



MUSIC 3: SACRED SOUND



COURSE INFORMATION

Arms Music Center 212
Tuesday, Thursday 10:00-11:20

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

Office hours: anytime by appointment

COURSE DESCRIPTION

Sacred Sound examines the relationship between music and religion in broad comparative perspective. In the context of major world religions, new religious movements, and traditional spiritual practices, we will address fundamental issues concerning sacred sound: How does music enable and enhance the ritual process? How is sound sacred and what are its affects? What happens as sacred sound circulates globally among diverse communities of listeners and in secular spaces? Listening, reading, and discussion will include Sufi music from Pakistan, Haitian Vodou, the songs of Ugandan Jews, Orthodox Christian hymns from Estonia, Islamic popular music from Malaysia, Chinese Buddhist chant, spirit possession music from Bali, and the music of Korean Shamans. We will also benefit from visiting performers and the sacred sounds of religious communities in and around Amherst.

This semester, you will engage literature in ethnomusicology, anthropology, religious studies, and ritual studies. You will learn to identify sacred sounds, compare them to one another, and explain their significance in a critical manner. Finally, you will become fluent in speaking and writing about sacred sound, its embeddedness in ritual and systems of belief, and its place in the world.

In Weeks 1-3, we will explore themes and issues central to the study of sacred sound. This part of the course will culminate with you writing a statement paper. In your statement paper, you will draw on our readings, listenings, discussions, and encounters with sacred sound in order to define it and articulate the problems and possibilities of studying religious musics. Your statement paper is a provisional attempt at understanding sacred sound. You will want to be in dialogue with it and revise your thinking as the course progresses.

In Weeks 4-14, we will explore the sacred sounds of global religions and spiritual practices. Each unit will begin with you doing a fair amount of background reading,

listening, and watching to familiarize yourself with the historical origins and contemporary beliefs of each tradition while paying particular attention to the status of sound. Building on this, you will write a brief critical response to one or more bits of scripture or doctrine dealing with music and sacred sound. You will have a brief listening quiz in each unit and discuss one or two scholarly articles as well. Finally, each unit will culminate with a discussion/demonstration led by a distinguished visitor who is intimately involved with the practice, teaching, and tradition of the sacred sounds of their tradition. In preparation for each visit, you will come up with a question you have about the practice and experience of sacred sound within a given tradition and post it on the course website. After each visit, you will write a short response piece. In each of the units, you will want to relate the themes and issues raised in the first weeks of the course to the sacred sounds you encounter in order to broaden our comparative experience.

In Week 15, we will hear final project presentations. Each participant will contribute media (a track or video) and a brief description to an online compilation that we will jointly produce. Your contribution will come from the larger final project that you will submit at the end of exam period. Your final project will be original research that makes a critical contribution to the themes and issues of the course by shedding new light on and asking new questions about the phenomenon of sacred sound.

Throughout the semester, you will be expected to contribute to the collaborative course blog and participate in social bookmarking as well.

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

Your work in this course will be challenging, rewarding, and varied. I will hand out guidelines and rubrics for all the work you will do in order to make my expectations and standards for evaluation completely clear. 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 or posted on the website 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.

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 dates to keep in mind:

Performance by Nektarios S. Antoniou and Schola Cantorum, Friday February 13 at 8:00

Statement paper due Tuesday, February 17 at 8:00

For the first Tuesday of each unit: background readings

For the first Thursday of each unit: brief critical responses due Wednesday at 8:00

For the second Tuesday of each unit: listening quiz, article discussion

For the second Thursday of each unit: questions for guest due Wednesday at 12:00

Your short response pieces are due the Monday after each unit concludes at 8:00

Final project proposal: Monday, March 30 at 8:00

Compilation contribution and description: Monday, April 27 at 8:00

Final project presentations: May 5 and May 7 in class

Final project: Friday, May 15 at 12:00

Your grade will be determined as follows:

Participation in class, including course blog and social bookmarking—15%

Statement paper—15%

Listening quizzes—15%

Short writing assignments and questions—15%

Short response pieces—15%

Final project presentation and compilation contribution—5%

Final project—20%

COURSE TEXTS (available at Amherst Books)

Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*. Bloomington: Indiana University Press.

