- Luke 2:1-19. This reading is separated into two sections within the service: Luke 2:1-18 and Luke 2:19. Luke 2:1-18 centres on the event of Christ's birth including the angels' annunciation to the shepherds about Christ's birth, the angels' exclamation of "Glory to God...", and the shepherds' terrified and excited responses. There is much excitement and action surrounding the account as conveyed through words and phrases such as: "the glory of the Lord shone around them"; "good news"; "of great joy"; "Suddenly"; "a great company" [of angels]; "praising God"; "Let's go"; "this thing has happened"; [the shepherds] "hurried off" and "spread the word"; and [people were] "amazed".

The congregational songs (led by the choir) are: *Within the darkest night* (Taize); *Jubilate Deo* (Taize); and *Christ Jesus, Lord and Saviour* (Taize). The choir and a soloist sing John Michael Talbot's setting of the *Magnificat*. This particular musical setting paints a picture of Mary's response to God as gentle, humble, and exalting. All of the songs are gentle and contemplative in character.

The minister's brief reflection is centred on the theological implications, including the practical ramifications, of Christ's birth. In particular, the question is posed: How do we recognise and receive rather than resist the light of Christ here and now within our world, our community, and our individual lives?

Towards the end of the service, after the reading of Luke 2:1-18, the song, *Christ Jesus, Lord and Saviour* is sung. The song gradually builds in intensity then fades to a very quiet tonal level and ultimately into silence. At this point, the second section of the Luke reading, verse 19, is read. "But Mary treasured up all these things and pondered them in her heart." After about five seconds, a pianist performs *Für Alina* (For Alina): a solo piano piece composed by

the Estonian composer, Arvo Pärt.²⁶ Following the performance, worshippers sit in prayerful silence, then leave quietly when they wish (see table 3).

Activity	Leader and participants
Introduction: Greeting/explanation/opening prayer	Minister
Song 1: <i>Within the darkest night</i> (Taize)	Choir (processing in); keyboardist; and congregation
Reading 1: Isaiah 9:2-7	Reader 1
Song 2: <i>Jubilate Deo</i> (Taize)	Choir and congregation
Reading 2: John 1:1-5, 9-14, 18	Reader 2
Brief reflection	Minister
Prayer: supplication and intercession	Minister
Song 3: <i>The Magnificat</i> (John Michael Talbot's setting)	Choir and soloist
Reading 3a: Luke 2:1-18	Reader 3
Song 4: <i>Christ Jesus, Lord and Saviour</i> (Taize)	Choir; guitarist; congregation
Reading 3b: Luke 2:19	Reader 3
Instrumental music: <i>Für Alina</i>	Pianist

Table 3. Christmas Eve liturgy

7.3.2 Case Scenario Analysis

This case scenario will be analysed firstly in terms of the qualitative possibilities and musical interpretations which can stem from the musical factors and, secondly, with regard to the musical-liturgical interpretations which can emerge via the contextualisation of *Für*

²⁶ Pärt composed this piece for the daughter of a family friend rather than for a religious context or with religious connotations. Contextualisation of the piece within worship is crucial if the piece is to bear Christian meaning-generating capacity.

Alina within this Christmas Eve service. This analysis is approached assiduously in order to emphasise the level of precision involved in musical-liturgical meaning-generation. The analysis begins at a purely descriptive intra-musical level.²⁷

7.3.2.1 Musical factors

Für Alina consists of a two-page cycle which is played as many times as the performer wishes (see Appendix). The score is marked by the composer as “calm, exalted, and listening to oneself”. The piece is slow in tempo. The piece’s modality is B (natural) minor and a B minor triad is present almost continuously throughout. There is no metre and the rhythm is flexible. On the score, only two rhythmic values are utilised: long tones and short tones. The piece begins with a tone consisting of two B’s (the tonic note) played simultaneously two octaves apart in the lowest possible register of the piano. This tone is sustained by the pedal for almost the entire cycle. The tone punctuates time between cycles allowing the beginnings and ends of cycles to fold seamlessly in on each other.

The main part of the cycle consists in fourteen short, melodic phrasal units which vary incrementally in length (see fig. 7.9).²⁸ They are played in the high register and are marked *piano* (quiet). Each tonal event within these units consists of an upper and lower note.²⁹ The intervallic relations between upper and lower notes are over an octave and are often consonant apart from several major and minor ninths. The upper notes are taken from the B natural minor scale (i.e., B, C#, D, E, F#, G, A, B) and, apart from one tonal event, the lower notes are taken from the B minor triad (i.e., B, D, or F#).³⁰

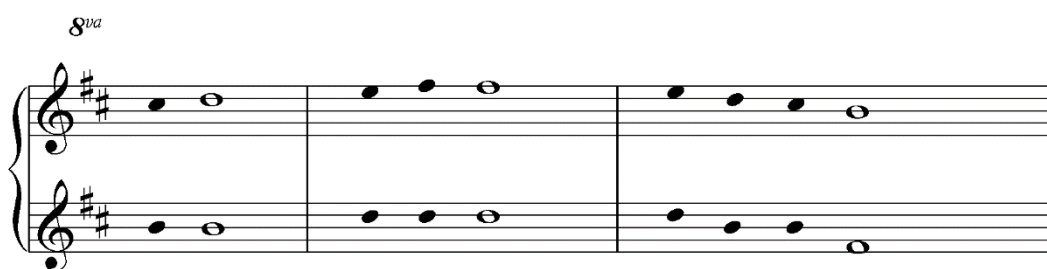


Figure 7.9. *Für Alina* – Arvo Pärt

²⁷ This level reflects Nattiez’s immanent (or neutral) dimension of IM (referred to in section 1.2.6.1).

²⁸ Hearing musical tones in terms of these phrasal units is explained by Lerdahl’s and Jackendoff’s *Generative Theory of Tonal Music* in relation to grouping structure as discussed in section 2.2.1.

²⁹ Throughout this analysis, the term ‘tone’ (as opposed to ‘note’) will denote the event of the upper and lower note sounding together.

³⁰ Apart from this one tonal event, the pattern is as follows: C# and D (as upper notes) are accompanied by B (as the lower note); E and F# are accompanied by D; and G, A, and B are accompanied by F#.

Each unit consists in a series of short tones and culminates in a long tone.³¹ The first unit is comprised of one short tone followed by one long tone; the second unit has two short tones followed by one long tone; the third unit has three short tones and one long tone; and so on, until unit seven peaks in length with seven short tones and one long tone. From this point, the units diminish in length. One short tone is omitted from each succeeding unit until the thirteenth unit which has one short tone and one long tone. This unit is followed by the final (fourteenth) unit which has two short tones and one long tone. Thus, a quasi-symmetrical shape is attained overall.³²

7.3.2.2 Embodied meaning

As discussed, basic level musical factors make sense at an intra-musical level when embodied experience of various kinds is mapped onto the flow of musical sounds.³³ Embodied experience involves pace of motion, ebb and flow, and tension and relaxation. In *Für Alina*, the pacing of the tones lacks regularity (i.e., pulse and metre) and even the shorter tones are paced much slower than regular bodily movements such as walking or arm actions (e.g., reaching out for an object). Thus, the piece is heard as unnaturally slow in motion and lacking in any externally-imposed temporality or drive.

A feeling of ebb and flow (i.e., animation) is conveyed by each unit, although it is extremely minimal on account of the slowness of pace. The long tones at the end of each unit are heard as ebbs, and the string of short tones which culminates in a long tone to form each unit, is perceived in terms of flow. Ebbs can be heard as pauses or breaths (even perhaps holding the breath). At the same time, ebb and flow is felt at higher hierarchical levels when several units become grouped together on account of particular ebbs being more accentuated than others.³⁴ Flow can be felt across a whole cycle when the two low B's

³¹ According to Lerdahl's and Jackendoff's grouping preference rules, boundaries are heard between particular notes (and not others) on account of proximity and similarity. A boundary is perceived between two events when greater proximity and similarity is perceived in what preceded the first event and what followed the second event.

³² The fourteen units are heard as one complete cycle on account of the perception of a boundary facilitated by the low B's.

³³ This mapping involves emotional, energetic, and logical interpretants.

³⁴ The greater the interruption of proximity and similarity at group boundaries, the greater the feeling of ebb. Groupings at these higher hierarchical levels will be explained further below.

function as the most prominent ebb due to their length and contrasting register.³⁵ Overall, a feeling of suspended continuity is generated.

Various levels of musical tension and relaxation are evoked within *Für Alina* through the use of tonal dissonance and consonance,³⁶ although it is important to note that the overall slowness of the motion, absence of pulse and metre, and lack of any notable change in intensity (i.e., volume) minimise feelings of tension and relaxation.³⁷ Each unit possesses a unique dynamic shape on account of the harmonic intervals (between upper and lower notes) and the melodic contour of the upper line.

Within the first unit, a (minimal) relaxing motion takes place (see fig. 7.10).³⁸ This is because the first tone (B and C#)³⁹ is harmonically dissonant (as a major ninth) and unstable relative to the second tone (B and D) which is (relatively) harmonically consonant. Also, melodic attractional tension is set up between the first upper note (C#) – a non-triadic note⁴⁰ – and the second upper note (D) – a triadic note.⁴¹



Figure 7.10. Dynamic shape over unit one ('t' denotes tension and 'r' denotes relaxation)

The first tone of unit two (D and E) possesses harmonic instability and relative melodic instability in its upper note and is succeeded by a consonant and relatively stable tone (D and F#) which is repeated. Thus, some level of relaxation is attained in this unit also. However, the dynamic shape here differs from that of unit one because, according to the principle of melodic magnetism, the attractive force of an unstable note to a stable note is more intense, the smaller the melodic interval between the two notes. The attractive force in unit one (from C# to D i.e., one semitone) is therefore more intense than that in unit two (from E to F# i.e.,

³⁵ That is, greater interruption in terms of proximity and similarity.

³⁶ This section refers to musical tension/relaxation only in relation to tonal dissonance/consonance.

³⁷ Notions of tension and relaxation are emergent in IM due to IM's embodied level of meaning.

³⁸ The purpose of the section is to demonstrate the role of musical structure in meaning-generation, not to provide mathematically precise differences of nuance in tension and relaxation.

³⁹ The first note in this and following instances is the lower note and the second note is the upper note.

⁴⁰ 'Non-triadic' refers here to notes not belonging to the B minor triad (i.e., not B, D, or F#).

⁴¹ According to Ler Dahl, the movement from instability to stability and the small intervallic distance heightens attraction.

two semitones).⁴² Also, it could be argued, according to melodic gravity, that the first tone of unit two would have been more naturally attracted to resolution on B and D. When the first tone is (instead) succeeded by D and F♯, while relaxing to some extent, a degree of overall tension is maintained due to the resistance of melodic gravity. However, this tension is minimal because, at the same time, the principle of melodic inertia comes into play when unit two continues in the same pitch direction as unit one. Also when taking both units into account, melodic magnetism is involved in that F♯, as more stable than D within the tonal hierarchy of stability, is more desired than D.

Unit three then consents to melodic gravity when it falls in step-wise descending motion to F♯ and B which is the tone of greatest stability thus far (and within this piece).⁴³ Thus, a highly relaxed state is attained here. This play of instability and stability creates a dynamic shape at a second hierarchical level over units one, two, and three (see fig. 7.11).



Figure 7.11. Dynamic shape over units one to three (upper case 'R' denotes relaxation at a higher hierarchical level)

Each unit's dynamic shape varies. For example, unlike each of the first three units, the fourth unit tenses rather than relaxes. The fifth unit begins and ends with stability and thus elicits no tensing or relaxing motion overall.⁴⁴ The sixth unit begins and ends with instability (eliciting neither tension nor relaxation overall).⁴⁵

Dynamic shapes occur throughout the piece at different hierarchical levels.⁴⁶ Units form into groups at higher hierarchical levels according to the relative stability/instability of the final notes of each unit. The fourth unit finishes on relative harmonic and melodic

⁴² This point and the following application of melodic gravity, inertia, and magnetism is based on Steve Larson's theory of musical forces discussed in section 2.3.1.3.

⁴³ Ascribing greatest stability to this tone relates mostly to the use of the tonic note in the melodic (upper) line. However, the use of F♯ as the lower note diminishes this stability because the resultant triad is not in root position.

⁴⁴ Although, there is some tension felt in the middle of the unit.

⁴⁵ Each unit will not be analysed in detail. However, units discussed thus far exemplify the complex processes at play which condition meaning-generation at extra-musical levels.

