



**MUSIC 49: SEMINAR IN THE ANTHROPOLOGY OF  
MUSIC: THEORY AND METHOD**



**COURSE INFORMATION**

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

Assistant Professor Jeffers Engelhardt  
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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*
9. A book review/response
9. A write-up of the NECSEM conference at Amherst College
10. A presentation of your final ethnographic project
11. A written version 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](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)

Bernard Lortat-Jacob, *Sardinian Chronicles* (Chicago: University of Chicago Press, 1995)

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005)

Martin Clayton, Trevor Herbert, and Richard Middleton, eds., *The Cultural Study of Music* (New York: Routledge, 2003)

Gregory F. Barz and Timothy J. Cooley, eds., *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (New York: Oxford University Press, 1996)

Charles Keil and Steven Feld, *Music Grooves: Essays and Dialogues* (Chicago: University of Chicago Press, 1994)

\*Ted Solis, *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (Berkeley: University of California Press, 2004)

\*Jennifer C. Post, *Ethnomusicology: A Contemporary Reader* (New York: Routledge, 2005)

**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>



**I. ETHNOS/MUSIC/LOGOS**

**Week 1: Sound, Music, and Human Life**

*Reading for Monday*

Philip V. Bohlman, "Ontologies of Music," *Rethinking Music*, Nicholas Cook and Mark Everist, eds. (Oxford: Oxford University Press, 1999)

*Reading for Thursday*

Susan D. Crafts, Daniel Cavicchi, Charles Keil, and the Music in Daily Life Project, *My Music* (Middletown: Wesleyan University Press, 1993), 7-11, 37-47, 80-84, 118-124, 137-139, 143-147, 159-169, 181-210

Horace Miner, "Body Ritual Among the Nacirema," *American Anthropologist* 58/3 (1956): 503-507

*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*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 3-73, 215-231

*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*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 244-356

*Review/responses for Monday*

Philip V. Bohlman, "Music and Culture: Historiographies of Disjuncture," *The Cultural Study of Music*, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. (New York: Routledge, 2003)

Martin Clayton, "Comparing Music, Comparing Musicology," *The Cultural Study of Music*, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. (New York: Routledge, 2003)

Jeff Todd Titon, "Textual Analysis of Thick Description?" *The Cultural Study of Music*, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. (New York: Routledge, 2003)

Ali Jihad Racy, "Historical Worldviews of Early Ethnomusicologists: An East-West Encounter in Cairo, 1932," *Ethnomusicology and Modern Music History*, Stephen Blum, Philip V. Bohlman, and Daniel M. Meuman, eds. (Urbana: University of Illinois Press, 1993)

*Reading for Thursday*

Charles Keil and Steven Feld, *Music Grooves: Essays and Dialogues* (Chicago: University of Chicago Press, 1994), 53-108

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

*Reading for Monday*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 357-454

*Review/responses for Monday*

Steven Feld, "Sound Structure as Social Structure," *Ethnomusicology* 28: 383-409

Philip V. Bohlman, "Representation and Cultural Critique in the History of Ethnomusicology," *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, Bruno Nettl and Philip V. Bohlman, eds. (Chicago: University of Chicago Press, 1991)

Martin Stokes, "Music and the Global Order," *Annual Review of Anthropology* 33 (2004): 47-72.

Martin Stokes, "Marx, Money, and Musicians," *Music and Marx: Ideas, Practice, Politics*, Regula Burckhardt Qureshi, ed. (New York: Routledge, 2002)

#### **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*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 133-214

Timothy J. Cooley, "Casting Shadows in the Field: An Introduction," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

*Review/responses for Thursday*

Gregory F. Barz, "Confronting the Field(Note) In and Out of the Field: Music, Voices, Text, and Experiences in Dialogue," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

Jeff Todd Titon, "Knowing Fieldwork," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

**Week 6: The Field***Reading for Monday*

Jeffers Engelhardt, "Right Singing and Conversion to Orthodox Christianity in Estonia," *Conversion After Socialism: Disruptions, Modernities, and the Technologies of Faith*, Mathijs Pelkmans, ed. (Oxford: Berghahn, forthcoming)

Jeffers Engelhardt, "The Acoustics and Geopolitics of Orthodox Practices in the Estonian-Russian Border Region," *Eastern Christians in Anthropological Perspective*, Hermann Goltz and Chris Hann, eds. (Berkeley: University of California Press, forthcoming)