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge.

Keown, Damien. 1996. *Buddhism: A Very Short Introduction*. Oxford: Oxford University Press.

Knott, Kim. 1998. *Hinduism: A Very Short Introduction*. Oxford: Oxford University Press.

Ruthven, Malise. 1997. *Islam: A Very Short Introduction*. Oxford: Oxford University Press.

Solomon, Norman. 1996. *Judaism: A Very Short Introduction*. Oxford: Oxford University Press.

Woodhead, Linda. 2005. *Christianity: A Very Short Introduction*. Oxford: Oxford University Press.

COURSE WEBSITE

<<https://www.amherst.edu/academiclife/departments/courses/0809S/MUSI/MUSI-03-0809S>>



WEEK 1: THEMES AND ISSUES I

Required reading throughout Weeks 1-3

Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*. Bloomington: Indiana University Press.

Required reading for Thursday

Sullivan, Lawrence E. 1984. "Sacred Music and Sacred Time." *The World of Music* 26(3): 33-52.

Sullivan, Lawrence E. 1997. "Enchanting Powers: An Introduction." *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

Listening

Themes and issues mp3s and listening guide

Deep Listeners CD

WEEK 2: THEMES AND ISSUES II

Required reading throughout Weeks 1-3

Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*. Bloomington: Indiana University Press.

Required reading for Tuesday

al Faruqi, Lois Ibsen. 1983. "What Makes 'Religious Music' Religious?" *Sacred Sound: Music in Religious Thought and Practice*. Joyce Irwin, ed. Chico, CA: Scholars Press.

Marcus, Scott L. 1995. "On Cassette Rather Than Live: Religious Music in India Today." *Media and the Transformation of Religion in South Asia*. Lawrence A. Babb and Susan S. Wadley, eds. Philadelphia: University of Pennsylvania Press.

Qureshi, Regula Burckhardt. 1995. "Recorded Sound and Religious Music: The Case of *Qawwālī*." *Media and the Transformation of Religion in South Asia*. Lawrence A. Babb and Susan S. Wadley, eds. Philadelphia: University of Pennsylvania Press.

Additional reading

Bohlman, Philip V. 1997. "World Musics and World Religions: Whose World?" *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

Engelhardt, Jeffers. 2006 "Inculturation: Genealogies, Meanings, and Musical Dynamics." *Yale Institute of Sacred Music Colloquium: Music, Worship, Arts* 3: 1-6.

Listening

Themes and issues mp3s and listening guide

Deep Listeners CD

Film

Work and Pray: Living the Psalms with the Nuns of Regina Laudis (Yale Institute of Sacred Music, 2004)

Sacred Steel: The Steel Guitar Tradition of the House of God Churches (Arhoolie Foundation, 2001)

WEEK 3: THEMES AND ISSUES III

**PERFORMANCE BY NEKTARIOS S. ANTONIOU AND SCHOLA CANTORUM,
FRIDAY AT 8:00**

Required reading throughout Weeks 1-3

Becker, Judith. 2004. *Deep Listeners: Music, Emotion, and Trancing*. Bloomington: Indiana University Press.

Required reading for Tuesday

Levy, Kenneth and Christian Troelsgård. "Byzantine Chant." *Grove Music Online*.

Listening

Themes and issues mp3s and listening guide

Deep Listeners CD

WEEK 4: JUDAISM (CLASS ON FEBRUARY 19 WILL BE RESCHEDULED)

STATEMENT PAPER DUE TUESDAY AT 8:00

Required reading for Tuesday

Solomon, Norman. 1996. *Judaism: A Very Short Introduction*. Oxford: Oxford University Press.

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 3-22.

Warms, Richard, James Garber, and Jon McGee, eds. 2004. *Sacred Realms: Essays in Religion, Belief, and Society*. New York: Oxford University Press, 433-444.

Additional reading

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 23-73.

