

MUH 3530 (1710): POPULAR AND TRADITIONAL MUSIC OF AFRICA

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Office Hours: Monday 5th and by appointment

GENERAL DESCRIPTION

This course examines selected topics in African music. Class periods include lectures, discussions, music listening, video viewing, live presentations, and interactive participatory sessions involving music making among students. The course begins by introducing several broad issues including the representation of African music, the role of music in African social life, and the ways in which African musical traditions have impacted and been impacted by colonialism and globalization. The course then focuses on selected musical traditions linked (geographically and historically) to various areas of Africa. Several themes run through the course: interconnection of traditional and popular forms of music, colonial and post-colonial contexts of music making, the impact of mass media and global circulation of African music, and music's role in shaping African identities. Over the semester we will spend time reading about, discussing, and listening to a wide variety of musical sounds created by African. Pre-requirements: MUH 2501 or permission by the instructor.

This course satisfies Humanities (H) and International (N) general education requirements. As such, the course will explore how African music expresses and embodies the values and beliefs of different people and communities in Africa and in African diasporas in Europe and the Americas (especially in relation to the diversity of cultural norms and values in the United States). It will also investigate how academic scholars, journalists, politicians, and the music industry represent African music. Many of the readings for the class will highlight divergent interpretations of African music among American and African scholars from diverse socio-cultural perspectives. We will also investigate the complex set of international relations and global processes that have linked such traditions as Gospel and Jubilee singing in 19th-Century America with Isicathamiya Choral Music of South Africa.

OBJECTIVES

This course will

- Increase students' knowledge and enjoyment of African music;
- Explore how African musics embody the values, beliefs, and cultural differences of a variety people, periods, and places in Africa and its diaspora;
- Introduce students to a diverse set of African musical traditions and instruments;
- Improve students' ability to recognize, discuss, and describe African musical styles, structures, using the terms, methods, and theoretical concepts of ethnomusicology;
- Enhance students' knowledge of African musical history in relation to major historical events and geopolitical global influences.

STUDENT LEARNING OUTCOMES

Students will

- Gain an intellectual basis for understanding African music in diverse cultural contexts;
- Learn methods, theoretical concepts, and terms of the discipline of ethnomusicology and how the biases of both African and non-African scholars have shaped thought within the discipline;
- Develop critical thinking and listening skills in analyzing cultural values and orientations of African peoples in relation to the values and orientations of communities in the United States;
- Improve their abilities to communicate about African music clearly and effectively in small and large group contexts.

REQUIREMENTS

Each student must

- Attend class regularly,
- Complete required reading, listening, and viewing assignments,
- Participate in class discussions,
- Take three exams,
- Research, produce, and present a term paper or media project.

READINGS AND RECORDING

There is no required text purchase for this class. Assigned readings will come from sources made available online through the CANVAS E-LEARNING SITE for the class and through the UF Library. Students are encouraged to consult [Oxford Music Online \(includes Grove Music\)](#) and the [Garland Encyclopedia of World Music](#) for additional general information on specific African regions, countries, musical styles, and musicians as we cover them during the semester. These and other sources are available online and in hard copy through the Architecture & Fine Arts Library. A useful link for key resources in conducting music research and is <http://guides.uflib.ufl.edu/music>.

LISTENING/VIEWING MATERIALS

Listening to music outside of class periods is required for this class. For the topics we cover, you will be assigned selected listening examples that are available on the Canvas E-learning site for this class. Occasional viewing/listening examples may be available through the UF Library.

Exams

There will be three exams during the semester. Exams will include a combination of objective, short answer, listening identification, and essay portions. You must bring two pencils (or pens) to class for each of the exams. Make-ups for exams will be given for excused absences only (see class attendance below).

Preliminary Exam Schedule (subject to change)

Exam 1: Jan 31, 2017
 Exam 2: March 22, 2017
 Exam 3: April 19, 2017

GRADING

Grades are based on the following percentages:

Participation	15%
Exam 1	20%
Exam 2	20%
Exam 3	20%
Term Paper	25%
Total	100%

Grading Scale

A	95%	C	73%
A-	90%	C-	70%
B+	87%	D+	67%
B	83%	D	63%
B-	80%	D-	60%
C+	77%	E	0-59

Information on current UF grading policies and grade points may be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

CLASS ATTENDANCE POLICY

Regular class attendance is required of all students; attendance will be taken beginning the second week of class. Attendance is critical because much of the course material comes directly from class lectures, discussions, demonstrations, etc. Students will be responsible for all information presented and assigned in class. Please arrive at class in time to take your seat by 11:45 and remain in class through the entire period. Each student is allowed three unexcused absences during the semester; each additional unexcused absence (beyond three) may result in lowering your final grade assessment by 1%. If you miss class for any reason (excused or not) you are responsible for getting notes from a fellow student and a copy of relevant handouts from the instructor. Make-ups for exams are given for excused absences only. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification, 4) a religious holiday observance with a two-week prior notification to instructor or Course TA, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to the date of the absence.

