COURSE INFORMATION

Arms Music Center 212
Monday 2:00-4:00; Thursday 1:00-2:00

Assistant Professor Jeffers Engelhardt
Arms Music Center 5
413.542.8469 (office)
413.687.0855 (home)
jengelhardt@amherst.edu
http://www.amherst.edu/~jengelhardt

Office hours: anytime by appointment

COURSE DESCRIPTION

How are music and music-making related to people’s identities, sense of time and place, social and economic structures, moral codes, religious beliefs, political ideologies, and relationships with technologies and their environment? This seminar explores how ethnomusicologists and anthropologists answer these questions as they engage the world’s diverse musical traditions. The first part of this seminar will deal with the disciplinary history of ethnomusicology, its scope, and its changing aims and methods. We will read key musical ethnographies, listen to pioneering field recordings, and watch important documentary films. The other part of this seminar will involve first-hand fieldwork in and around Amherst. This will teach students basic ethnographic techniques and sharpen their skills of observation and critical interpretation.

All weekly readings and listenings that are not in texts required for purchase will be accessible as pdfs and mp3s on the course website.

COURSE REQUIREMENTS AND EXPECTATIONS

This is a reading- and writing-intensive seminar that requires your active participation and leadership at every meeting. It also involves you investing a significant amount of time, energy, and commitment in your fieldwork project. Needless to say, preparation for, attendance at, and active participation in every class meeting is essential. No unexcused absences are permitted. Graded in-class work cannot be made up, no exceptions. In order for an absence to be excused due to illness or an exceptional and unavoidable personal conflict, you must be in touch with me well beforehand. An email sent after an absence is polite, but it does not excuse that absence. All assignments must be submitted to me as an email attachment in .doc or .pdf format by their due date. I do not accept hard copies.
Finally, I welcome and encourage you to speak with me at any time about any aspect of the course. Remember: the more you give to this course, the more I can give to you individually and as a group; the more you speak and listen critically and creatively, the more you will learn.

Your work in this course will be challenging, rewarding, and varied. When appropriate, I will hand out guidelines and rubrics for the work you will do in order to make my expectations and standards for evaluation completely clear. With the exception of your final ethnographic project, you may revise and rewrite any work you do in this course. Growth through self-criticism and discussion with me are central to this process and to this course.

Here is what you’re responsible for this semester:

1. An auto-ethnography
2. Article review/responses (emailed to the class by 5:00 pm the evening before)
3. A performance ethnography
4. A report on research resources
5. A film review/response
6. A CD review/response
7. A transcription project
8. A review/response of Bernard Lortat-Jacob’s *Sardinian Chronicles*
10. A write-up of the NECSEM conference at Amherst College
11. A presentation of your final ethnographic project

Our work in this course will be done according to Amherst College’s Statement of Intellectual Responsibility:

<https://cms.amherst.edu/academiclife/dean_faculty/policiesprocedures/sir>

Here are due dates to keep in mind:

**Auto-ethnography:** Monday, February 4 at 12:00 pm
**Performance ethnography:** Anytime prior to the mid-semester break
**Report on research resources:** Thursday, February 21 at 12:00 pm
**Fieldwork proposals:** Thursday, March 6 at 12:00 pm
**Review/response of *Sardinian Chronicles***: Monday, March 24 at 12:00 pm
**Transcription projects:** Thursday, April 3 in class
**Film review/response:** Weeks 11-13 in class
**CD review/response:** Weeks 11-13 in class
**Book review/response:** Weeks 11-13 in class
**NECSEM write-up:** Monday, April 14 at 12:00 pm
**Presentation of your final ethnographic project:** Weeks 14-15 in class
**Written version of your final ethnographic project:** Friday, May 16 at 12:00 pm

Your grade will be determined as follows:

Participation (including article review/responses): 25%
Final ethnographic project (written and presentation): 25%
All other work: 50%
COURSE TEXTS (available at Amherst Books; *recommended)


COURSE WEBSITE

https://cms.amherst.edu/academiclife/departments/courses/0708S/MUSI/MUSI-49-0708S