Summit, Jeffrey. 2000. *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship*. Oxford: Oxford University Press.

———. 2006. "Nusach and Identity: The Contemporary Meaning of Traditional Jewish Prayer Modes." *Music in American Religious Experience*. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow, eds. Oxford: Oxford University Press.

Kligman, Mark. 2001. "The Bible, Prayer, and Maqam: Extra-Musical Associations of Syrian Jews," *Ethnomusicology* 45(3): 443-479.

———. 2003. "Music." *The Jews of the Middle East and North Africa in Modern Times*. Reeva Spector Simon, Michael Menachem Laskier, and Sara Reguer, eds. New York: Columbia University Press.

———. 2005. "Diversity and Uniqueness: An Introduction to Sephardic Liturgical Music." *Sephardic and Mizrahi Jewry: From the Golden Age of Spain to Modern Times*. Zion Zohar, ed. New York: New York University Press.

Shelemay, Kay Kaufman. 1997. "Mythologies and Realities in the Study of Jewish Music." *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

Wolberger, Lionel. 1993. "Music of Holy Argument: The Ethnomusicology of a Talmud Study Session." *Modern Jews and Their Musical Agendas*. Ezra Mendelsohn, ed. Oxford: Oxford University Press.

Listening

Judaism mp3s and listening guide

Film

Chants de sable et d'etoiles (Éditions Montparnasse, 1999)

WEEK 5: JUDAISM

LISTENING QUIZ TUESDAY IN CLASS

GUESTS ON THURSDAY: BRUCE SELTZER AND DAVID BAUER

Required reading for Tuesday

Idel, Moshe. 1997. "Conceptualizations of Music in Jewish Mysticism." *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

Sobol, Richard and Jeffrey Summit. 2002. *Abayudaya: The Jews of Uganda*. New York: Abbeville Press.

Listening

Judaism mp3s and listening guide

Abayudaya CD

Film

Chants de sable et d'etoiles (Éditions Montparnasse, 1999)

WEEK 6: CHRISTIANITY

SHORT RESPONSE DUE MONDAY AT 8:00

Required reading for Tuesday

Woodhead, Linda. 2005. *Christianity: A Very Short Introduction*. Oxford: Oxford University Press.

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 77-91.

Warms, Richard, James Garber, and Jon McGee, eds. 2004. *Sacred Realms: Essays in Religion, Belief, and Society*. New York: Oxford University Press, 445-458.

Additional reading

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 92-124.

Lange, Barbara Rose. 2003. *Holy Brotherhood: Romani Music in a Hungarian Pentecostal Church*. Oxford: Oxford University Press.

Bergeron, Katherine. 1998. *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes*. Berkeley: University of California Press.

Lassiter, Luke Eric. 2001. "'From Here On, I Will Be Praying to You': Indian Churches, Kiowa Hymns, and Native American Christianity in Southwestern

Oklahoma.” *Ethnomusicology* 45(2): 338-352.

Mazo, Margarito. 2006. “Singing as Experience among Russian American Molokans.” *Music in American Religious Experience*. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow, eds. Oxford: Oxford University Press.

Romanowski, William D. 2000. “Evangelicals and Popular Music: The Contemporary Christian Music Industry.” *Religion and Popular Culture in America*. Bruce David Forbes and Jeffrey H. Mahan, eds. Berkeley: University of California Press.

Vallier, John Bellarmine. 2003. “Ethnomusicology as Tool for the Christian Missionary.” *European Meetings in Ethnomusicology* 10: 85-97.

Listening

Christianity mp3s and listening guide

Film

Le silence des anges: Terres et voix de l'Orient orthodoxe (Éditions Montparnasse, 1999)

WEEK 7: CHRISTIANITY

LISTENING QUIZ TUESDAY IN CLASS

GUEST ON THURSDAY: SARAH BUTEUX

Required reading for Tuesday

Rommen, Timothy. 2006. “Protestant Vibrations?: Reggae, Rastafari, and Conscious Evangelicals.” *Popular Music* 25(2): 235-263.

