



Liturgy, Music, Theology

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Message from the Guest Editors

Dear Colleagues,

Music in worship is a crucial means for forming and expressing faith and religious identity. Our theologies drive and energize liturgical and musical practices. Meanwhile, liturgical and musical practices are primary theological expressions (Kavanagh); they shape our theologies. Music and liturgy are also sites where theologies are constrained and contested. Existing approaches in liturgy can be entrenched, and moments of liturgical renewal can be marked by conflict, revealing debates over musical repertoires and practices, as well as religious belief and doctrine. Our practices of worship can reflect, constitute, or challenge systems and structures of power.

This Special Issue draws upon a broad understanding of music, but also drawing on the concept of “musicking”. It explores power issues with respect to culture, identity, embodiment, community, and politics enacted through music in liturgy with special attention to the theological implications. It seeks to explore the dynamics between and across these elements of worship and faith practices, engaging complexities and tensions, and coming from a range of methods and disciplinary perspectives.





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Message from the Editorial Board

Fresh developments in the disciplines that consistently make significant contributions to our understanding of religious personality, authority, devotion, and community - disciplines ranging from psychology, sociology, and anthropology to history, art history, philosophy, literary criticism, and political science – fuel general, as well as scholarly, interest in the world's religions.

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