⁴⁶ The performer is crucial to the manifestation and character of dynamic shapes.

dissonance (D and E), and the fifth unit finishes with relative harmonic and melodic consonance (B and D). This creates a relaxing dynamic shape over units four and five (see fig. 7.12). The tone of greatest stability is reached again at the end of unit eight (F# and B), thus creating a dynamic shape at a second hierarchical level over units six, seven, and eight (see fig. 7.13). At the same time, the consonance at the end of the fifth unit is less stable than the consonance at the end of the eighth unit. This results in a dynamic shape at a third hierarchical level over units four through to eight (see fig. 7.14). The most highly relaxed state is reached since the end of unit three.⁴⁷



Figure 7.12. Dynamic shape over units four and five

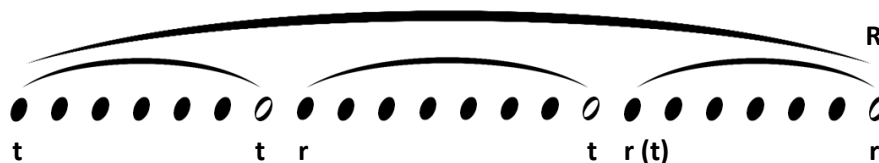


Figure 7.13. Dynamic shape over units six to eight ['r (t)' denotes stability in terms of consonance (B D) but instability in relation to the final tone of the same unit for which the upper note is the tonic (F# B)]

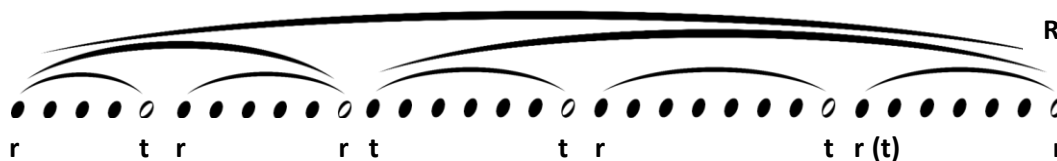


Figure 7.14. Dynamic shape over units four to eight

The final tone (C# and F#) of unit ten is highly significant in that a non-triadic note is used within the lower voice for the only time in the whole piece. Consequently, this tone has an effect which vaguely resembles that of a dominant triad.⁴⁸ It is unstable in relation to B minor triad and, therefore, attracted to it. At the same time, the sustain pedal, and therefore,

⁴⁷ For structural reasons, this highly relaxed state is not as relaxed as that attained at the end of unit three.

⁴⁸ That is, F sharp minor (F#, A, and C#).

the low sustained initial tone of two B's, is released for the first time, resulting in the absence of groundedness in the tonic. This helps to evoke the (vague) sense of the dominant triad. Also, at this point, a comma, which represents a moderate break in the flow, is marked in the score. This phenomenon enables a dynamic shape to be felt at a second hierarchical level over units nine to fourteen. A highly relaxed state is attained once again at the end of unit fourteen.

Overall, at the second-highest possible hierarchical level, the piece functions like an arc-like dynamic shape as it begins and, through cycling, returns to, the point of ultimate stability: the low-pitched B's. A (minimal) sense of arrival tempered by a sense of new beginning can be perceived through the use of this low-pitched tone. While the point of greatest tonal tension is attained in unit ten due to its use of the dominant chord, the most expressive melodic leap (an ascending minor sixth) and the highest pitch reached in the entire piece (D₇) is utilised in unit seven. This latter point is perhaps the climax of the work, that is, the peak of the arc-like dynamic shape to which musical intensity levels grow and from which they taper away.

Nine out of fourteen units end on a consonant tone and three of these constitute the most stable tone used within the piece (F[♯] and B). Thus, the arc-like dynamic shape and the consequent perception of linearity, motion, and progression is greatly overshadowed by an overriding sense of equilibrium and stasis through the almost ubiquitous presence of the B minor triad and the resonating low-pitched B's. At the highest hierarchical level, continuity can be experienced over the entire period of cycles. The dynamic shape at this level is determined by variations in each cycle according to the performer's nuancing of pacing and tone.

7.3.2.2.1 Musical factors in relation to the performer. Intra-musical meaning and qualitative possibilities arising from this meaning hinge upon the singular performance of the piece.⁴⁹ The way the performer, for example, applies weight and speed to key attack, voices the upper and lower notes, uses shaping and shading – including phrase-arching, and evokes ebb and flow enables links to be made between the flow of sounds and particular feelings, images, and ideas.⁵⁰

⁴⁹ While this is the case potentially, many parishes will not have a performer who is capable of such a task.

⁵⁰ The produced sounds possess a causal (i.e., indexical) link with the performer's actions.

Alexander Malter's recording of *Für Alina* (which is commended by Pärt) captures the musical character as marked on the score (i.e., "calm, exalted, listening to one's self"). Malter achieves a finely nuanced tension between human expressivity and self-transcendence and between continuity and stasis. He conveys deep affectedness but avoids sentimentalism and captures a mystical quality. Within this hypothetical case scenario, these characteristics and others pertaining to performance practice will be suggested or assumed. These suggestions and assumptions include the following:

- The opening low-pitched B's could be played with either a caressing, lifting motion, lightness in the fingertips, and slowness of attack or a downward action sourced from the back with weighted fingertips and a little less slowness of attack.
- A bell-like effect is achieved through thoughtful voicing of the upper and lower parts of each of the tones. One or the other part is heard with less intensity than the other.
- The general pacing of the tones is non-regular but organic and slow in motion while retaining some feeling of flow.
- The pacing and tonal shaping of the musical units is guided by the intricacies of tension and relaxation at all hierarchical levels and is very subtle with no impression of exaggerated, self-indulgent expressivity.
- Tonal production in general possesses depth and warmth including within the higher register.
- There is minimal, although some level of, differentiation in the overall volume.
- Volume and voicing is varied between cycles to hold stasis in tension with the kind of human spontaneity involved when one engages in the practice of "listening to one's self".
- The worship space possesses resonant acoustics and enables a level and depth of audibility for listeners to feel immersed in the sounds.
- Due to the nature of the piece and its worship context within this case, the performer is not a visual focal point.

7.3.2.3 Qualitative possibilities

In the performance of *Für Alina* in the MLDS, there is a range of feeling qualities which can emerge from the intra-musical level of meaning and its relation to embodied

experience as discussed above. Through semiotic processes, these feeling qualities, as qualisigns, can be prescinded from the musical domain and identified (unconsciously) with extra-musical entities such as warmth, uncertainty, pathos, tension, and luminosity. Voice, gesture, and narrativity interpretants are involved within this signification. Identification with extra-musical entities relies on abducted iconic relations (i.e., resemblance) between these feeling qualities and those which emerge from extra-musical experience. Such identification is not pre-established and cannot be deduced. However, indexical relations are involved in terms of: direct, causal connections between performers' intentions and actions in order to produce the sounds and what is heard by listeners; and connections that are established between these feeling qualities and extra-musical entities when what a listener perceives in the IM coincides with their actual experience. Symbolic relations⁵¹ are relevant within semiotic processes at the extra-musical rather than intra-musical and feeling quality levels.

The quality of the effect of the low-pitched B's – nuanced by their production (i.e., indexicality)⁵² – stems from their low register, lack of other pitch classes and any other sounds within the low or middle register, interrelating resonance (i.e., as two octaves apart), quiet volume, and sustain by the pedal.⁵³ This quality can be likened to specific feelings, images, and ideas such as: starkness, warmth, darkness, muted shock, reassurance, stability, sombreness, a gong, a pillar, a quiet explosion, or the gentle appearance of a mysterious presence. Perceived qualitative likeness in these cases tends to be mediated via gesture as interpretant. Aspects of the way the sound may be represented gesturally resemble aspects of the way, for example, warmth, muted shock, stability, or a quiet explosion can be gestured.

It is interesting to note how different these suggested feelings, images, and ideas are from each other even though each of them could be brought potentially into relation with the same sound. These differences allow for the complexity and number of relations – involving iconicity, indexicality, and symbolicity – which are set up between the felt quality of the sound and the emerging feeling, image, or idea for any particular listener. At the same time, each of these different feelings, images, or ideas can be considered as precisely represented if they

⁵¹ That is, conventional relations.

⁵² Indexicality here refers to the causal relationship between the performer's physical action in striking the keys and the quality of the sound produced.

⁵³ The string vibrations outlast the effect of the hammer hitting the strings.

can be traced back to the sound source via a particular set of semiotic relations. For example, a cataclysmic explosion or eruption of some kind heard from a distance far away would sound low in pitch, quiet, and would diminish in intensity but reverberate for some time as in the case of the two low B's.

As soon as the second tone of the first unit is played (B and D), B minor (as opposed to major) modality is realised. In conjunction with the effect of the low-pitched B's, the quality of the effect of the minor modality can be likened to, for instance, darkness, sombreness, the unknown, and subdued expression or action.

There is a set of musical factors from which a mystical, ethereal quality can be perceived in *Für Alina*. The use of the high register, the bell-like tones, and the transparency of the texture⁵⁴ evoke a quality which could be likened to luminosity, weightlessness, spaciousness, utter simplicity, unearthliness, and quiet ecstasy. The repetition of cycles and the lack of pulse and metre convey a quality which could be felt as timelessness, freedom, suspension, and lack of finality. Potentially, the slowness of tempo conveys solemnity, shock, calmness, receptivity, or peacefulness and the overall quietness and lack of sonic differentiation expresses stillness, quiet ecstasy, intimacy, or interiority.

Many of these relations of resemblance are gesturally mediated, for example, when one is shocked or calm, one would tend to move slowly. Some relations involve a vocal interpretant such as when quietness conveys interiority. The use of a very quietly-spoken voice can connote speaking to oneself in a deeply affected manner. Also, the high register can be perceived as unearthly when compared with the middle register because the middle register is of the same range as, and can be therefore likened to, the human voice. Narrativity comes into play, for example, when the lack of change and development of the musical ideas (e.g., reflected by the cycling and lack of sonic differentiation) is perceived as stillness or ecstasy. Symbolicity can be also involved. It is habitual in, for example, Western program music or movie soundtracks, to associate high-pitched sounds with glistening light, to use bell-like sounds to evoke ethereality, or to utilise quiet sounds for intimate or interior moments.

At the same time that the piece evokes an ethereal quality, it also embodies a human quality via a voice interpretant. While the extremely high register of the upper notes exceeds the human vocal range, the lower notes often lie within the human vocal range. Along with

⁵⁴ Transparency of texture is a factor which emerges from the use of the extreme registers of the piano and the absence of middle register tones.

this, the lower notes resonate for longer than those within the high register. The lower notes thus add human warmth and fullness to the tone and speech-like continuity to the flow of tones. The prose-like nature of the musical flow also stems from its lack of metre. The piece could be said to resemble speaking or thinking. This quality is conveyed also through the homophonic character of the piece and its lack of any accompaniment part. It contains only one 'voice' with no other (explicit) presence. It evokes the idea of monologue.

Along with the monological quality, the pauses and dynamic shaping of the phrasal units at different hierarchical levels liken the piece to a person's contemplative state. As one phrasal unit is succeeded by another, it is as though one thought is followed by another within self-dialogue. Some thoughts elaborate on or supplement those preceding it while others are responsive. The qualitative dimensions of these thoughts could be likened to questioning out of uncertainty or bewilderment, opening up self to the unknown, returning to the familiar, quietly protesting, contentedly acquiescing, or consoling oneself. For example, due to the intensity of the melodic attraction in unit one, pathos may be heard. The (mildly) relaxing motion of unit two at the first hierarchical level which is tempered by (minimal) tension at the second hierarchical level can evoke a gentle, questioning quality. The highly relaxed state attained in unit three can elicit a deep sense of consolation.

Gesture and voice are involved in the mediation of these relations in that the dynamic shapes of the phrasal units can parallel the kinetic shape of a person's vocal tone and possible accompanying gestures when engaging in questioning or consoling acts, for example. Questioning can tend to involve a lifting vocal tone (i.e., becoming higher in pitch and quieter in volume) and gesture of the arms and shoulders and the act of consoling can involve a dropping vocal tone and leaning in towards another person.

Narrativity also comes into play at this micro level. In order for different phrasal units to evoke different thoughts and feeling states, listeners perceive contrast and development as one unit is followed by another. For example, some units continue or intensify a tensing motion initiated in the preceding unit, while others contrast tension with relaxation. Some flow smoothly from the end of one unit to the beginning of the next in terms of pitch proximity or direction while others involve disjunct leaps or directional change in pitch.