Engelhardt, Jeffers. 2009. “Right Singing in Estonian Orthodox Christianity: A Study of Music, Theology, and Religious Ideology.” *Ethnomusicology* 53(1): 32-57.

Listening

Christianity mp3s and listening guide

Film

Le silence des anges: Terres et voix de l'Orient orthodoxe (Éditions Montparnasse, 1999)

WEEK 8: BREAK!

WEEK 9: ISLAM**SHORT RESPONSE DUE MONDAY AT 8:00***Required reading for Tuesday*

Ruthven, Malise. 1997. *Islam: A Very Short Introduction*. Oxford: Oxford University Press.

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 127-156.

Warms, Richard, James Garber, and Jon McGee, eds. 2004. *Sacred Realms: Essays in Religion, Belief, and Society*. New York: Oxford University Press, 459-467.

Additional reading

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 157-198.

al Faruqi, Lois. 1987. "Qur'an Reciters in Competition in Kuala Lumpur." *Ethnomusicology* 31(2): 221-228.

Charry, Eric. 2000. "Music and Islam in Sub-Saharan Africa." *The History of Islam in Africa*. Nehemia Levtzion and Randall Pouwels, eds. Athens: Ohio University Press.

Nelson, Kristina. 2001. *The Art of Reciting the Qur'an*. Cairo: American University in Cairo Press.

Lewisohn, Leonard. 1997. "The Sacred Music of Islam: Sama' in the Persian Sufi Tradition." *British Journal of Ethnomusicology* 6: 1-33.

Rasmussen, Anne K. 2001. "The Qur'an in Indonesian Daily Life: The Public Project of Musical Oratory," *Ethnomusicology* 45(1): 30-57.

Qureshi, Regula Burckhardt. 1997. "Sounding the Word: Music in the Life of Islam." *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

———. 2006. "When Women Recite: 'Music' and Islamic Immigrant Experience." *Music in American Religious Experience*. Philip V. Bohlman, Edith L. Blumhofer, and Maria M. Chow, eds. Oxford: Oxford University Press.

Lee, Tong Soon. 1999. "Technology and the Production of Islamic Space: The Call to Prayer in Singapore." *Ethnomusicology* 43(1): 86-100.

Listening

Islam mp3s and listening guide

Film

Mille et une voix, la musique d'Islam. A Thousand and One Voices: The Music of Islam

(Idéale Audience International, 2001)

WEEK 10: ISLAM

FINAL PROJECT PROPOSAL DUE MONDAY AT 8:00

LISTENING QUIZ TUESDAY IN CLASS

GUEST ON THURSDAY: MOHAMMED ABDELAAL

Required reading for Tuesday

Nasr, Seyyed Hossein. 1997. "Islam and Music: The Legal and the Spiritual Dimensions." *Enchanting Powers: Music in the World's Religions*. Lawrence E. Sullivan, ed. Cambridge: Harvard University Press.

Sarkissian, Margaret. 2005. "Religion Never Had It So Good?: Contemporary *Nasyid* and the Growth of Islamic Popular Music in Malaysia." *Yearbook for Traditional Music* 37: 124-152.

Listening

Islam mp3s and listening guide

Film

Mille et une voix, la musique d'Islam. A Thousand and One Voices: The Music of Islam (Idéale Audience International, 2001)

WEEK 11: HINDUISM

SHORT RESPONSE DUE MONDAY AT 8:00

Required reading for Tuesday

Knott, Kim. 1998. *Hinduism: A Very Short Introduction*. Oxford: Oxford University Press.

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 245-286.

Warms, Richard, James Garber, and Jon McGee, eds. 2004. *Sacred Realms: Essays in Religion, Belief, and Society*. New York: Oxford University Press, 416-425.

Additional reading

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 201-244, 287-327.

Beck, Guy L. 1993. *Sonic Theology: Hinduism and Sacred Sound*. Columbia, SC: University of South Carolina Press.

