



# MARCEL COBUSSEN

In "*Thresholds: Rethinking Spirituality Through Music*" [Ashgate Publishing, 2008], I introduce an a-topological, non-discursive spirituality that is no longer connected to transcendentalism and otherworldliness. Through a close "*reading*" of the music of John Coltrane, Robert Schumann, the mythical Sirens, Arvo Pärt, and The Eagles, to mention a few, spirituality is presented as a (non)concept that escapes categorization, classification, and linguistic descriptions. Spirituality as a manifestation of radical "*otherness*"; spirituality as a void, an abyss instead of a transcendental signified. Connecting spirituality and music implies a wandering, an erring, and a roving in a space between. Spirituality is a Deleuzian intermezzo.

This also entails that spirituality cannot be regarded as a musical quality; spirituality is not a simple adjective providing extra information about or used to categorize certain types of music. No music is intrinsically spiritual. Spirituality happens. It happens in relation, for example, in a relation between a musical event and a listener. This relationship in which spirituality happens might be characterized as susceptible instead of controlling, open instead of excluding, free instead of rigid. Spirituality is a deterritorializing effect of a certain attitude and experiencing music can be helpful in achieving this attitude.

As a consequence of this line of thought, no music can be excluded from the possibility of being a (f)actor in the space where spirituality occurs. This enriches the ways of approaching and talking about music.



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RETHINKING SPIRITUALITY THROUGH MUSIC”***