However, at a macro level, the ubiquity of the B minor triad, the frequent return to harmonic and melodic stability, and the groundedness of the low B's can evoke an overall sense of equilibrium within this contemplative state. The quality does not evoke a tumultuous

journey nor is there an overall logical argument which arrives at a conclusion. Narrativity is involved here in that the overall quality of *Für Alina* can be felt in a similar way to that of actions or events in life which lack 'plot' or a compelling feeling of progression leading to finality. The gradual, measured augmentation then diminution of phrasal units can convey a sense of organic growth and decay or inhaling and exhaling slowly.

However, it could be argued that, on account of narrativity, the final tone of unit ten (C# and F#), as the one moment in the piece when B minor triad is absent, could be perceived (unconsciously) as a crisis. However, (tonal) tension is minimised because this moment follows in the wake of the climax occurring three units prior⁵⁵ and its upper note is F# (i.e., a triadic note). Thus, it resembles a moment of receding from or pausing the self-dialogue. Its function overall may be seen to emphasise the self-transcendent, questioning, mysterious quality of the piece.

7.3.2.4 A musical interpretation: silent awe

This musical analysis has highlighted the atomic level processes which are essential to overall meaning-generation. However, different listeners will experience variations in effects and qualities. Some may find *Für Alina* to be peaceful or sombre. Others may discover that it transcends mere peacefulness or sombreness and conveys more complex and finely nuanced qualities. While a seemingly inexhaustible range of reasonable interpretations may ensue, one in particular will be explored here. It can be argued that there is potential for *Für Alina* to be qualitatively interpreted in terms of *silent awe* in response to something that could be characterised as a quiet explosion which suffuses all time and space including the core of the listener's being. It is as though something powerful, disrupting, and disarming has occurred but it is, at the same time, veiled, gentle, mystical, profound, ecstatic, and beautiful. Its ramifications are as yet unknown but change has been/is being affected at both cosmic and deeply personal levels.

This interpretation is a general impression which takes into account the range of qualitative possibilities as discussed above. It accounts for the conjunction of the transcendent, humanly-expressive, and contemplative qualities along with the permeation of darkness with light. Such an interpretation is not necessarily consciously thought of as such

⁵⁵ That is, unit ten with the most expressive interval in the piece.

but felt in such a way that it *could be* consciously thought of or verbally articulated through ongoing reflective, cognitive interpretive processes.⁵⁶

7.3.2.4.1 Musical factors in relation to the composer. Before exploring this musical interpretation in relation to the Christmas Eve context, it is interesting to take into account the composer's own interpretation of the work. This work exemplifies Arvo Pärt's *tintinnabuli* style which is named "after the bell-like resemblance of notes in a triad".⁵⁷ It could be argued that, through this piece and other *tintinnabuli* style works, Pärt opened up new depths of insight into (ultimate) reality,⁵⁸ realising a dimension of timelessness, sparsity, and simplicity which is perhaps much needed and desired particularly within the busy, complex, information-loaded, consumerist contemporary situation of the developed world.⁵⁹ He wrote in relation to the piece, "I have discovered that it is enough when a single note is beautifully played".⁶⁰ The performance of *Für Alina* during a Christmas Eve service can allow these aspects of the contemporary situation to be brought into relation with the Christ event.

7.3.2.5 Contextual factors

Logically (and hypothetically) speaking, the general impression as described above – one of silent awe – is a qualitative possibility. This possibility is implicit, unconscious, and pre-categorical until it is brought into relation with specific concrete factors including things, people, events, and ideas. Within MLDS, these factors are ideally provided by the broad and immediate worship context. The main factors of the broad context include: the event of Christ's birth, its long-awaited advent, and its ushering in of a new era of hope; the idea of light penetrating the darkness as conveyed through the Scriptural texts, the opening song (*Within the darkest night*), and use of candlelight in a dark setting; Mary's humble response

⁵⁶ Thus, the three stages of the emotional-energetic-logical interpretant may or may not be involved. Such ongoing interpretive processes constitute *theologia secunda and tertia*.

⁵⁷ *Grove Music Online*, s.v. "Pärt, Arvo,"

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/20964>. Other examples of Pärt's works in this style include *Spiegel in Spiegel* and *Fratres*.

⁵⁸ Discussion of 'ultimate reality' is found in section 3.2.1.

⁵⁹ This resonates with the increasing emphasis on mindfulness within Western culture. See Tracy's discussion of the intersection of the Christ event with the contemporary situation in section 4.3.2.

⁶⁰ *Tabula Rasa*, recorded 2010, ECM Records GmbH/Universal Edition AG, CD accompanying book, 28, 30.

to the pending birth in the singing of the *Magnificat*; excited celebrations surrounding Christ's birth at both cosmic and human levels; and the need to recognise and receive Christ.

Factors provided by the immediate context of the performance of *Für Alina* – Luke 2:19 – include Mary's response to Christ's birth and words pertaining to Mary's response such as "treasured", "pondered", and "heart".

Particular qualities can function as contextual factors. Broadly speaking, qualities of hopefulness and joyfulness can emerge through the Scripture readings including the texts and the readers' use of vocal tone, facial expression, and gesture but these qualities are tempered on account of the gentle, subdued expression in the songs and the dim lighting.

More immediately in relation to the performance of *Für Alina*, Mary's motherly status and the use of the words "treasured" and "pondered" can convey particular feeling qualities such as those related to affection, desire, warmth, hopefulness, stillness, and contemplation. There is juxtaposition between Mary's quiet, internal response and the excited external expressions described earlier in the Luke reading involving the angels and the shepherds. This juxtaposition is accentuated by the word "But". It is as though Mary's response is one which attempts to capture all at once the cosmic magnitude, long-awaited saving joy, divine mystery, and, specifically for her, the most intensely personal imminence and immanence of it all. In hindsight, Mary's response could perhaps be taken partly to imply the suffering and grief that is to come.⁶¹

Through singing *Christ Jesus, Lord and Saviour*, the congregation has the opportunity to engage with the Lukan narrative through song. Such opportunity for active engagement with the reading potentially heightens the juxtaposition but also aids the transition from external activity to interiority. Through the song text, the act of singing, and its build in intensity, the congregation joins in with the praise of the angels and excitement of the shepherds but the overall gentleness and subdued character of the song and its subsequent diminishing intensity fading into silence begins to facilitate a more contemplative response for the congregation.

There are many other factors which can be recruited within MLDS including qualities that can emerge depending on what takes place within the minds of the worshippers. Factors

⁶¹ Simeon told Mary: "This child is destined to cause the falling and rising of many in Israel, and to be a sign that will be spoken against, so that the thoughts of many hearts will be revealed. And a sword will pierce your own soul too." Luke 2:34, 35 (NIV).

involved within meaning-generation can be suggested but not predicted or forced. This point allows for another level of complexity and seeming inexhaustibility in terms of potential meaning-generation processes whereby musical and worship factors are brought into relation with each other.⁶²

7.3.2.6 A musical-liturgical interpretation

Potentially, when silent awe is linked with the interpretive possibilities emerging from the contextual factors as discussed above in the Christmas Eve MLDS, Christian meaning can be generated via *Für Alina* in the form of feelings, images, and/or ideas. At this level of meaning-generation, logical interpretants can come into play with greater prevalence alongside emotional interpretants. Also, in addition to abductive reasoning, deductive reasoning (whereby one entity is linked to another via contiguity), and inductive reasoning (whereby entities are linked by convention or habit), become more prominent. For example, by deduction, Mary's pondering response can be linked to the fact that something significant and beyond immediate grasp has occurred. It is convention, and it can therefore be inducted that, the notion of 'light in the darkness' is linked to Christ's saving impact on the world, and angels are connected with divine authority.

Within a musical-liturgical interpretation, silent awe could be understood as characterising Mary's response to Christ's birth.⁶³ The awe-inspiring nature of Christ's birth, conveyed in one way through joyfully explosive scenes and language, is embodied in a different way within a mother's intimate moment of contemplation. Through Mary's eyes, that which is divine, cosmic, external, eternal, triumphant, and ecstatically joyful is at once human, personal, internal, temporal, mysterious, and quietly but profoundly and beautifully disarming. It is an event of such magnitude that it continues to reverberate throughout all of history working at invisible and visible levels to break into the contemporary situation and usher in God's order of reality. It is an event, therefore, which embodies what has been accomplished, but it also bears the load of what is yet to be more fully revealed – not only the joy and hope of the Christian vision of reality but the suffering and grief along the way to its increasingly full disclosure. In this sense, Christ's birth can be seen as a disrupting event.⁶⁴

⁶² These contextual factors can potentially constitute collateral experience.

⁶³ Apart from other possible responses such as physical exhaustion.

⁶⁴ In these various ways, the final interpretant of the event of Christ's birth may be increasingly approached.

For some worshippers, listening to *Für Alina* may constitute a moving, prayerful, God-centred experience which reflects the above interpretation but in a purely qualitative and implicit way. In such a case, the worshippers have rehearsed a particular affective and self-transcendent response and disposition – one of silent awe – before God and the event of Christ’s birth. Furthermore, this disposition of silent awe can form part of broader Christian affective-cognitive-behavioural patterns. On account of being exposed to and formed by such patterns, worshippers may be more perceptive of and receptive to the mystery, magnitude, and beauty of Christ’s presence within other liturgical and extra-liturgical experiences including those instances which reflect the disruptive action of Christ to break down old inadequate paradigms and usher in new experiences, imaginings, and insight. Worshippers may engage further in reflective thought processes and discover new depths of meaning in the event of Christ’s birth and its continued impact in the world and in their lives. They may realise that they have previously taken for granted some of the ramifications of what was accomplished in Christ’s birth (and the whole Christ event). They may recognise the seriousness and urgency of the need to allow Christ to be more central in their lives. These realisations may play a vital part in ongoing Christian transformation and action within worshippers’ lives.⁶⁵

7.3.3 *The Christian Imaginary and Für Alina: A Dynamic Mutual Interrelation*

In all of the ways listed above, *Für Alina* performed during Christmas Eve has the capacity to play a vital role in the formation, nourishment, and expansion of the Christian imaginary. The Christian imaginary is the whole network of factors and interrelations between factors pertaining to what worshippers imagine, understand, and feel with regard to, and how they act in light of, Christ’s birth, the Incarnation, the whole Christ event, Christ’s salvific function, and other elements and dimensions of Christianity.⁶⁶ It has been shown how particular interrelations between factors emerging within this musical-liturgical scenario follow pre-established pathways on account of this network. However, the possibility for new pathways to be established in order for new experiences to be elicited, new ideas to be discovered, and new behaviours to be initiated, has also been demonstrated.

⁶⁵ Such realisations could be seen also to integrate with Pärt’s reflections on the *tintinnabuli* style as a return to simplicity.

⁶⁶ The Christian imaginary is understood as the argument sign.

Christian meaning-generation via *Für Alina* within this Christmas Eve service therefore involves the establishment of a dynamic mutual interrelation between the Christian imaginary and *Für Alina*. If, in hindsight, the qualities embodied by *Für Alina* are hypothetically abstracted from the Christian imaginary, the qualities of *Für Alina* are, in themselves, incomplete qualitative possibilities which do not necessarily have anything to do with God's order of reality. However, when being set up in dynamic mutual interrelation with the Christian imaginary through this Christmas Eve service and the interpretive processes ideally undertaken by worshippers, the Christian imaginary can condition the meaning-generating possibility of the qualities of *Für Alina* and, at the same time, the qualities of *Für Alina* can play a vital role in the formation of the Christian imaginary.

Conclusion

This model of MLDS explicates musical-liturgical meaning-generation in a way which holds together possibility and indeterminacy with precision and specificity. When IM is performed within Christian worship, previously unimagined disclosures of God's self-communication can be elicited. However, such meaning-generation does not occur in a vacuum. It relies heavily upon the specificities of the worship context and, importantly, at the broadest contextual level, it functions in dynamic mutual interrelation with the Christian imaginary in order to mediate God's order temporally. At the same time, IM's specific properties and structures play a crucial role. IM within MLDS can potentially elicit life-changing experience, knowledge, and behaviour in ways unique to IM which are not possible via other media.

