

“Sacred Sounds: A Compassionate Listening Guide to Musical Worship”

Applicant: _____ **Email:** _____ **ID:** _____
Mentor: Jeff Sheets School of Communications | Dr. Jeremy Grimshaw School of Music

Project Purpose

To create an immersive, multimedia, musical experience that focuses on the three Abrahamic religions and explores the ways in which music embodies and interacts with the Divine.

Project Importance

I feel that this project has the potential to impact a wide range of people. Music is a key component in how we worship God as a community and individuals, not only in our LDS culture for all “people of the book.” Because it will explore cross-disciplinary, inter-faith relationships through music, this project has the potential to breed empathy and understanding, giving participants an opportunity to practice compassionate listening.

Project Profile Body

I feel that the preservation of the arts is of vital importance because through them, we are able to cultivate empathy. My love of learning, music, art and culture has led me to reflect deeply on how I can contribute in meaningful ways to these fields. This project, of exploring diverse musical and religious traditions from around the world (and close to home) would merely be an extension of what I believe my life’s purpose to be: to create experiences that change people.

I have already been able to secure a space and collaborate with reputable faculty members on this project. The final product will be an aural exhibition in the exhibit space on the first floor of the Harold B. Lee Library from November-January. Christ Ramsey as well as the IT and design staff are working closely with me to prepare for an interactive, technologically enhanced experience in which listeners will be able to hear the sacred sounds of Islam, Judaism and Christianity in appropriate and educational ways. Since this project is in conjunction with an ORCA grant project, Jeff Sheets is my primary faculty advisor for execution and Dr. Jeremy Grimshaw, an ethnomusicologist in the School of Music is my primary content advisor. In addition, I plan to reach out to various disciplines across campus (i.e. religion, humanities, music, etc.) in order to ensure accuracy in my representation of these diverse cultures and reach a wider audience. I also feel that it will be especially effective if I can include interviews and filmed performances of local groups performing some of the musical works included in the exhibit. I hope to be able to include members of a local Jewish synagogue, mosque and interfaith choirs.

Qualifications of Thesis Committee

Since the content and not the exhibition will be more relevant to my final written thesis, I would like to include Dr. Jeremy Grimshaw as my faculty advisor. Dr. Francesca Lawson has been a wonderful mentor to me in the Humanities department and is also an

ethnomusicologist in her own right. I feel that she would be a wonderful addition to the committee as a faculty reader. Dr. Steven Johnson, a former professor of mine, is the designated honors coordinator for the School of Music and, since Music is my primary major, it seems fitting that he should be the faculty reader. Dr. Johnson is familiar with former multimedia projects that I have completed and would provide helpful academic feedback as a professor of musicology.

Project Timeline

I am completing an independent readings course with Dr. Jeremy Grimshaw and by September, will hopefully have all of the preliminary research completed. By October, I hope to be filming, compiling and writing much of the label content for the exhibit. By November, we should be ready to install. During the three months that the exhibit will be open, I hope to collect feedback to include in my Honors Thesis write-up. I should be ready to defend and perhaps publish by April 2018. (details?)

Funding

While this project is already being funded by an ORCA grant and the library has many available resources that significantly decrease the cost of the exhibition, there are some expensive aspects of this project that could make or break the experience. Because I hope to be able to provide each listener with a personal experience with the music/sounds as an art object, I would like to supply them with an MP3 player and include iPad installments throughout to guide the visit in each defined section of the space. I also am hoping to be able to work with a film student to produce a quality video of local groups and also am hoping to commission a piece of sculpture for the space that will enhance the visual experience and lend a feeling of universal sacredness to the space. There are also costs with advertising and publications that I hope to be able to cover as I intend the exhibit to reach a variety of people, on and off campus. If possible, I would love to be considered to receive an additional \$1000.

Culminating Experience

I am anticipating the final project to be a type of performance exhibition. I hope to be able to present this in a public space, in a formal enough setting that people can appreciate the sacred subject matter, but in an accessible and engaging way that will allow viewers from all backgrounds to walk away feeling like they can appreciate the beauty in how others, not of their faith(s), worship through sound.

While the finished product will be an educational exhibit, my actual thesis will be a compilation of my research in written form. I also hope to reach out and publish my work in more innovative ways. For example, I am hoping to use the adjacent auditorium to host musical performances and lectures once a month while the exhibit is up to maintain interest in the exhibit and invite people who may not otherwise pay a visit to the first floor of the library.

Scholarly Sources

Beck, Guy L. *Sacred Sound: Experiencing Music in World Religions*. Waterloo, Ont.: Wilfrid Laurier UP, 2006. Print.

Becker, Judith. "Deep Listeners." *Goodreads*. N.p., n.d. Web. 26 Oct. 2016.

Gold, Lisa. *Music in Bali: Experiencing Music, Expressing Culture*. New York: Oxford UP, 2005. Print.

Hoffman, Lawrence A., and Janet Roland. Walton. *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*. Notre Dame: U of Notre Dame, 1992. Print.

Irwin, Joyce L. *Sacred Sound: Music in Religious Thought and Practice*. Chico, CA: Scholars, 1983. Print.

Viswanathan, T., and Matthew Harp. Allen. *Music in South India: The Karnāṭak Concert Tradition and Beyond: Experiencing Music, Expressing Culture*. New York: Oxford UP, 2004. Print.

Sacred Sounds: Proposed Budget

Expense	Purpose	Amount
Documentary	This is an essential part of the exhibit experience. I will be working with a film student (Peter Totten) in order to capture interviews and performances of local congregations. This local element is the pinnacle of my thesis: an interfaith touch point highlighting local communities.	\$712
Art Installation	I am working with Brandon Boulton, a MA student who emphasizes in sculpture, to create a sacred artistic and aural space that will be the focal point of the exhibition space.	\$500+
Media and Technology: <ul style="list-style-type: none"> • 15 MP3 players (\$20-30 per piece) • Headphones (\$20-30 per piece) • 15 Splitters 	Since the main objects in the exhibit space are going to be aural, I will need to purchase MP3 player devices and accompanying headphones for listeners to have a personalized guided tour of the space and be able to fully immerse themselves in a sacred sound experience. It's possible that I could obtain these devices from a campus resource, however this may not be possible. I also foresee the need for a few other technological components depending on the availability of library audio components as well as potential rental fees from OIT.	\$900
Seating	Since there will be an expectation to sit and listen, I want participants to have a comfortable way to do this without the hindrance of benches; the space is small and will need something slightly more mobile. There are a few possible solutions to this so I will include a price range.	\$500+
Other	Luckily, the library is willing to provide text paneling and design	\$400

Sacred Sounds: Proposed Budget

	<p>for their exhibits, however any other posters or advertising will need to be provided by myself. I am also hoping to sponsor other live performances and lectures during the three months of the exhibit and would like to be able to provide some sort of compensation if at all possible to those who participate. Also, if an opening even is conducted, I would like to provide some refreshments.</p>	
<p>Acquired Funding:</p> <ul style="list-style-type: none"> • ORCA: \$1500 	<p>Prospective Funding: Requested Amounts</p> <ul style="list-style-type: none"> • HONRS: requested amount \$1000 • FDMF: \$2,500 • Laycock Mentored Collaboratoin: \$2,500 	<p>Total: \$3,000 (min)</p>