LINKS TO OTHER SEMINAR-RELATED WEBSITES

http://www.amherst.edu/~jengelhardt/Links.html

1. ETHNOS/MUSIC/LOGOS

Week 1: Sound, Music, and Human Life

Reading for Monday


Reading for Thursday


*Listenings*

Unit 1 mp3s

**Week 2: Auto-Ethnography**

Auto-ethnography due Monday, February 4 at 12:00 pm

*Monday*

In-class presentation of auto-ethnographies

2. (Pre)Histories and Purposes

**Week 2: How Did Ethnomusicology Come To Be? What Is It For?**

*Reading for Thursday*


*Review/responses for Thursday*

Frank Harrison, *Time, Place and Music: An Anthology of Ethnomusicological Observation c. 1550 to c. 1800* (Amsterdam: Frits Knuf, 1973) (Jean de Léry, Nicholas Godignus, John Scheffer, Mungo Park, John Barrow)

**Week 3: How Did Ethnomusicology Come To Be? What Is It For?**

*Reading for Monday*


*Review/responses for Monday*


*Reading for Thursday*


**WEEK 4: How Did Ethnomusicology Come To Be? What Is It For?**

*Reading for Monday*


*Review/responses for Monday*


*Research resources report due Thursday, February 21 at 12:00 pm*

*Thursday*

*In-class reports on research resources*

**3. ETHNOGRAPHIC FIELDWORK, REPRESENTATION, AND INTERPRETATION**

**Week 5: The Field**

*Reading for Monday*


Review/responses for Thursday


Week 6: The Field

Reading for Monday


Review/responses for Monday


Fieldwork proposals due Thursday, March 6 at 12:00 pm

Thursday

In-class sharing of your fieldwork proposals

Week 7: Written Representation and Interpretation

Reading for Monday


*Thursday*

Individual meetings with me in lieu of class

**Week 8: Break!**

*Sardinian Chronicles* Review/Response due Monday, March 24 at 12:00 pm

**Week 9: Bernard Lortat-Jacob’s *Sardinian Chronicles***

*Monday and Thursday*

In-class discussion of your review/responses

**Week 10: Transcription and Analysis, Representation and Interpretation**

*Reading for Monday*


**Transcription projects due Thursday, April 3 in class**

*Thursday*

In-class presentation and discussion of transcription projects

**4. Ethnomusicologists at Work**

**Week 11: Recording, Film, and Monograph Review/Responses**

*Monday and Thursday*

In-class presentations
Northeast Chapter of the Society for Ethnomusicology Annual Meeting, Amherst College, March 12

NECSEM write-up due Monday, April 14 at 12:00 pm

Week 12: Recording, Film, and Monograph Review/Responses

*Monday and Thursday*

In-class presentations

Week 13: Recording, Film, and Monograph Review/Responses

*Monday and Thursday*

In-class presentations

Week 14: Presentations of Your Ethnographies

*Monday and Thursday*

In-class presentations

Week 15: Presentations of Your Ethnographies

*Monday and Thursday*

In-class presentations

Final ethnography due Friday, May 16 at 12:00 pm

未经授权

Suggested Books for Review/Responses


Peter Manuel, *Cassette Culture: Popular Music and Technology in North India* (Chicago: University of Chicago Press, 1993)


**SUGGESTED FILMS FOR REVIEW/RESPONSE**


*The Language You Cry In* (Alvaro Toepke and Angel Serrano, 1998)

*Awake, My Soul: The Story of the Sacred Harp* (Matt and Erica Hinton, 2006)

*Say Amen Somebody* (George T. Nierenberg, 2001)

*Powerhouse for God* (Barry Dornfeld, Tom Rankin, and Jeff Titon, 1989)

*Umm Kulthum: A Voice Like Egypt* (Michal Goldman, 1996)

*Cool & Crazy* (Knut Erik Jensen, 2001)

*Latcho Drom* (Tony Gatlif, 1996)

*Crossing the Bridge: The Sound of Istanbul* (Fatih Akin, 2005)