Conclusion

Divine Resonance: A Metaphor for Christian Meaning-Generation

Resonance in a sonic sense can be described as the state in which a body vibrates in sympathy with a sound source as a result of possessing sympathetic capacity with that sound source. Sympathetic capacity involves similarity between the body's natural vibrational frequency and one of the overtones of the sound source.¹ 'Divine resonance' can be understood metaphorically as an experience which is vibrant with divine presence and Christian meaning for a person or community. In relation to the performance of IM within worship, 'divine resonance' is enabled when musical-liturgical dynamic space (MLDS) possesses 'sympathetic capacity' with aspects of God's order of reality. 'Sympathetic capacity' depends upon the complex matrix of relations – rhizomatous in nature – which emerges from the contextualisation of a specific piece of IM within a particular worship context, the myriad factors involved in this contextualisation, and the peculiarities of each worshipper.

In cases where this matrix is 'sympathetic' to aspects of God's order, what emerges from the matrix – the meaning generated through MLDS (i.e., divine resonance) – is larger than the sum of the parts. What emerges is irreversible and irreducible in that (respectively) no factor which plays a part in the meaning-generating process can be extracted from the process or replaced in its role, and no factor functions as a single causal agent of meaning-generation. This means the specific properties and structures of an IM piece performed in worship are crucial to, and determine precision in, any potential experience of divine presence and the generation of Christian meaning via MLDS. At the same time, the musical properties and structures do not determine meaning. There is a seemingly inexhaustible range of possible relations – including those with traditional liturgical symbols and the Christian beliefs, understanding, and experiences of worshippers – which can constitute the complex matrix of which the musical properties and structures are a vital part.

Christian meaning generated via MLDS is characterised in terms of irreducible vagueness. This does not connote imprecision but refers to the irreducibility of generated meaning to any one concept, formulation, or expression. Christian meaning-generation via MLDS is therefore full of potential for new disclosures – in the form of images, feelings, ideas,

¹ *The Oxford Dictionary of Music*, 6th ed., s.v., "resonance."

etc. – which are shaped by and form part of an ever-expanding Christian imaginary. Metaphorically speaking, ‘overtones’ of God’s order previously undetected can be made manifest through MLDS.

In a final reference to the metaphor of ‘divine resonance’, God and God’s order can be likened to a sound source in the sense that aspects of God and God’s order – like overtones – are the condition of possibility for meaning-generating processes – like sympathetic vibrations – to be set in motion. The experience of divine presence and the generation of Christian meaning via MLDS is contingent ultimately upon God as initiator, source, and enabler.

Thesis Summary

This conceptualisation of IM’s Christian meaning-generating capacity within worship reflects a reasoned and comprehensive approach to such meaning-generation while accounting for its transcendent and divine dimensions. The conceptualisation has been developed in the following stages throughout the thesis.

Firstly (in chapter two), it was demonstrated that IM possesses the capacity to generate extra-musical meaning by virtue of (and not apart from) its intra-musical construction and the mapping of embodied experience onto the flow of acoustic events. In conjunction with the intra-musical/embodied level of meaning, the extra-musical meaning which emerges for listeners depends on the contextualisation of the IM and the interpretive processes undertaken by the listeners.

Secondly (in chapter three), it was shown that IM possesses *Christian* (extra-musical) meaning-generating capacity in light of a theological understanding of Christian symbolic mediation and a four-dimensional structure of Christian symbol whereby finite entities (such as IM), human subjectivity, and Christian context – in complex, irreducible conjunction – play a crucial role in mediating God’s self-communication.

Thirdly (in chapter four), it was argued that IM’s Christian symbolic capacity is activated in a special and privileged way through IM’s contextualisation within worship and its relation to the Christian imaginary. Through liturgical contextualisation, IM is set up in relation with traditional liturgical symbols to elicit new, emergent meanings which, while new and emergent, reflect the Christian imaginary.

Finally (in chapters five, six, and seven), the processes, whereby a network of relations emerges from IM's contextualisation within worship in order to generate Christian meaning, were elucidated. The specific properties and structures of IM pieces, particularities of the worship context, and interpretive activities and possibilities were all brought into irreducible interrelation. IM's capacity to disclose aspects of God and God's order in a way which advances Christian insight and practice was established.

Areas for Future Research

Several areas for further investigation arise from this thesis including how the Peircean notions of iconicity and indexicality relate to each other within a musical-theological context. The question could be asked, for example: When does a relation of likeness between IM as a sign and its Christian object also connote connection and what does connection consist in? This question relates to theological discussions on analogy and causality.

Another area for further exploration is that of the dynamic relation between implicit/pre-categorical and explicit/categorical dimensions of meaning-generation via MLDS at an experiential level. While this dynamic relation has been examined at a theoretical, logical level, the question remains: In practice, for different worshippers, what is the relation between an experience whereby a person senses the presence of mystery through IM and the development of particular Christian insight?

An area with great potential involves the links between various factors within MLDS. These links can be examined through case studies in order to inform and build upon the theoretical frameworks established in this thesis. Such links include those between specific musical structural features and particular emergent Christian experiences or insights. Case studies would ideally be conducted within a range of Christian traditions, cultures, and contexts. Meaning-generating results could be examined in relation to specific IM pieces, styles, or features; performance practices and variables; liturgical factors; experience, knowledge, belief, skill, and capacity of worshippers, performers, and worship leaders, etc. No link can be examined in isolation from the entire matrix of relations within MLDS.

This research also raises the need for a musical-theological dimension to be incorporated within liturgical studies and for those so charged to be educated on what it means to create and enhance MLDS, both theoretically and practically, for the purpose of

meaning-generation. This research also highlights the need for cultivating worshippers' capacities for musical-theological interpretation.

Finally, an extensive list of specific IM pieces and suggestions for their contextualisation within particular worship contexts could be constructed for practice and further theoretical investigation.

Closing remarks

This thesis promotes and establishes the validity and value of IM within worship as a unique and vital medium – acoustic, finite, subjective, expressive, qualitative, sensory, imaginative, and experiential in nature – which can open one up to and open up to one the richness and depth of the infinite. Liturgical theory and practice needs to extend beyond moving “the furniture from corner to corner to get new and fascinating looks”.² What it requires are means of ‘enlarging the room’. Embracing the dynamic of Christian meaning-generation which IM can provide is one of these means. What can be only imagined sonically can sound out echoes not yet heard of the resurrection hope, light, and life of God’s indwelling through Christ in the world.

² John Shea, *Stories of Faith*, 95.

Appendix

Für Alina

Score redacted due to copyright

Bibliography

- Agawu, Kofi. *Playing with Signs: A Semiotic Interpretation of Classical Music*. Princeton: Princeton University, 1991.
- Almén, Byron. "Narrative Archetypes: A Critique, Theory, and Method of Narrative Analysis." *Journal of Music Theory* 47, no. 1 (2003): 1-39. <http://dx.doi.org/10.1215/00222909-47-1-1>.
- . "Narrative Archetypes in Music: A Semiotic Approach." PhD diss., School of Music Indiana University, 1998. <https://search-proquest-com.ezproxy1.acu.edu.au/docview/304431277?accountid=8194>.
- . *A Theory of Musical Narrative*. Bloomington: Indiana University, 2008.
- Anderson, Douglas. "The esthetic attitude of abduction." *Semiotica* 153, no. 1-4 (2005): 9–22. <http://dx.doi.org/10.1515/semi.2005.2005.153-1-4.9>.
- Archbishops' Commission on Church Music. *In Tune with Heaven: The Report of the Archbishops' Commission on Church Music*. London: Church House and Hodder & Stoughton, 1992.
- Assembly of the Uniting Church in Australia. *Uniting in Worship II*. Sydney: Uniting Church, 2005.
- Avis, Paul. *God and the Creative Imagination: Metaphor, Symbol and Myth in Religion and Theology*. London: Routledge, 1999.
- Ball, Philip. *The Music Instinct: How Music Works and Why We Can't Do Without It*. London: Vintage, 2010.
- Baran, Marcin. "Taylor's Conception of Social Imaginary: A Philosopher's Contribution to the Social Sciences." *Horizons of Politics* 4, no. 9 (2013): 75-88. <https://search-proquest-com.ezproxy1.acu.edu.au/docview/1648981689?accountid=8194>.
- Barrena, Sara. "Charles S. Peirce in Europe: The 'Aesthetic Letters'." *Transactions of the Charles S. Peirce Society* 50, no. 3 (2014): 435-443. <https://www-jstor-org.ezproxy2.acu.edu.au/stable/10.2979/tranchepeirsoc.50.3.435>.
- Barth, Karl. *Church Dogmatics*. Vol. 3. Edited by G. W. Bromiley and T. F. Torrance. Translated by G. W. Bromiley et al. London: T & T Clark, 2009.

- Begbie, Jeremy. "Natural Theology and Music." In *The Oxford Handbook of Natural Theology*, edited by John Hedley Brooke, Russell Re Manning and Fraser Watts, 566-580. Oxford: Oxford University, 2013.
<http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199556939.001.0001/oxfordhb-9780199556939-e-37>.
- . *Theology, Music and Time*. Cambridge: Cambridge University, 2000.
- . *Voicing Creation's Praise: Towards a Theology of the Arts*. London: T & T Clark, 1991.
- Bell, Catherine. *Ritual: Perspectives and Dimensions*. New York: Oxford University, 1997.
- Ben Tal, Oded. "Characterising Musical Gestures." *Musicae Scientiae* 16, no. 3 (2012): 247-261. <http://dx.doi.org/10.1177/1029864912458847>.
- Berntsen, John. "Christian affections and the Catechumenate." *Worship* 52, no. 3 (1978): 194-210.
- Bhatara, Anjali, et al. "Perception of emotional expression in musical performance." *Journal of Experimental Psychology: Human Perception and Performance* 37, no. 3 (June 2011): 921-34. <http://dx.doi.org.ezproxy1.acu.edu.au/10.1037/a0021922>.
- Blood, Anne, and Robert Zatorre. "Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion." *Proceedings of the National Academy of Sciences* 98, no. 20 (September 2001): 11818-11823.
<http://www.pnas.org/content/98/20/11818.abstract>.
- Bordeyne, Philippe, and Bruce Morrill, eds. *Sacraments: Revelation of the Humanity of God. Engaging the Fundamental Theology of Louis-Marie Chauvet*. Collegeville, MN: Liturgical, 2008.
- Bosco, Mark, and David J. Stagaman. *Finding God in All Things: Celebrating Bernard Lonergan, John Courtney Murray, and Karl Rahner*. 1st ed. New York: Fordham University, 2007.
- Bradshaw, Timothy. *Pannenberg: A Guide for the Perplexed*. London: T & T Clark, 2009.
- Bronowski, J., and Bruce Mazlish. *The Western Intellectual Tradition: From Leonardo to Hegel*. Harmondsworth: Penguin, 1970.
- Brown, David, and Ann Loades. *The Sense of the Sacramental: Movement and Measure in Art and Music, Place and Time*. London: SPCK, 1995.
- Brown, Frank Burch. *Good Taste, Bad Taste, and Christian Taste: Aesthetics in Religious Life*. New York: Oxford University, 2000.

- . *Religious Aesthetics: A Theological Study of Making and Meaning*. Princeton: Princeton University, 1989.
- Bryant, David J. *Faith and the Play of Imagination: On the Role of Imagination in Religion*. Macon: Mercer, 1989.
- Budd, Malcolm. *Music and the Emotions: The Philosophical Theories*. London: Routledge, 1992.
- Burgess, Paul Matthew. *Play, Metaphor, and Judgment in a World of Signs: A Peircean Semiotic Approach to Christian Worship*. Ann Arbor: University Microfilms, 1991.
- Caccamo, James F. "Been There, Sung That: How the Music of Worship Shapes People of God." *Liturgy* 22, no. 1 (2007): 47-54.
<http://dx.doi.org/10.1080/04580630600993210>.
- Callahan, C. Annice. "Karl Rahner's Theology of Symbol: Basis for his Theology of the Church and the Sacraments." *Irish Theological Quarterly* 49, no. 3 (1982): 195-205.
<http://dx.doi.org/10.1177/002114008204900304>.
- Carson, Timothy L. *Liminal Reality and Transformational Power*. Cambridge: Lutterworth, 2016. <http://www.jstor.org/stable/j.ctt1cgdw47>.
- Catholic Church. "Catechism of the Catholic Church."
http://www.vatican.va/archive/ccc_css/archive/catechism/p2s2c4a1.htm.
- . *The General Instruction of the Roman Missal*, 2011.
<https://www.liturgyoffice.org.uk/Resources/GIRM/Documents/GIRM.pdf>.
- . National Conference of Catholic Bishops. Bishops' Committee on the Liturgy. *Music in Catholic Worship*. Washington, 1972.
- . Sacred Congregation of Rites. *Musicam Sacram: Instruction on Music in the Liturgy*. 1967.
http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html.
- Chauvet, Louis-Marie. *The Sacraments: The Word of God at the Mercy of the Body*. Collegeville, MN: Liturgical, 2001.
- . *Symbol and Sacrament: A Sacramental Reinterpretation of Christian Existence*. Translated by Patrick Madigan, S.J. and Madeleine Beaumont. Collegeville, MN: Liturgical, 1995.

