

Divine Resonance in  
Instrumental Secular Music:  
A Case Study of Sigur Rós  
世俗器樂音樂中的神聖共鳴探究：  
以 Sigur Rós 為案例

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## 摘要

「靈性但非宗教性」(SBNR)運動興起反映出對傳統宗教抗拒性，但同時保持對透過直接靈性經驗保持開放態度。本文探討世俗器樂如何超越宗教文本與基本教義，並達致一絲絲神聖感動。透過自我民族誌方法分析個人與與冰島後搖滾樂團 Sigur Rós 神聖相遇，並整合 Rudolf Otto 的「神秘震懾」(*mysterium tremendum*)概念、Jeremy Begbie 的聖靈論進路、David Brown 的聖禮開放性，以及 June Boyce-Tillman 的包容性靈性觀，本文試圖論證器樂性音樂能作為「神聖共鳴感」之媒介——即透過普遍恩典突出神聖感知的同在感。本文源於個人牧職按立被撤銷後的教會流離處境，誤打誤撞催化了一場「非教會朝聖之旅」。在這場非主流的朝聖之旅中，Sigur Rós 的空靈音場打開了重新想像聖禮之旅，並同時確立 Abraham Kuyper 的普遍恩典概念。最後，本文希望透過包容性崇拜實踐與教育進路來參與當代靈性的實踐智慧。本文嘗試論證神聖美學形塑如何在保持神學完整性的同時，增強傳統基督教靈修實踐。

**關鍵字：**神聖共鳴感、器樂、音樂神學、Rudolf Otto、普遍恩典、Sigur Rós

## Abstract

The popularity of “Spiritual but Not Religious” (SBNR) resists traditional religiosity and remains open to any quasi-divine transcendence through instinct experience. This article examines how instrumental secular music can facilitate unusual divine encounters beyond textual religious expression. Through auto-ethnographic analysis of personal engagement with Icelandic post-rock band Sigur Rós, integrated with Rudolf Otto’s *mysterium tremendum*, Jeremy Begbie’s pneumatological approach, David Brown’s sacramental openness, and June Boyce-Tillman’s inclusive spirituality, this article demonstrates that instrumental music can serve as a medium for what it terms “divine resonance”—the numinous recognition of transcendental presence revealing through common grace. The study emerges from ecclesiastical displacement following pastoral ordination revocation, catalysing an “unchurched pilgrimage” where Sigur Rós’ ethereal soundscapes functioned as sonic sacramentality. Grounded in Abraham Kuyper’s notion of common grace, this article shares down-to-earth wisdom for engaging contemporary spirituality through inclusive worship practices and educational approaches. It tries to demonstrate how numinous aesthetic formation enhances traditional Christian spiritual practices while maintaining theological integrity.

**Keywords:** divine resonance, instrumental music, music theology,  
Rudolf Otto, common grace, Sigur Rós