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

TERM PAPER/MEDIA PROJECT

Each student must research and write a term paper or produce a media project, a component of which will be an oral presentation of the paper/project to the class. Students will be required to submit a paper or project proposal outlining the topic (due February 12). The final paper should be 10-15 pages in length and follow proper formatting and citation as prescribed by the instructor. Media project such as a documentary video, radio podcast or PowerPoint presentation etc. must include an outline/storyboard, a script a (Final written paper/media project due April 20, 2016).

SCHOLASTIC DISHONESTY

Students enrolled in this class are expected to be honest. Cheating on exams and plagiarizing (presenting someone else's ideas, words, or products as one's own without providing proper recognition of the original source) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."* The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action.

HINTS FOR STUDENTS

Attend classes regularly, ask questions, and take notes. Refer to the syllabus for general information and to the course calendar for assignments. Establish contact with other students in the class and study together. Create a class notebook (loose-leaf is best) to keep the syllabus, course schedule, and all handouts together with your notes from the lectures, reading, listening, and viewing assignments. This will help you organize information and study for tests more efficiently. Re-read your notes to make sure you understand them and underline important names and terms (If you take notes on one side of the page only you can later use the backside to define the terms and names you underline). When reading, listening, and viewing the assignments, take notes of the major points to help you remember the information covered.

INSTRUCTOR'S OFFICE HOURS

Open office hours for discussing assignments, clarifications on readings or lectures, looking at tests, or discussing other issues related to the class are on Wednesdays 5th period or by appointment.

CLASSROOM POLICIES

You are expected to be in your seat for the beginning of class. In the rare case that you are late, please enter quietly and take a seat. The period ends when the instructor dismisses the class. Please do not exit before you are dismissed unless you have already advised the instructor that you must leave early (please do this before the

period begins). During the class period you are encouraged to ask questions and participate in discussions. Please do not read outside materials (newspapers, textbooks or materials for other courses, etc.) or use electronic devices for non-class related matters during class time. **No texting, checking for messages**, browsing, game playing, etc. is allowed during class. Use your electronic devices for taking notes and other class related tasks. Eating, drinking, and sleeping are also not allowed in this class. Finally, the lectures, handouts, and other materials of the course are the intellectual property of the instructor. Do not electronically record lectures or take photos without the permission of the instructor.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodations must first contact the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

MUH 3530: COURSE CALENDAR (subject to revisions)

Topics to be covered in this semester's class are listed below. Reading and listening assignments are to be completed prior to class under which they are listed and will be available on CANVAS unless otherwise noted. Occasional listening and viewing materials may also be available in the Fine Arts Library. You will also be asked to view some materials on **YouTube** and/or other web accessible sites. (This calendar is subject to changes, modifications, and other improvements)

SEGMENT I

INTRODUCTION TO AFRICAN MUSIC

Jan 4: Syllabus and about this Class

No Assignment

Jan 6: The Musical Traditions of Africa

Reading assignment:

- Nketia, Kwabena. 1974. "The Musical Traditions of Africa." In *The Music of Africa*, 1-20. New York: WW Norton.

Listening assignment:

- Sub-Saharan Musical Style listening examples

Jan 11: Confronting African Rhythmic Complexity: An American Scholar's Perspective

Reading assignment:

- Chernoff, John Miller. 1991. "The Rhythmic Medium in African Music." *New Literary History* 22(4): 1093-1102.

Listening assignment:

- Confronting African Rhythm Examples

Jan 13: Exploring African Music and Colonial Impact

Reading assignment:

- Stone, Ruth. 2000. "Part I: Intro to African Music." In *The Garland Handbook of African Music*, 1-21.
- Agawu, Kofi. 2003. "Colonialism's Impact." In *Representing African Music*, 1-22. New York: Routledge.
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Listening assignment:

- Shaping Musical Sound in Africa examples

Viewing assignment:

- Watch "Reginald and Julius Playing Mbira Music" <<http://www.youtube.com/watch?v=kn3cDvg4gps>> and "Ewe Drum Circle" <<http://www.youtube.com/watch?v=uVeFbozpnbs>>.

Jan 18: Global impact of African Music

Reading assignment:

- Malan, Rian, (Author). 2000. "In the jungle." *Rolling Stone (USA)* no. 841: 54. <http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,uid&db=rih&AN=2000-01776&site=ehost-live>

Listening assignment:

- Mbube and Communities of Style examples

Jan 20: Musical Instruments in Africa

Reading assignment:

- Bakan, Michael. 2007. "Music Instruments," in *World Music: Traditions and Transformations*, 61-73. New York: McGraw-Hill.
- Nketia, Kwabena. 1989. "The Aesthetic Dimensions of African Musical Instruments." In Marie-Thérèse Brincard (ed), *Sounding Forms: African Musical Instruments*, 21-30. New York: American Federation of the Arts.

Jan 25: The Guitar in Africa

Reading assignment:

- Eyre, Banning. 2003. "African Reinventions of the Guitar." In *The Cambridge Companion to the Guitar*, Victor Coelho (ed), 44-64 and endnotes pages 234-235. Cambridge: Cambridge University Press.