- Clarke, Eric F. *Ways of Listening: An Ecological Approach to the Perception of Musical Meaning*. Oxford: Oxford University, 2005.
<http://www.oxfordscholarship.com.libraryproxy.griffith.edu.au/view/10.1093/acprof:oso/9780195151947.001.0001/acprof-9780195151947>.
- Collinge, William. *Historical Dictionary of Catholicism*. 2nd ed. Lanham, MD: Scarecrow, 2012.
<https://ebookcentral-proquest-com.ezproxy2.acu.edu.au/lib/acu/detail.action?docID=871794>.
- Collins, Mary. *Contemplative Participation: Sacrosanctum Concilium: Twenty Five Years Later*. Collegeville, MN: Liturgical, 1990.
- Collins, Patrick W. *Bodying Forth: Aesthetic Liturgy*. New York: Paulist, 1992.
- . "Spirituality, the Imagination and the Arts." In *Ars Liturgiae: Worship, Aesthetics and Praxis: Essays in Honor of Nathan D. Mitchell*, edited by Clare Johnson, 135-160. Chicago: Liturgy Training, 2003.
- Colwell, John E. *Promise and Presence: An Exploration of Sacramental Theology*. Milton Keynes: Paternoster, 2005.
- Commens: Digital Companion to C. S. Peirce*. Edited by Mats Bergman, Sami Paavola, and João Queiroz. <http://www.commens.org/>.
- Constitution on the Sacred Liturgy. *Sacrosanctum Concilium*. 1963.
http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.
- Cook, Nicholas. "Beyond the Notes: The Way Performers Shape Notes Brings Music to Life." *Nature* 453, no. 7199 (2008): 1186-1187.
<http://link.galegroup.com.ezproxy2.acu.edu.au/apps/doc/A183317629/AONE?u=acuni&sid=AONE&xid=54315ac3>.
- . *Music, Imagination, and Culture*. Oxford: Clarendon, 1992.
- Cox, Arnie. "Hearing, Feeling, Grasping Gestures." In *Music and Gesture*, edited by Anthony Gritten and Elaine King, 45-60. Hampshire: Ashgate, 2006.
- . "The Mimetic Hypothesis and Embodied Musical Meaning." *Musicae Scientiae* 5, no. 2 (September 2001): 195-212. <http://dx.doi.org/10.1177/102986490100500204>.
- Cumming, Naomi. "The Epistemology of 20th-Century Music Theories." *Context: Journal of Music Research*, no. 8 (Summer 1994-1995): 57-59.
- . *The Sonic Self: Musical Subjectivity and Signification*. Bloomington: Indiana University, 2000.

- . "The Subjectivities of 'Erbarne Dich'." *Music Analysis* 16, no. 1 (1997): 5-44.
<http://www.jstor.org/stable/854112>.
- Curley, Thomas V. "The Relation of the Normative Sciences to Peirce's Theory of Inquiry." *Transactions of the Charles S. Peirce Society* 5, no. 2 (Spring 1969): 90-106.
<http://www.jstor.org.ezproxy1.acu.edu.au/stable/40319567>.
- Curry, Ben. "Resituating the Icon: David Osmond-Smith's Contribution to Music Semiotics." *Twentieth-Century Music* 9, no. 1-2 (2012): 177-200.
<http://dx.doi.org/10.1017/S1478572212000254>.
- Damasio, Antonio. "The Brain - Creativity, Imagination, and Innovation" (You Tube video). Ross Institute Summer Academy, 2012.
<https://www.youtube.com/watch?v=HUZd66Lu4Y8>.
- . *The Feeling of What Happens: Body, Emotion and the Making of Consciousness*. London: Vintage, 2000.
- . "Fundamental Feelings." *Nature* 413, no. 6858 (2001): 781.
<http://dx.doi.org/10.1038/35101669>.
- Davies, Stephen. *Musical Meaning and Expression*. Ithaca: Cornell University, 1994.
- Davis, William H. *Peirce's Epistemology*. The Hague: Martinus Nijhoff, 1972.
- Deigh, John. "Cognitivism in the Theory of Emotions." *Ethics* 104, no. 4 (1994): 824-854.
<http://www.jstor.org.ezproxy1.acu.edu.au/stable/2382220>.
- De Vries, Bart. "Assessment of the Affective Response to Music with Clynes's Sentograph." *Psychology of Music* 19, no. 1 (1991): 46-64.
<http://dx.doi.org/10.1177/0305735691191004>.
- De Waal, Cornelis. *Peirce: A Guide for the Perplexed*. London: Bloomsbury, 2013.
<http://dx.doi.org/10.5040/9781472548139>.
- Delalande, Francois. "Music Analysis and Reception Behaviours: *Sommeil* by Pierre Henry." *Journal of New Music Research* 27, no. 1 (1998): 13-66. <https://doi-org.ezproxy2.acu.edu.au/10.1080/09298219808570738>.
- Dulles, Avery. "Method in Fundamental Theology: Reflections on David Tracy's *Blessed Rage for Order*." *Theological Studies* 37, no. 2 (1976): 304-316.
<http://dx.doi.org/10.1177/004056397603700205>.
- . *Models of Revelation*. Maryknoll, NY: Orbis, 1992.
- Dupré, Louis K. *Symbols of the Sacred*. Cambridge: Eerdmans, 2000.

- Dych, William V. *Karl Rahner*. London: Chapman, 1992.
- Edwards, Jonathan. *Religious Affections (Abridged and Updated)*. Uhrichsville: Barbour, 2013.
- Egan, Harvey. "Theology and Spirituality." In *The Cambridge Companion to Karl Rahner*, edited by Declan Marmion and Mary E. Hines, 13-28. Cambridge: Cambridge University, 2005.
- Eitan, Zohar, and Roni Granot. "How Music Moves: Musical Parameters and Listeners' Images of Motion." *Music Perception: An Interdisciplinary Journal* 23, no. 3 (2006): 221-248. <http://www.jstor.org/stable/10.1525/mp.2006.23.3.221>.
- Elich, Tom. "Full, Conscious and Active Participation." In *Vatican II: Reforming Liturgy*, edited by Carmel Pilcher, Elizabeth Harrington and David Orr, 75-102. Adelaide: ATF Theology, 2013. <http://ebookcentral.proquest.com/lib/acu/detail.action?docID=1784413>.
- Elleström, Lars. "Material and Mental Representation: Peirce adapted to the Study of Media and Arts." *The American Journal of Semiotics* 30, no. 1-2 (2014): 83-138. <http://search.proquest.com.ezproxy1.acu.edu.au/docview/1542275680?accountid=8194>.
- Erickson, Millard J. *Christian Theology*. 2nd ed. Grand Rapids: Baker Academic, 1998.
- Esposito, Joseph. "Synechism: the Keystone of Peirce's Metaphysics." In *The Commens Encyclopedia: The Digital Encyclopedia of Peirce Studies*, eds. Mats Bergman and João Queiroz. <http://www.commens.org/encyclopedia/article/esposito-joseph-synechism-keystone-peirce%E2%80%99s-metaphysics>.
- Evans, Mark. *Open Up the Doors: Music in the Modern Church*. London: Equinox, 2006.
- Flynn, William T. "Liturgical Music as Liturgy." In *Liturgy and Music: Lifetime Learning*, edited by Leaver, Robin A., and Joyce Ann Zimmerman, 252-264. Collegeville, MN: Liturgical, 1998.
- Foley, Edward, "Liturgical Music." In *The New Dictionary of Sacramental Worship*, edited by Peter Fink, 854-870. Dublin: Gill and MacMillan, 1990.
- . *Ritual Music: Studies in Liturgical Musicology*. Beltsville: Pastoral, 1995.
- Forrester, Duncan B., and Doug Gay. *Worship and Liturgy in Context: Studies and Case Studies in Theology and Practice*. London: SCM, 2009.

- Friedman, Lesley. "C.S. Peirce's Transcendental and Immanent Realism." *Transactions of the Charles S. Peirce Society* 31, no. 2 (Spring 1995): 374-392.
<http://ezproxy.acu.edu.au.ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=pif&AN=PHL1632267&site=ehost-live&scope=site>.
- Gabrielsson, Alf, and Erik Lindstrom. "The Influence of Musical Structure on Emotional Expression." In *Music and Emotion: Theory and Research*, edited by Patrik Juslin and John Sloboda, 223-248. Oxford: Oxford University, 2001.
- Gaonkar, Dilip Parameshwar. "Toward New Imaginaries: An Introduction." *Public Culture* 14, no. 1 (Winter 2002): 1-19. <https://muse-jhu-edu.ezproxy2.acu.edu.au/article/26270>.
- Gava, Gabriele. "Peirce's 'Prescision' as a Transcendental Method." *International Journal of Philosophical Studies* 19, no. 2 (2011): 231-253. <https://doi-org.ezproxy2.acu.edu.au/10.1080/09672559.2011.561614>.
- Geldhof, Joris. "Liturgy as Theological Norm: Getting Acquainted with 'Liturgical Theology'." *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie* 52, no. 2 (2010): 155-176.
<http://ezproxy.acu.edu.au.ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=pif&AN=EP53059818&site=ehost-live&scope=site>.
- Gelineau, Joseph. "Music and Singing in the Liturgy." In *The Study of Liturgy*. Rev. ed., edited by Cheslyn Jones et al., 493-507. London: SPCK, 1978.
- Gelpi, Donald. "The Authentication of Doctrines: Hints from C. S. Peirce." *Theological Studies* 60, no. 2 (1999): 261-293.
<http://link.galegroup.com.ezproxy2.acu.edu.au/apps/doc/A54989010/AONE?u=acuni&sid=AONE&xid=8a2680e3>.
- . *The Gracing of Human Experience: Rethinking the Relationship between Nature and Grace*. Collegeville, MN: Liturgical, 2001.
- . *Peirce and Theology: Essays in the Authentication of Doctrine*. Lanham, MD: United Press of America, 2001.
- . *The Turn to Experience in Contemporary Theology*. New York: Paulist, 1994.
- Gibson, David. "God-obsessed: David Tracy's Theological Quest." *Commonweal* 137, no. 2 (2010): 10-17.
<http://link.galegroup.com.ezproxy2.acu.edu.au/apps/doc/A219162528/LitRC?u=acuni&sid=LitRC&xid=d843e5e1>.
- Ginascol, Frederick H. "The Question of Universals and the Problem of Faith and Reason" *The Philosophical Quarterly* 9, no. 37 (1959): 319-329.
<http://www.jstor.org/stable/2216365>.

- Gonzalez, Maria Eunice Quilici, and Willem Ferdinand Gerardus Haselager. "Creativity: Surprise and Abductive Reasoning." *Semiotica*, no. 153 (2005): 325-342.
<http://dx.doi.org/10.1515/semi.2005.2005.153-1-4.325>.
- Grange, Joseph. Review of *Founders of Constructive Postmodern Philosophy*, by David Griffin. *Process Studies* 26, no. 3-4 (1997): 336-338.
<http://dx.doi.org/10.5840/process1997263/411>.
- Greenlee, Douglas. *Peirce's Concept of Sign*. Edited by Thomas A. Sebeok. The Hague: Mouton, 1973.
- Griffin, David Ray. *Founders of Constructive Postmodern Philosophy: Peirce, James, Bergson, Whitehead, and Hartshorne*. Albany: State University of New York, 1993.
- Grimes, Robert R., S. J. "Styles of Liturgical Music." In *The New Dictionary of Sacramental Worship*, edited by Peter Fink, 870-876. Dublin: Gill and MacMillan, 1990.
- Grimes, Ronald L. *Beginnings in Ritual Studies*. Rev. ed. Columbia, SC: University of South Carolina, 1995.
- Gunton, Colin E. *A Brief Theology of Revelation*. Edinburgh: T & T Clark, 1995.
- Hanslick, Eduard. *The Beautiful in Music*. Edited by Morris Weitz. Translated by Gustav Cohen. Indianapolis: Bobbs-Merill, 1957.
- Hatten, Robert. "Gesture and Motive: Developing Variation II." *Musical Gesture*. Lecture 5. Cyber Semiotic Institute 2001, provided by the University of Toronto.
<http://projects.chass.utoronto.ca/semiotics/cyber/hat5.html>.
- . *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University, 2004.
- . "A Theory of Musical Gesture and its Application to Beethoven and Schubert." In *Music and Gesture*, edited by Anthony Gritten and Elaine King, 1-23. Hampshire: Ashgate, 2006.
- Heaney, Maeve Louise. *Music as Theology: What Music Has to Say about the Word*. Eugene: Pickwick, 2012.
- Herbert, Beate M., and Olga Pollatos. "The Body in the Mind: On the Relationship between Interoception and Embodiment." *Topics in Cognitive Science* 4, no. 4 (2012): 692-704. <http://dx.doi.org/10.1111/j.1756-8765.2012.01189.x>.
- Heyer, Kristin E. "How Does Theology Go Public? Rethinking the Debate between David Tracy and George Lindbeck." *Political Theology* 5, no. 3 (2004): 307-327.
<http://dx.doi.org/10.1558/poth.5.3.307.36721>.