*Review/responses for Monday*

Timothy Rice, "Toward a Mediation of Field Methods and Field Experience in Ethnomusicology," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

Philip V. Bohlman, "Fieldwork in the Ethnomusicological Past," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

Kay Kaufman Shelemay, "The Ethnomusicologist, Ethnographic Method, and the Transmission of Tradition," *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, Gregory F. Barz and Timothy J. Cooley, eds. (New York: Oxford University Press, 1996)

**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*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 215-243

Jeffers Engelhardt, Review of Ramnarine, Tina. "Ilmatar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music." Chicago: University of Chicago Press, 2003. *Journal of the Royal Anthropological Institute* 12/3(2006): 692-694.

*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*

Bruno Nettl, *The Study of Ethnomusicology: Thirty-One Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 74-132

Michael Tenzer, "Analysis, Categorization, and Theory of Musics of the World," *Analytical Studies in World Music*, Michael Tenzer, ed. (Oxford: Oxford University Press, 2006)

Ter Ellingson, "Transcription," *Ethnomusicology: An Introduction*, Helen Meyers, ed. (New York: W.W. Norton and Company)

**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**



**SUGGESTED BOOKS FOR REVIEW/RESPONSES**

Aaron Fox, *Real Country: Music and Language in Working-Class Culture* (Durham: Duke University Press, 2004)

Paul Berliner, *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe* (Chicago: University of Chicago Press, 1993)

Ingrid Monson, *Saying Something: Jazz, Improvisation, and Interaction* (Chicago: University of Chicago Press, 1996)

Thomas Turino, *Moving Away from Silence: Music of the Peruvian Altiplano and the Experience of Urban Migration* (Chicago: University of Chicago Press, 1993)



- Thomas Turino, *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe* (Chicago: University of Chicago Press, 2000)
- Deborah Wong, *Sounding the Center: History and Aesthetics in Thai Buddhist Performance* (Chicago: University of Chicago Press, 2001)
- Kyra D. Gaunt, *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (New York: New York University Press, 2006)
- Mirjana Laušević, *Balkan Fascination: Creating an Alternative Music Culture in America* (New York: Oxford University Press, 2007)
- Katherine J. Hagedorn, *Divine Utterances: The Performance of Afro-Cuban Santería* (Washington D.C.: Smithsonian Institution Press, 2001)
- Virginia Danielson, *The Voice of Egypt: Umm Kulthum, Arabic Song, and Egyptian Society in the Twentieth Century* (Chicago: University of Chicago Press, 1997)
- Peter Manuel, *Cassette Culture: Popular Music and Technology in North India* (Chicago: University of Chicago Press, 1993)
- Sumarsam, *Gamelan: Cultural Interaction and Musical Development in Central Java* (Chicago: University of Chicago Press, 1995)
- Ian Condry, *Hip-Hop Japan: Rap and the Paths of Cultural Globalization* (Durham: Duke University Press, 2006)
- Louise Meintjes, *Sound of Africa!: Making Music Zulu in a South African Studio* (Durham: Duke University Press, 2003)
- Jonathan Holt Shannon, *Among the Jasmine Trees: Music and Modernity in Contemporary Syria* (Middletown, CT: Wesleyan University Press)
- Henry Kingsbury, *Music, Talent, and Performance: A Conservatory Cultural System* (Philadelphia: Temple University Press, 1988)
- Ruth Finnegan, *The Hidden Musicians: Music-Making in an English Town* (New York: Cambridge University Press, 1989)
- Theodore Levin, *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)* (Bloomington: Indiana University Press, 1996)
- Michael E. Veal, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae* (Middletown, CT: Wesleyan University Press, 2007)
- John Miller Chernoff, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms* (Chicago: University of Chicago Press, 1979)
- Regula Burckhardt Qureshi, *Sufi Music of India and Pakistan: Sound, Context, and Meaning in Qawwali* (New York: Cambridge University Press, 1986)
- Martin Stokes, *The Arabesk Debate: Music and Musicians in Modern Turkey* (New York: Oxford University Press, 1992)

Joseph G. Schloss, *Making Beats: The Art of Sample-Based Hip-Hop* (Middletown, CT: Wesleyan University Press, 2004)

**SUGGESTED FILMS FOR REVIEW/RESPONSE**

*Amir: An Afghan Refugee Musician's Life in Peshawar, Pakistan* (John Baily, 1985)

*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)