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Johnny Cash - Personal Jesus

Marilyn Manson - Personal Jesus (Official Music

Video) Marilyn Manson - Personal Jesus

Yeshua - Personal Jesus (Animation Test)

Depeche Mode - Personal Jesus [The
Stargate Mix] (Official Video)

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Edit - Personal Jesus Electro Remix [Dj

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Personal
Jesus - Depeche Mode (Janet Devlin Cover)

Marilyn Manson - Personal Jesus (Live) 2

Things God Said Today \u0026 Yesterday

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Marsh The life of an Empath Depeche

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Jesus How Popular Music

How Popular Music Shapes Our Souls Pop music is now an ever-present force shaping citizens in the West. Even at funerals, it is often requested over hymns. But how does popular music work, and what roles does it play for listeners who engage it? Personal Jesus explores the theological significance of the ways pop music is listened to and used today. Popular music is used by religious and nonreligious people alike to make meaning, enabling us to explore human concerns about embodiment, create ...

Personal Jesus: How Popular Music Shapes Our Souls ...

2013 personal jesus how popular music shapes our souls clive marsh and vaughan s roberts baker academic 2013 01 15 marsh is senior lecturer and director of learning and teaching at the institute of lifelong learning

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Our Souls Engaging Culture By
Clive Marsh and Vaughan S Roberts
collegiate church of st mary in warwick.

Personal Jesus How Popular Music Shapes
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"Personal Jesus" is a song by English electronic music band Depeche Mode. It was released as the lead single from their seventh studio album, *Violator* (1990) in 1989. It reached No. 13 on the UK Singles Chart and No. 28 on the Billboard Hot 100. The single was their first to make the US Top 40 since 1984's "People Are People", and was their first gold-certified single in the US (quickly ...

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Depeche Mode - "Personal Jesus" (Official
Video) directed by Anton Corbijn Original

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Clive Roberts

Depeche Mode - Personal Jesus (Official
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the subject matter of personal jesus how
popular music shapes our souls is fascinating
and the research is exhaustive in a
remarkably real sense pop music has
become the soundtrack for the lives of
citizens clive marsh and vaughan s roberts
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case studies featuring noted music artists of
our day including david bowie michael
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springsteen and lady gaga and includes
practical implications for the church the
academy and daily musical listening it will be
of interest to professors and students of
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music is now an ever-present force shaping citizens in the West. Even at funerals, it is often requested over hymns. But how does popular music work, and what roles does it play for listeners who engage it? Personal Jesus explores the theological significance of the ways pop music is listened to and used today. Popular music is used by religious and nonreligious people alike to make meaning, enabling us to explore human concerns about embodiment, create ...

Personal Jesus (Engaging Culture): How Popular Music ...

The authors show that popular music is used by religious and nonreligious people alike to make meaning, enabling listeners to explore human concerns about embodiment, create communities, and tap into transcendence. They assess what is happening to Christian faith and theology as a result.

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Marilyn Manson performing Personal Jesus.

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shaping citizens in the West. Even at funerals, pop music is often requested over hymns. But how does popular music work? And what roles does it play for listeners who engage it? This new addition to the critically acclaimed Engaging Culture series explores the theological significance of the ways pop music is listened to and used today. The authors show that popular music is used by religious and nonreligious people alike to make meaning, enabling listeners to explore human concerns about embodiment, create communities, and tap into transcendence. They assess what is happening to Christian faith and theology as a result. The book incorporates case studies featuring noted music artists of our day--including David Bowie, Michael Jackson, Sigur R ó s, Pete Seeger, Bruce Springsteen, and Lady Gaga--and includes practical implications for the church, the academy, and daily musical listening. It also includes a foreword

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by Tom Beaudoin, author of *Virtual Faith*.

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Pop music is now an ever-present force shaping citizens in the West. Even at funerals, pop music is often requested over hymns. But how does popular music work? And what roles does it play for listeners who engage it? This new addition to the critically acclaimed *Engaging Culture* series explores the theological significance of the ways pop music is listened to and used today. The authors show that popular music is used by religious and nonreligious people alike to make meaning, enabling listeners to explore human concerns about embodiment, create communities, and tap into transcendence. They assess what is happening to Christian faith and theology as a result. The book incorporates case studies featuring noted music artists of our day--including David Bowie, Michael Jackson, Sigur R ó s, Pete Seeger, Bruce Springsteen, and Lady

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Gaga--and includes practical implications for the church, the academy, and daily musical listening. It also includes a foreword by Tom Beaudoin, author of *Virtual Faith*.

Following his successful book *One Step Closer*, Scharen shows how to engage faith and culture through popular music, including the blues, hip-hop, and rock.

The Bloomsbury Handbook of Religion and Popular Music is the first comprehensive analysis of the most important themes and concepts in this field. Drawing on contemporary research from religious studies, theology, sociology, ethnography, and cultural studies, the volume comprises thirty-one specifically commissioned essays from a team of international experts. The chapters explore the principal areas of inquiry and point to new directions for scholarship. Featuring chapters on

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methodology, key genres, religious traditions and popular music subcultures, this volume provides the essential reference point for anyone with an interest in religion and popular music as well as popular culture more broadly. Religious traditions covered include Christianity, Islam, Judaism, Hinduism, Buddhism, Paganism and occultism. Coverage of genres and religion ranges from heavy metal, rap and hip hop to country music and film and television music. Edited by Christopher Partridge and Marcus Moberg, this Handbook defines the research field and provides an accessible entry point for new researchers in the field.