- Hines, Mary E., and Marmion, Declan, eds. *The Cambridge Companion to Karl Rahner*. Cambridge: Cambridge University, 2005. <https://doi-org.ezproxy2.acu.edu.au/10.1017/CCOL0521832888>.
- Hookway, Christopher. "The principle of Peirce' and the origins of pragmatism." In *The Cambridge Companion to Pragmatism*, edited by Alan Malachowski, 17-35. <http://dx.doi.org/10.1017/CCO9781139022132.004>.
- Houser, Nathan. "Peirce's General Taxonomy of Consciousness." *Transactions of the Charles S. Peirce Society* 19, no. 4 (Fall 1983): 331-359. <http://www.jstor.org.ezproxy1.acu.edu.au/stable/40320021>.
- Hughes, Graham. *Worship as Meaning: A Liturgical Theology for Late Modernity*. Cambridge: Cambridge University, 2003.
- Huron, David. *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge MA: MIT, 2007.
- Irwin, Kevin. *Context and Text: Method in Liturgical Theology*. Rev. ed. Collegeville, MN: Liturgical, 2018. ProQuest Ebook Central.
- Jackendoff, Ray, and Fred Lerdahl. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT, 1983.
- James, William. *Pragmatism*. Edited by Bruce Kuklick. Indianapolis: Hackett, 1981.
- . *The varieties of religious experience: a study in human nature*. Edited by Martin Marty. Harmondsworth: Penguin, 1984.
- Johnson, Clare, ed. *Ars Liturgiae: Worship, Aesthetics and Praxis: Essays in Honor of Nathan D. Mitchell*. Chicago: Liturgy Training, 2003.
- Johnson, Elizabeth. *Quest for the Living God: Mapping Frontiers in the Theology of God*. London: Continuum, 2008. http://primo.unilinc.edu.au/primo_library/libweb/action/dlDisplay.do?vid=ACU&docId=aleph002192315.
- . "The Right Way to Speak about God? Pannenberg on Analogy." *Theological Studies* 43, no. 4 (1982): 673-692. <https://doi.org/10.1177/004056398204300405>.
- Johnson, Mark, and Steve Larson. "Something in the Way She Moves: Metaphors of Musical Motion." *Metaphor and Symbol* 18, no. 2, (2003): 63-84. http://dx.doi.org/10.1207/S15327868MS1802_1.
- . *Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason*. Chicago: University of Chicago, 1987.

- . *The Meaning of the Body: Aesthetics of Human Understanding*. Chicago: University of Chicago, 2007.
- Johnson-Laird, Phil. "On Musical Dissonance." *Music Perception* 30, no. 1 (September 2012): 19-35. <http://dx.doi.org/10.1525/mp.2012.30.1.19>.
- Joncas, Michael. *From Sacred Song to Ritual Music: Twentieth-Century Understanding of Roman Catholic Worship Music*. Collegeville, MN: Liturgical, 1997.
- . "Liturgical Music as Music: The Contribution of the Human Sciences." In *Liturgy and Music: Lifetime Learning*, edited by Leaver, Robin A., and Joyce Ann Zimmerman, 220-230. Collegeville, MN: Liturgical, 1998.
- . "Semiotics and the Analysis of Liturgical Music." *Liturgical Ministry* 3 (Fall 1994): 144-154.
<http://ezproxy.acu.edu.au.ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=ATLA0000886792&site=ehost-live&scope=site>.
- Jones, Cheslyn, et al., eds. *The Study of Liturgy*. Rev. ed. London: SPCK, 1978.
- Juslin, Patrik, and John Sloboda. "Psychological Perspectives on Music and Emotion." In *Music and Emotion, Theory and Research*, edited by Patrik Juslin and John Sloboda, 71-104. Oxford: Oxford University, 2001.
- Juslin, Patrik, and Daniel Västfjäll. "Emotional responses to music: The need to consider underlying mechanisms." *Behavioral and Brain Sciences* 31, no. 6 (2008): 559–621.
<https://doi-org.ezproxy2.acu.edu.au/10.1017/S0140525X08006079>.
- Kavanagh, Aidan. *On Liturgical Theology: The Hale Memorial Lectures of Seabury-Western Theological Seminary, 1981*. Edited by Seminary Seabury-Western Theological. Collegeville, MN: Liturgical, 1992.
- Keeley, Brian. "The Early History of the Quale and its Relation to the Senses." In *Routledge Companion to Philosophy of Psychology*, edited by John Symons and Paco Calvo, 71-89. London: Routledge, 2009.
- Keuss, Jeffrey. *Your Neighbor's Hymnal: What Popular Music Teaches Us About Faith, Hope, and Love*. Eugene: Cascade, 2011. Kindle.
- Kilby, Karen. *Karl Rahner: A Brief Introduction*. New York: Crossroad, 2007.
- Kivy, Peter. *Introduction to a Philosophy of Music*. New York: Oxford University, 2002. Kindle.
- Kockelman, Paul. "The Semiotic Stance." *Semiotica* 157, no. 1-4 (2005): 233–304.
<http://dx.doi.org/10.1515/semi.2005.2005.157.1-4.233>.

- Koelsch, Stefan et al. "Music, Language and Meaning: Brain Signatures of Semantic Processing." *Nature Neuroscience* 7, no. 3 (2004): 302-307.
<http://dx.doi.org/10.1038/nn1197>.
- Koelsch, Stefan. *Brain and Music*. West Sussex: John Wiley & Sons, 2012.
- Kramer, Lawrence. *Interpreting Music*. Berkeley: University of California, 2011.
<https://ebookcentral-proquest-com.ezproxy1.acu.edu.au/lib/acu/detail.action?docID=581278>.
- . "Music, Metaphor and Metaphysics." *Musical Times* 145, no. 1888 (2004): 5-18.
<https://search-proquest-com.ezproxy2.acu.edu.au/docview/1127204?accountid=8194>.
- Kress, Robert. *A Rahner Handbook*. Atlanta: John Knox, 1982.
- Kruijff, Geert-Jan M. "Peirce's Late Theory of Abduction: A Comprehensive Account." *Semiotica*, no. 153 (2005): 431-454.
<http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668112&site=ehost-live>.
- Kubicki, Judith. *Liturgical music as ritual symbol: a case study of Jacques Berthier's Taize music*. Leuven: Peeters, 1999.
- Küng, Hans. *Mozart: Traces of Transcendence*. Grand Rapids: Eerdmans, 1993.
- Lakoff, George. "The Contemporary Theory of Metaphor." In *Metaphor and Thought*, 2nd ed., edited by Andrew Ortony, 202-251. Cambridge: Cambridge University, 1993.
- Larson, Steve. *Musical Forces: Motion, Metaphor, and Meaning in Music*. Indiana: Indiana University, 2012. Kindle.
- . "The Problem of Prolongation in 'Tonal' Music: Terminology, Perception, and Expressive Meaning." *Journal of Music Theory* 41, no. 1 (1997): 101-136.
<http://dx.doi.org/10.2307/843763>.
- Lathrop, Gordon. *Holy Things: A Liturgical Theology*. Minneapolis: Fortress, 1993.
- Leaver, Robin A., and Joyce Ann Zimmerman, eds. *Liturgy and Music: Lifetime Learning*. Collegeville, MN: Liturgical, 1998.
- Lefebvre, Martin. "Peirce's Esthetics: A Taste for Signs in Art." *Transactions of the Charles S. Peirce Society* 43, no. 2 (Spring 2007): 319-344. <https://www-jstor-org.ezproxy2.acu.edu.au/stable/40321187>.

- Legg, Catherine. "The Meaning of Meaning-Fallibilism." *Axiomathes* 15, no. 2 (2005): 293-318. <http://dx.doi.org/doi:10.1007/s10516-004-6681-x>.
- Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. Massachusetts: MIT, 1983.
- Lerdahl, Fred. "Cognitive and Perceptual Function: Tonal Pitch Space." *Music Perception* 5, no. 3 (Spring 1988): 315-350. <http://search.proquest.com.libraryproxy.griffith.edu.au/docview/740667032?accountid=14543>.
- . "Cognitive constraints on compositional systems." *Contemporary Music Review* 6, no. 2 (1992): 97-121. <https://doi-org.ezproxy2.acu.edu.au/10.1080/07494469200640161>.
- . "Modeling Tonal Tension." *Music Perception* 24, no. 4 (2007): 329-366. <http://dx.doi.org/10.1525/mp.2007.24.4.329>.
- Levinson, Jerrold. *Music in the Moment*. Ithaca, NY: Cornell University, 1997.
- Lidov, David. *Elements of Semiotics*. New York: St. Martin's Press, 1999.
- . "Emotive Gesture in Music and its Contraries (Semiotics)." In *Music and Gesture*, edited by Anthony Gritten and Elaine King, 24-44. Hampshire: Ashgate, 2006.
- . *Is Language a Music? Writings on Musical Form and Signification*. Bloomington: Indiana University, 2005.
- London, Justin. Review of *Tonal Pitch Space*, by Fred Lerdahl. *Music Perception* 20, no. 2 (Winter 2002): 203-218. <https://search-proquest-com.ezproxy1.acu.edu.au/docview/1367186?accountid=8194>.
- Love, Andrew Cyprian. "Process and Product in Theology and Musical Aesthetics: Improvisation as Interdisciplinary Topos." *Nineteenth-Century Music Review* 5, no. 1 (2008): 47-65. <https://doi-org.ezproxy1.acu.edu.au/10.1017/S1479409800002585>.
- MacGregor, David. "The Place of Music in the Worshipping Community." Assembly of the Uniting Church in Australia. 2006. https://assembly.uca.org.au/images/stories/Theology_Discipleship/pdf/The_Place_of_Music_in_Worshipping_Community.pdf.
- Madell, Geoffrey. "What Music Teaches About Emotion." *Philosophy* 71, no. 275 (1996): 63-82. <http://www.jstor.org/stable/3751527>.
- Massecar, Aaron. "Peirce's Interesting Associations." *Transactions of the Charles S. Peirce Society: A Quarterly Journal in American Philosophy* 48, no. 2, (Spring 2012): 191-208. <http://www.jstor.org/stable/10.2979/trancharpeirsoc.48.2.191>.