Jan 27: TBA

Jan 31: Exam One

SEGMENT II

West Africa: Mande Music

Feb 3: Music in Mande Territories

Reading assignment:

- Charry, Eric. "Mali and The Jeliya" Note: Read up to the sub-heading "Jeli Instruments."

Listening assignment:

- "Allah L'aa Ke 1"

In class viewing of *Mali: The Music of Life* (ML 350.7 M42 M341)

Feb 8: Jeliya Instruments: Kora and Koni

Reading assignment:

- Charry, Eric. Jeli Instruments: "Kora" and "Koni" Note: read up to the heading "Bala."

Listening assignment

- Koni and Kora examples

Feb 10: Jeliya Instruments: Koni and Bala

Reading Assignment for this class:

- Charry, Eric. Read section on “Bala”

Listening Assignment

- Bala examples

Feb 15: Musicians

- Each student assigned a West African popular musician to research and present to class.

Feb 17: Jembe and African Ballet

Reading Assignment:

- Charry, Eric. “A Guide to the Jembe.”
- TBA

Listening assignment:

- Les Ballets Africains examples

WEST AFRICA: NIGERIA

Feb 22: Yoruba Drumming Traditions: Dundun and Batá

Reading assignment:

- Aremu, PSO. "Drums, Drumming and Drummers: The Cultural Manifestation of the Yorubas." In *Drums: The Heartbeat of Africa*, edited by Esther A. Dagan, 109-114. Montreal, Canada: Galerie Amrad African Art Publication.

Listening assignment:

- Dundun and Batá

Feb 24: Juju and Afrobeat

Reading assignment:

- Alaja-Browne, Afolabi. “A Diachronic Study of Change in Juju Music.” *Popular Music* 8(3): 231-242.
- Grass, Randall. 1986. “Fela Anikulapo-Kuti: The Art of an Afrobeat Rebel.” *The Drama Review* 30(1): 131-148

Listening assignment:

- Juju Examples
- Fela Kuti Examples

Mar 1: Term Paper/Project Proposals Due

Reading assignment:

None

Listening assignment:

- “Expensive Shit”

Mar 3: TBA

Mar 4-11: Spring Break

NORTH AFRICA: MOROCCO

Mar 15: Islamic Chant/Arab-Andalusian Music

Reading assignment

- “Morocco” from the New Grove Online (access via UF Library
<http://www.oxfordmusiconline.com/subscriber/>)

Listening assignment

- Islamic Chant and Arab-Andalusian examples

Mar 17: Berber and Gnawa Music in Morocco

Reading assignment:

- Schuyler, Philip. 1978. “Rwais and Ahwash: Opposing Tendencies in Moroccan Berber Music and Society.” *World of Music* 21(1): 65-80.

Listening assignment:

- Berber examples
- Gnawa examples

Mar 22: Exam 2

SEGMENT III

UGANDA: COURT TRADITIONS

Mar 24: Court and Ensemble Music in Uganda

Reading assignment

- Cooke, Peter. 1996. “Music in a Ugandan Court.” *Early Music* 24(3): 439-452.
- Anderson, Lois. 1967. “The African Xylophone.” *African Arts* 1: 46-49; 66-69.

Listening assignment

- Uganda Court Music examples
- Uganda Xylophone Examples

ZIMBABWE: MBIRA AND CHIMURENGA

Mar 29: Mbira in Zimbabwe

Reading assignment

- Berliner, Paul. 1978. “Chapters 1 and 2.” In *Soul of Mbira*, 1-27.

Listening:

- Shona Mbira examples

Mar 31: Mbira in Spirit Possession and Chimurenga Popular Music

Reading assignment

- Berliner, Paul. 1978. “Music and Spirit Possession at a Shona Bira.” In *Soul of Mbira*, 186-206.
- Turino, Thomas. 1998. “The Mbira, Worldbeat, and the International Imagination.” *The World of Music* 40(2): 85-106.

Listening assignment

- Chimurenga examples

CENTRAL AFRICA: PYGMY TRADITIONS

Apr 5: Life in the Central African Republic: Sounds of the Forrest

Reading assignment

- Turnbull, Colin and Michelle Kisliuk: Liner Notes to the recording *Mbuti Pygmies of the Ituri Rain Forest*.

Listening assignment:

- Pygmy music examples

Apr 7: Pygmy Sounds in Global Contexts

Reading assignment

- Feld, Steven. 1996. "Pygmy Pop: A Genealogy of Schizophonic Mimesis." *Yearbook for Traditional Music* 28: 1-35. (Read pages 1-12 of this article)

Listening assignment

- Pygmy Pop Examples

SOUTH AFRICA: MUSIC AND MIGRANCY

Apr 12: Isicathamiya

Reading assignment:

- Muller, Carol A. 2004. "Music and Migrancy." Chapter 4 in *South African Music: A Century of Traditions in Transformation*, 118-183. Santa Barbara: ABC-CLIO (Read pages 118-131)

Listening assignment:

- Isicathamiya examples

Apr 14: Maskanda and Gumboots

Reading assignment:

- Muller "Music and Migrancy." (read pages 131-183)

Listening assignment

- Maskanda examples
- Gumboots examples

April 19, Exam 3

April 25, Paper Due