When the basic conceptions of the world held by whole generations in the West are formed by popular culture, and in particular by the music that serves as its soundtrack, can theology remain unchanged? The authors of the essays in this important

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volume insist that the answer is no. These gifted theologians help readers make sense of what happens to religious experience in a world heavily influenced by popular media culture, a world in which songs, musicians, and celebrities influence our individual and collective imaginations about how we might live. Readers will consider the theological relationship between music and the creative process, investigate ways that music helps create communities of heightened moral consciousness, and explore the theological significance of songs. Contributors to this fascinating collection include: David Dalt Maeve Heaney Daniel White Hodge Michael J. Iafrate Jeffrey F. Keuss Mary McDonough Gina Messina-Dysert Christian Scharen Myles Werntz Tom Beaudoin is associate professor of theology at Fordham University, specializing inpractical theology. His books include Witness to Dispossession: The Vocation of a

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Postmodern Theologian; Consuming Faith: Integrating Who We Are with What We Buy; and Virtual Faith: The Irreverent Spiritual Faith of Generation X. He has given nearly 200 papers, lectures, or presentations on religion and culture over the last thirteen years. He has been playing bass in rock bands since 1986 and directs the Rock and Theology Project for Liturgical Press (www.rockandtheology.com). "

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (music and lyrics not included). Pages: 46. Chapters: Enjoy the Silence, Everything Counts, Personal Jesus, Precious, Wrong, Just Can't Get Enough, People Are People, I Feel You, Suffer Well, Stripped, It's No Good, A Pain That I'm Used To, John the Revelator / Lilian, Martyr, Walking in My Shoes, Barrel of a

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Gun, Policy of Truth, In Your Room, Strangelove, Freeloze, World in My Eyes, Fragile Tension / Hole to Feed, Home, Dream On, Condemnation, Never Let Me Down Again, Route 66, Blasphemous Rumours / Somebody, Get the Balance Right!, Useless, I Feel Loved, Only When I Lose Myself, Peace, Shake the Disease, Behind the Wheel, Goodnight Lovers, A Question of Lust, Master and Servant, The Meaning of Love, See You, A Question of Time, Little 15, Dreaming of Me, It's Called a Heart, Leave in Silence, Love, in Itself, List of cover versions of Depeche Mode songs, New Life. Excerpt: "Enjoy the Silence" is Depeche Mode's twenty-fourth UK single, released on 5 February 1990, and the second single from the then upcoming album Violator. As it is one of Depeche Mode's most well-known songs to date, it has been recorded as a cover version by many other artists, including Breaking Benjamin, Keane,

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Tori Amos, Lacuna Coil, Nada Surf, scala, Entwine, Failure, It Dies Today, Evergreen Terrace, Tanghetto, The Academy Is... with Cobra Starship, Anberlin, HIM, Matthew Good, Bell X1, Apoptygma Berzerk, and No Use for a Name. Today, many people consider this as Depeche Mode's signature song. "Enjoy the Silence" was re-released as a single in 2004 for the Depeche Mode remix project *Remixes 81 - 04*, and was titled "Enjoy the Silence (Reinterpreted)" or, more simply, "Enjoy the Silence 04." The "Reinterpreted" version was remixed by Mike Shinoda, the rapper and producer for the American band Linkin Park. The single is Gold certificated in the US and...

Themelios is an international, evangelical, peer-reviewed theological journal that expounds and defends the historic Christian faith. Themelios is published three times a year online at The Gospel Coalition

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(<http://thegospelcoalition.org/themelios/>)
and in print by Wipf and Stock. Its primary audience is theological students and pastors, though scholars read it as well. Themelios began in 1975 and was operated by RTSF/UCCF in the UK, and it became a digital journal operated by The Gospel Coalition in 2008. The editorial team draws participants from across the globe as editors, essayists, and reviewers. General Editor: D. A. Carson, Trinity Evangelical Divinity School Managing Editor: Brian Tabb, Bethlehem College and Seminary Consulting Editor: Michael J. Ovey, Oak Hill Theological College Administrator: Andrew David Naselli, Bethlehem College and Seminary Book Review Editors: Jerry Hwang, Singapore Bible College; Alan Thompson, Sydney Missionary & Bible College; Nathan A. Finn, Southeastern Baptist Theological Seminary; Hans Madueme, Covenant College; Dane

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Congregational music can be an act of praise, a vehicle for theology, an action of embodied community, as well as a means to a divine encounter. This multidisciplinary anthology approaches congregational music as media in the widest sense - as a

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multivalent communication action with technological, commercial, political, ideological and theological implications, where processes of mediated communication produce shared worlds and beliefs. Bringing together a range of voices, promoting dialogue across a range of disciplines, each author approaches the topic of congregational music from his or her own perspective, facilitating cross-disciplinary connections while also showcasing a diversity of outlooks on the roles that music and media play in Christian experience. The authors break important new ground in understanding the ways that music, media and religious belief and praxis become 'lived theology' in our media age, revealing the rich and diverse ways that people are living, experiencing and negotiating faith and community through music.

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This book explores the ways in which music can engender religious experience, by virtue of its ability to evoke the ineffable and affect how the world is open to us. Arguing against approaches that limit the religious significance of music to an illustrative function, *The Extravagance of Music* sets out a more expansive and optimistic vision, which suggests that there is an 'excess' or 'extravagance' in both music and the divine that can open up revelatory and transformative possibilities. In Part I, David Brown argues that even in the absence of words, classical instrumental music can disclose something of the divine nature that allows us to speak of an experience analogous to contemplative prayer. In Part II, Gavin Hopps contends that, far from being a wasteland of mind-closing triviality, popular music frequently aspires to elicit the

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imaginative engagement of the listener and is capable of evoking intimations of transcendence. Filled with fresh and accessible discussions of diverse examples and forms of music, this ground-breaking book affirms the disclosive and affective capacities of music, and shows how it can help to awaken, vivify, and sustain a sense of the divine in everyday life.

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