- Masson, Robert. "The Force of Analogy." *Anglican Theological Review* 87, no. 3 (2005): 471-486. <https://search-proquest-com.ezproxy2.acu.edu.au/docview/215266715?accountid=8194>.
- Maus, Fred. "Music as Drama." *Music Theory Spectrum* 10 (Spring 1988): 56-73. <http://www.jstor.org/stable/745792>.
- McCabe, Michael. "The Mystery of the Human: a Perspective from Rahner." In *Christian Identity in a Postmodern Age: Celebrating the Legacies of Karl Rahner and Bernard Lonergan*, edited by Declan Marmion and Milltown Institute of Philosophy and Theology, 47-62. Dublin: Veritas, 2005.
- McCool, Gerald, ed. *A Rahner Reader*. London: Darton, Longman and Todd, 1975.
- McCreless, Patrick. "Contemporary Music Theory and the New Musicology." *Journal of Musicology – A Quarterly Review of Music History, Criticism, Analysis, and Performance Practice* 15, no. 3 (1997): 291-296. <http://www.jstor.org/stable/763910>.
- McDermott, F. J. Michael. "Karl Rahner." In *The Student's Companion to the Theologians*, edited by Ian S. Markham, 502-511. Chichester: Wiley-Blackwell, 2013. <http://dx.doi.org/10.1002/9781118427170>.
- McDonald, Edward. "Dealing with musical meaning: towards an embodied model of music." In *Semiotic Margins: Meaning in Multimodalities*, edited by Maree Stenglin, Susan Hood, and Shoshana Dreyfus, 101-124. London: Continuum International, 2011. <http://ezproxy.acu.edu.au.ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=355643&site=ehost-live&scope=site>.
- McKay, Nicholas. "On Topics Today." *Zeitschrift der Gesellschaft für Musiktheorie* 4, no. 1-2 (2007): 159-183. <http://www.gmth.de/zeitschrift/artikel/251.aspx>.
- McKenna, Edward J. "Music Ministries." In *The New Dictionary of Sacramental Worship*, edited by Peter Fink, 852-854. Dublin: Gill and MacMillan, 1990.
- . "Types of Liturgical Music." In *The New Dictionary of Sacramental Worship*, edited by Peter Fink, 876-881. Dublin: Gill and MacMillan, 1990.
- McKinnon, James. *Music in Early Christian Literature*. Cambridge: Cambridge University, 1987.
- McMichael, Ralph N. "God-Language and Exclusive Language Liturgy." *Anglican Theological Review* 73, no. 4 (1991): 430-445. <http://ezproxy.acu.edu.au.ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9604166805&site=ehost-live&scope=site>.

- Merrell, Floyd. *Peirce, Signs, and Meaning*. Toronto: University of Toronto, 1997.
- Meyer, Leonard. *Emotion and Meaning in Music*. Chicago: University of Chicago, 1956.
- . *Explaining Music: Essays and Explorations*. Berkeley: London, 1973.
- Midtgarden, Torjus. "Charles S. Peirce." In *Categories of Being: Essays on Metaphysics and Logic*, edited by Leila Haaparanta and Heikki Koskinen, 191-216. Oxford: Oxford University, 2012. <http://dx.doi.org/10.1093/acprof:oso/9780199890576.003.0009>.
- The Milwaukee Symposia for Church Composers: A Ten-Year Report*. Chicago: Liturgy Training Publications, 1992.
- Mitchell, Nathan D. *Meeting Mystery: Liturgy, Worship, Sacraments*. Maryknoll, NY: Orbis, 2006.
- Monelle, Raymond. *Linguistics and Semiotics in Music*. Chur, Switzerland: Harwood Academic, 1992.
- Mostert, Chistiaan. *God and the Future: Wolfhart Panneberg's Eschatological Doctrine of God*. London: T & T Clark, 2002.
- Myers, Benjamin. "The Difference Totality Makes: Reconsidering Pannenbergs Eschatological Ontology." *Neue Zeitschrift für Systematische Theologie und Religionsphilosophie* 49, no. 2 (2007): 141-155. <http://dx.doi.org/10.1515/NZST.2007.012>.
- Narmour, Eugene. "The 'genetic code' of melody: Cognitive structures generated by the implication-realization model." *Contemporary Music Review* 4, no. 1 (1989), 45-63. <https://doi-org.ezproxy1.acu.edu.au/10.1080/07494468900640201>.
- . "The Top-down and Bottom-up Systems of Musical Implication: Building on Meyer's Theory of Emotional Syntax." *Music Perception: An Interdisciplinary Journal* 9, no. 1 (Fall 1991): 1-26. <http://www.jstor.org/stable/40286156>.
- Nattiez, Jean-Jacques. *The Battle of Chronos and Orpheus: Essays in Applied Musical Semiology*. Translated by Jonathan Dunsby. Oxford: Oxford University, 2004.
- . *Music and Discourse: Toward a Semiology of Music*. Translated by Carolyn Abbate. Princeton: Princeton University, 1990.
- . "Reflections on the Development of Semiology in Music." Translated by Katharine Ellis. *Music Analysis* 8, no. 1/2 (1989): 21-75. <https://www.jstor.org/stable/854326>.
- Nesher, Dan. "Peirce's Essential Discovery: 'Our Senses as Reasoning Machines' Can Quasi-Prove Our Perceptual Judgments." *Transactions of the Charles S. Peirce Society* 38, no. 1-2 (2002): 175-206. <http://www.jstor.org/stable/40320887>.

Neville, Robert. *The Truth of Broken Symbols*. New York: State University of New York, 1996.

Nielsen, Jesper. "The Secondness of the Fourth Gospel." *Studia Theologica - Nordic Journal of Theology* 60, no. 2 (2006): 123-134. <https://doi-org.ezproxy2.acu.edu.au/10.1080/00393380601010227>.

Nöth, Winfried. *Handbook of Semiotics*. Indianapolis: Indiana University, 1990.

O'Brien, William. "The Eucharistic Species in Light of Peirce's Sign Theory." *Theological Studies* 75, no. 1 (2014): 74-93. <http://dx.doi.org/10.1177/0040563913519035>.

O'Loughlin, Frank. *The Eucharist: Doing What Jesus Did*. Strathfield: St Paul's, 1997.

O'Meara, Thomas F. *God in the World: A Guide to Karl Rahner's Theology*. Collegeville, MN: Liturgical, 2007.

———. "Paul Tillich and Karl Rahner: Similarities and Contrasts." *Gregorianum* 91, no. 3 (2010): 443-459. <http://www.jstor.org/stable/44322231>.

Oliveira, Luis, et al. "Musical Listening and Abductive Reasoning: Contributions of C.S. Peirce's." *Journal of Interdisciplinary Music Studies* 4, no. 1 (2010): 45-70. <https://doi-org.ezproxy2.acu.edu.au/10.4407/jims.2010.05.001>.

Osmond-Smith, David. "Appendix: The Iconic Process in Musical Communication (1972)." *Twentieth-century music* 9, 1-2 (2012): 201-211. <https://search-proquest-com.ezproxy2.acu.edu.au/docview/1346130085?accountid=8194>.

Otto, Rudolf. *The Idea of the Holy*. 2nd ed. Translated by John W. Harvey. Oxford: Oxford University, 1950.

Patel, Aniruddh, and Isabelle Peretz. "Is Music Autonomous from Language? A Neuropsychological Appraisal." In *Perception and Cognition of Music*, edited by Irène Deliège and John Sloboda, 178-201. East Sussex: Psychology, 1997.

Pattison, George. "Embodiment." In *God and Being: An Enquiry*. Oxford: Oxford University, 2011. <http://dx.doi.org/10.1093/acprof:oso/9780199588688.003.0007>.

Peirce, Charles. *Collected Papers of Charles Sanders Peirce*. Vols. 1-6. Edited by Charles Hartshorne and Paul Weiss. Vols. 7-8. Edited by A. W. Burks. Cambridge: Belknap of Harvard University, 1958-1966. <http://pm.nlx.com.ezproxy1.acu.edu.au/xtf/view?docId=peirce/peirce.00.xml;chunk.id=div.peirce.pmpreface.1;toc.depth=2;toc.id=div.peirce.pmpreface.1;hit.rank=0;brand=default>.

———. *The Essential Peirce: Selected Philosophical Writings*. Vol. 2. Edited by The Peirce Edition Project. Bloomington: Indiana University, 1998. ProQuest Ebook Central.

- . *Semiotic and Significs: The Correspondence between Charles S. Peirce and Victoria Lady Welby*. Edited by C. S. Hardwick. Bloomington: Indiana University, 1977. In *Commens: Digital Companion to C. S. Peirce*. Edited by Mats Bergman, Sami Paavola, and João Queiroz. <http://www.commens.org/>.
- . *Writings of Charles S. Peirce: A Chronological Edition*. Vol. 1. Edited by Max H. Fisch. Bloomington: Indiana University, 1982.
- Phan, Peter C. "Mystery of grace and salvation: Karl Rahner's theology of the Trinity." In *The Cambridge Companion to the Trinity*, 192-207. Cambridge: Cambridge University, 2011. <http://dx.doi.org/10.1017/CCOL9780521877398>.
- Pierce, Alexandra. *Deepening Musical Performance through Movement*. Bloomington: Indiana University, 2007.
- Polanyi, Michael. *Personal Knowledge: Towards a Post-Critical Philosophy*. London: Routledge & Kegan Paul, 1958.
- Ponzio, Augusto. "Dialogic Gradation in the Logic of Interpretation: Deduction, Induction, Abduction." *Semiotica*, no. 153 (2005): 155-173. <http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668128&site=ehost-live>.
- Pope Pius X. *Tra Le Sollecitudini*. 1903. <http://www.adoremus.org/MotuProprio.html>.
- Pope Pius XII. *Musicae Sacrae*. 1955. http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae_en.html.
- Power, David. *Sacrament: The Language of God's Giving*. New York: Crossroad, 1999.
- . *Unsearchable Riches: The Symbolic Nature of Liturgy*. New York: Pueblo, 1984.
- . "Words that Crack: The Uses of 'Sacrifice' in Eucharistic Discourse." *Worship* 53, no. 5 (1979): 386-404. <http://ezproxy.acu.edu.au.ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rfh&AN=ATLA0000773353&site=ehost-live&scope=site>.
- Queiroz, João, and Floyd Merrell. "Abduction: Between Subjectivity and Objectivity." *Semiotica*, no. 153 (2005): 1-8. <http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=ufh&AN=16668137&site=ehost-live>.
- Rahner, Karl. "Anonymous and Explicit Faith." In *Theological Investigations*. Vol. 16. Translated by David Morland, 52-59. London: Darton, Longman and Todd, 1979.

- . "Art against the Horizon of Theology and Piety." In *Theological Investigations*. Vol. 23. Translated by Joseph Donceel, S.J., and Hugh M. Riley, 162-168. London: Darton, Longman and Todd, 1992.
- . *Christian at the Crossroads*. Translated by Search Press Limited. London: Burns & Oates, 1975.
- . *The Church and the Sacraments*. Translated by William O'Hara. London: Burns & Oates, 1974.
- . "Concerning the Relationship between Nature and Grace." In *Theological Investigations*. Vol. 1. Translated by Cornelius Ernst, 297-317. London: Darton, Longman and Todd, 1974.
- . *Foundations of the Christian Faith: An Introduction to the Idea of Christianity*. Translated by William Dych. New York: Crossroad, 1989.
- . *Grace in Freedom*. Translated by Hilda Graef. London: Burns & Oates, 1969.
- . *Hearers of the Word*. New York: Seabury, 1969.
- . "Membership of the Church according to the teaching of Pius XII's encyclical 'Mystici Corporis Christi'." In *Theological Investigations*. Vol. 2. Translated by Karl-Heinz Kruger, 1-88. London: Darton, Longman and Todd, 1963.
- . "On the situation of faith." In *Theological Investigations*. Vol. 20. Translated by Edward Quinn, 13-21. London: Darton, Longman and Todd, 1981.
- . "Priest and Poet." In *Theological Investigations*. Vol. 3. Translated by Karl-Heinz and Boniface Kruger, 294-317. London: Darton, Longman and Todd, 1967.
- . "Questions of Controversial Theology on Justification." In *Theological Investigations*. Vol. 4. Translated by Kevin Smyth, 189-218. London: Darton, Longman and Todd, 1966.
- , ed. *Sacramentum Mundi. An Encyclopedia of Theology*. 6 vols. London: Burns & Oates, 1968.
- . "Theology and Anthropology." In *Theological Investigations*. Vol. 9. Translated by Graham Harrison, 28-45. London: Darton, Longman and Todd, 1972.
- . "Theology and the Arts." *Thought: Fordham University Quarterly* 65, no. 3 (September 1990): 385-399. <http://dx.doi.org/10.5840/thought199065321>.
- . "Theology of freedom." In *Theological Investigations*. Vol. 6. Translated by Karl-Heinz and Boniface Kruger, 178-196. London: Darton, Longman and Todd, 1969.