- Myers, Helen. 1999. *Music of Hindu Trinidad: Songs from the India Diaspora*. Chicago: University of Chicago Press.
- Schultz, Anna. 2002. "Hindu Nationalism, Music, and Embodiment in Marathi Rashtriya Kirtan," *Ethnomusicology* 46(2): 307-322.
- Tingey, Carol. 1993. "Auspicious Women, Auspicious Songs: mangalini and their Music at the Court of Kathmandu." *British Journal of Ethnomusicology* 2: 55-74.

Listening

Hinduism mp3s and listening guide

WEEK 12: HINDUISM

LISTENING QUIZ TUESDAY IN CLASS

GUEST ON THURSDAY: INDIRA VISWANATHAN PETERSON

Required reading

- Greene, Paul D. 1999. "Sound Engineering in a Tamil Village: Playing Audio Cassettes as Devotional Performance." *Ethnomusicology* 43 (3): 459-489.
- Coward, Harold G. and David J. Goa. 2004. *Mantra: Hear the Divine in India and America*. New York: Columbia University Press, 1-48.

Additional reading

- Slawek, Stephen. 1988. "Popular Kirtan in Benares: Some 'Great' Aspects of a Little Tradition." *Ethnomusicology* 32(2): 77-92.
- Beck, Guy. "Hinduism and Music: Past and Present." *Oxford Centre for Hindu Studies Papers and Articles*.
<<http://www.ocvhs.com/publications/papersarticles/hinduismusic.html>>

Listening

Hinduism mp3s and listening guide

WEEK 13: BUDDHISM

SHORT RESPONSE DUE MONDAY AT 8:00

Required reading for Tuesday

- Keown, Damien. 1996. *Buddhism: A Very Short Introduction*. Oxford: Oxford University Press.
- Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 331-386.

Warms, Richard, James Garber, and Jon McGee, eds. 2004. *Sacred Realms: Essays in Religion, Belief, and Society*. New York: Oxford University Press, 426-432.

Additional reading

Beckerlegge, Gwilym, ed. 2001. *The World Religions Reader*, second edition. New York: Routledge, 387-423.

Chen, Pi-yen. 2002. "The Contemporary Practice of the Chinese Buddhist Daily Service: Two Case Studies of the Traditional in the Post-traditional World," *Ethnomusicology* 46(2): 226-249.

Greene, Paul D., ed. 2002. Body and Ritual in Buddhist Musical Cultures [special issue]. *The World of Music* 44(2).

Greene, Paul D. and Li Wei, eds. 2004. Mindfulness and Change in Buddhist Musical Traditions [special issue]. *Asian Music* 35(2).

Harnish, David. 1993-1994. "The Future Meets the Past in the Present: Music and Buddhism in Lombok." *Asian Music* 25(1/2): 29-50.

Wong, Deborah. 2001. *Sounding the Center: History and Aesthetics in Thai Buddhist Performance*. Chicago: University of Chicago Press.

Listening

Buddhism mp3s and listening guide

Film

Tantras of Gyüto: Sacred Rituals of Tibet (Sheldon Rochlin and Mark Elliot, 1985)

WEEK 14: BUDDHISM

COMPILATION CONTRIBUTION AND DESCRIPTION DUE MONDAY AT 8:00

LISTENING QUIZ TUESDAY IN CLASS

GUEST ON THURSDAY: MARK HART

Required reading for Tuesday

Chen, Pi-yen. 2001. "Sound and Emptiness: Music, Philosophy, and the Monastic Practice of Buddhist Doctrine." *History of Religions* 41(1): 24-48.

———. 2005. "Buddhist Chant, Devotional Song, and Commercial Popular Music: From Ritual to Rock Mantra." *Ethnomusicology* 49(2): 266-286.

Additional reading

Mabbett, Ian W. 1993-1994. "Buddhism and Music." *Asian Music* 25(1/2): 9-28.

Listening

Buddhism mp3s and listening guide

WEEK 15: COMPILATION PRESENTATIONS!

SHORT RESPONSE DUE MONDAY AT 8:00

FINAL PROJECT DUE FRIDAY, MAY 15 AT 12:00 PM