- . "The Theology of the Symbol." In *Theological Investigations*. Vol. 4. Translated by Kevin Smyth, 221-252. London: Darton, Longman and Todd, 1966.
- Raposa, Michael. "From a 'Religion of Science' to the 'Science of Religions': Peirce and James Reconsidered." *American Journal of Theology and Philosophy* 27, no. 2/3 (2006): 191-203. <http://www.jstor.org/stable/27944378>.
- . "Jonathan Edwards' Twelfth Sign." *International Philosophical Quarterly* 33, no. 2 (1993): 153-162. <http://dx.doi.org/10.5840/ipq19933322>.
- . "Peirce's Theological Semiotic." *The Journal of Religion* 67, no. 4 (1987): 493-509. <http://dx.doi.org/10.1086/487628>.
- Reybrouck, Mark. "Biological roots of musical epistemology: Functional cycles, Umwelt, and enactive listening." *Semiotica* 134, no. 1-4 (2001): 599-633. https://limo.libis.be/primo-explore/fulldisplay?docid=LIRIAS1103648&context=L&vid=Lirias&search_scope=Lirias&tab=default_tab&lang=en_US.
- Robinson, Andrew, and Christopher Southgate. "God and the World of Signs: Semiotics and Theology: Semiotics as a Metaphysical Framework for Christian Theology." *Zygon* 45, no. 3 (2010): 689-712. <http://dx.doi.org/10.1111/j.1467-9744.2010.01121.x>.
- . "Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 1: Incarnation and Peirce's Taxonomy of Signs." *Theology and Science* 8, no. 3 (2010): 265-282. <https://doi-org.ezproxy1.acu.edu.au/10.1080/14746700.2010.492620>.
- . "Incarnation and Semiotics: A Theological and Anthropological Hypothesis Part 2: Semiotics, Anthropology, and Religious Transformation." *Theology and Science* 8, no. 3 (2010): 283-302. <https://doi-org.ezproxy1.acu.edu.au/10.1080/14746700.2010.492623>.
- Rosenthal, Sandra. "Firstness and the Collapse of Universals." In *The Commens Encyclopedia: The Digital Encyclopedia of Peirce Studies*, eds. Mats Bergman and João Queiroz. <http://www.commens.org/encyclopedia/article/rosenthal-sandra-firstness-and-collapse-universals-0>.
- Ross, Alex. *The Rest is Noise*. London: Harper Perennial, 2009.
- Ryliškýtė, Ligita. "Metaphor and Analogy in Theology: A Choice between Lions and Witches, and Wardrobes?" *Theological Studies* 78, no. 3 (2017): 696-717. <http://dx.doi.org/10.1177/0040563917714622>.

- Saliers, Don. "Liturgy and ethics: some new beginnings." *The Journal of Religious Ethics* 7, no. 2 (Fall 1979): 173-189.
<http://ezproxy.acu.edu.au/ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=ATLA0000776152&site=ehost-live&scope=site>.
- . *Music and Theology*. Nashville: Abingdon, 2007.
- . *Worship as Theology: Foretaste of Glory Divine*. Nashville: Abingdon, 1994.
- Savan, David. "Decision and Knowledge in Peirce." *Transactions of the Charles S. Peirce Society* 1, no. 2 (Fall 1965): 35-51. <http://www.jstor.org/stable/40319508>.
- Schillebeeckx, Edward. *Christ, the Sacrament of Encounter with God*. New York: Sheed and Ward, 1963.
- Schmemmann, Alexander. *Introduction to Liturgical Theology*. 3rd ed. Translated by Asheleigh E. Moorhouse. Crestwood, NY: St. Vladimir's Seminary, 1986.
- . *The World as Sacrament*. London: Darton, Longman & Todd, 1966.
- Schulz, Heiko. Review of *Zeichen deuten auf Gott: der zeichentheoretische Beitrag von Charles S. Peirce zur Theologie der Sakramente*, by Martin Vetter. *American Journal of Theology & Philosophy* 23, no. 3 (September 2002): 271-276. <https://search-proquest-com.ezproxy1.acu.edu.au/docview/212172157?accountid=8194>.
- Searle, Mark. *Called to Participate: Theological, Ritual and Social Perspectives*. Edited by Barbara Searle and Ann Y. Koester. Collegeville, MN: Liturgical, 2006.
- . "Liturgy and Metaphor." *Notre Dame English Journal* 13, no. 3 (Summer 1981): 185-206. <http://www.jstor.org/stable/40062491>.
- Short, T. L. "The Development of Peirce's Theory of Signs." In *The Cambridge Companion to Peirce*, edited by Cheryl Misak, 214-240. Cambridge: Cambridge University, 2004.
<https://doi.org/10.1017/CCOL0521570069.009>.
- . "Interpreting Peirce's Interpretant: A Response to Lalor, Liszka, and Meyers." *Transactions of the Charles S. Peirce Society* 32, no. 4 (Fall 1996): 488-541.
<http://ezproxy.acu.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=10090787&site=ehost-live>.
- Shouse, Eric. "Feeling, Emotion, Affect." *Media-Culture Journal* 8, no. 6 (December 2005).
<http://journal.media-culture.org.au/0512/03-shouse.php>.
- Shults, F. LeRon. "Transforming Theological Symbols." *Zygon* 45, no. 3 (September 2010): 713-732. <https://doi-org.ezproxy2.acu.edu.au/10.1111/j.1467-9744.2010.01123.x>.

- Skelley, Michael. *The Liturgy of the World: Karl Rahner's Theology of Worship*. Collegeville, MN: Liturgical, 1991.
- Slater, Gary. *C. S. Peirce and the Nested Continua Model of Religious Interpretation*. Oxford: Oxford University, 2015.
<http://dx.doi.org/10.1093/acprof:oso/9780198753230.001.0001>.
- Sloboda, John. *Exploring the Musical Mind: Cognition, Emotion, Ability, Function*. Oxford: Oxford University, 2005.
- . "Music and Worship: A Psychologist's Perspective." In *Exploring the Musical Mind: Cognition, Emotion, Ability, Function*, 345-359. Oxford: Oxford University, 2005.
- Smith, James K. A. *Desiring the Kingdom: Worship, Worldview, and Cultural Formation*. Grand Rapids: Baker Academic, 2009.
- Smith, John Clark. "Peirce's Religious Metaphysics." *International Philosophical Quarterly* 19, no. 4 (1979): 407-425. <http://dx.doi.org/10.5840/ipq197919432>.
- The Snowbird Statement on Catholic Liturgical Music*. Salt Lake City: Madeleine Institute, 1995. <http://www.canticanova.com/articles/liturgy/art9o1.htm>.
- Speelman, Willem. *The Generation of Meaning in Liturgical Songs: A Semiotic Analysis of Five Liturgical Songs as Syncretic Discourses*. The Netherlands: Kok Pharos, 1995.
- Steiner, George. *Real Presences*. Chicago: University of Chicago, 1989.
- Stjernfelt, Frederik. *Natural Propositions*. Boston: Docent, 2014.
- Strauss, Claudia. "The Imaginary." *Anthropological Theory* 6, no.3 (2006): 322-344.
<https://doi.org/10.1177/1463499606066891>.
- Sweeney, Conor. "Sacramental Presence in Louis-Marie Chauvet." In *Sacramental Presence after Heidegger: Onto-Theology, Sacraments, and the Mother's Smile*, 51-95. Cambridge: James Clarke & Company, 2015. <https://ebookcentral-proquest-com.ezproxy1.acu.edu.au/lib/acu/reader.action?docID=4395992&ppg=59>.
- Tarasti, Eero. *A Theory of Musical Semiotics*. Bloomington: Indiana University, 1994.
- Taylor, Charles. "Modern Social Imaginaries." *Public Culture* 14, no. 1 (2002): 91-124.
<https://muse-jhu-edu.ezproxy2.acu.edu.au/article/26276>.
- . *A Secular Age*. Cambridge, MA: Belknap of Harvard University, 2007.

- Thiessen, Gesa Elsbeth. "Karl Rahner: Toward a Theological Aesthetics." In *The Cambridge Companion to Karl Rahner*, edited by Declan Marmion and Mary E. Hines, 225-234. Cambridge: Cambridge University, 2005.
<http://dx.doi.org/10.1017/CCOL0521832888.015>.
- Thiron, Rita. *Preparing Parish Liturgies: A Guide to Resources*. Collegeville, MN: Liturgical, 2004.
- Thiselton, Anthony. *The Thiselton Companion to Christian Theology*. Grand Rapids: Eerdmans, 2015.
<http://ezproxy.acu.edu.au.ezproxy1.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1058422&site=ehost-live&scope=site>.
- Thota, Hamsa, and Zunaira Munir. "Disruptive Innovation." In *Key Concepts in Innovation*. Houndmills: Palgrave Macmillan, 2011. https://search-credoreference-com.ezproxy2.acu.edu.au/content/entry/maci/disruptive_innovation/0.
- Tillich, Paul. "Art and Ultimate Reality." *Cross Currents* 10, no. 1 (1960): 1-14.
<http://ezproxy.acu.edu.au.ezproxy2.acu.edu.au/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=rfh&AN=ATLA0001443712&site=ehost-live&scope=site>.
- . *Dynamics of Faith*. New York: Harper & Row, 1957.
- . "The Religious Symbol." *Daedalus* 87, no. 3 (1958): 3-21.
<http://www.jstor.org/stable/20026449>.
- . *Systematic Theology*. Three volumes in one. Chicago: University of Chicago, 1967.
- Tracy, David. *The Analogical Imagination: Christian Theology and the Culture of Pluralism*. London: SCM, 1981.
- United States Conference of Catholic Bishops. *Liturgical Music Today: Guidelines for the Catholic Church Liturgical Musician*. Washington, 1982.
- . *Sing to the Lord: Music in Divine Worship*. Washington, 2007.
- Van der Leeuw, Gerardus. *Sacred and Profane Beauty: The Holy in Art*. Translated by David Green. Oxford: Oxford University, 2006.
- Vass, George. *The Mystery of Man and the Foundations of a Theological System*. Westminster, MD: Christian Classics, 1985.
- . *A Theologian in Search of a Philosophy*. Westminster, MD: Christian Classics, 1985.
- Vella, Richard. *Music Environments: Manual for Listening, Improvising and Composing*. Strawberry Hills, Australia: Currency, 2000.

- Vetter, Martin. *Zeichen deuten auf Gott: der zeichentheoretische Beitrag von Charles S. Peirce zur Theologie der Sakramente*. Marburg: Elwert, 1999.
- Viladesau, Richard. *Theological Aesthetics: God in Imagination, Beauty, and Art*. New York: Oxford University, 1999.
- . *Theology and the Arts: Encountering God through Music, Art, and Rhetoric*. New York: Paulist, 2000.
- Vincie, Catherine. *Celebrating Divine Mystery: A Primer in Liturgical Theology*. Collegeville, MN: Liturgical, 2009.
- Vogel, Dwight. *Primary Sources of Liturgical Theology: A Reader*. Collegeville, MD: Liturgical, 2000).
- Walsh, F. Michael. Review of *Peirce's Theory of Abduction*, by K. T. Fann. *Philosophy* 47, no. 182 (1972): 377-379. <https://www-istor-org.ezproxy1.acu.edu.au/stable/3749791>.
- Warnock, Mary. *Imagination and Time*. Oxford: Blackwell, 1994.
- Weger, Karl-Heinz. *Karl Rahner: an introduction to his theology*. London: Burns & Oates, 1980.
- Westphal, Merold. "Religious Experience as Self-Transcendence and Self-Deception." *Faith and Philosophy* 9, no. 2 (1992): 168-92. <http://dx.doi.org/10.5840/faithphil19929210>.
- Wilson, Aaron. "Peirce's Empiricism." PhD diss., University of Miami, 2014. <https://search-proquest-com.ezproxy1.acu.edu.au/docview/1557779909?accountid=8194>.
- Wilson-Dickson, Andrew. *A Brief History of Christian Music*. Oxford: Lion, 1992.
- Wolterstorff, Nicholas. *Art in action: toward a Christian aesthetic*. Grand Rapids: Eerdmans, 2010.
- Worgul, George S. "Ritual." In *The New Dictionary of Sacramental Worship*, edited by Peter Fink, 1101-1106. Dublin: Gill and MacMillan, 1990.
- Wynn, Mark. *Emotional Experience and Religious Understanding: Integrating Perception, Conception and Feeling*. Cambridge: Cambridge University, 2005.
- . "Musical Affects and the Life of Faith: Some Reflections on the Religious Potency of Music." *Faith and Philosophy* 21, no. 1 (2004): 25-44. <http://dx.doi.org/10.5840/faithphil200421117>.

Yob, Iris M. "The Arts as Ways of Understanding: Reflections on the Ideas of Paul Tillich."
Journal of Aesthetic Education 25, no. 3 (1991): 5-20.
<http://dx.doi.org/10.2307/3332992>.

Zuckerlandl, Victor. *Sound and Symbol*. Princeton: Princeton University, 1956.