Course Description: This course engages with a wide variety of African popular musics in different contexts of transformation, with the main objective of developing and nuancing our understanding of what “popular music” means in Africa within histories of culture contact, the development of so-called “world music,” and ideologies of purity and hybridity. The course will explore popular African music styles like mbaqanga, juju, fuji, Afrobeat, Chimurenga, highlife, azonto, makossa, coupe decale, bongo flava, taarab, and African jazz and hip hop, including artists such as Fela Kuti, King Sunny Ade, Manu Dibango, Angelique Kidjo, Abdullah Ibrahim, Salif Keita, Oumou Sangare, and Thomas Mapfumo. We will read some musical ethnographies on popular music in Africa, and ask how globalization is represented in each of them. The course will provide foundational understanding of the field of ethnomusicology and popular music studies, with particular attention to how African music has been impacted by globalization through its contact with the West.

Grading: 20% response papers, 20% album review, 30% attendance and participation, 30% final paper
Response Papers: Post a short, succinct response (about 250 words) to the course website by midnight on Tuesday each week. Choose one or two of the readings or other media from that week, and respond to them, making connections, comparisons, or critiques. End your response with a question or questions for class discussion.

Final Paper/Project: Choose one of two options: (1) A research paper of about 15 pages focusing on an aspect of African popular music, a specific music tradition, the music of an artist or group, or an album. (2) A performance project consisting of an arrangement of a song by an African popular musician, or an original composition in the style of one of the artists we have studied. The final papers are due April 29 by 5 p.m.

Outline of Class Work:

Week 1 – African Popular Music and Globalization
1/6 Course introduction
First response papers due by midnight on 1/7

Week 2 – South Africa: Graceland, Mbaqanga, Kwaito
Listening: Paul Simon, "The Boy in the Bubble" and "Obvious Child"
Miriam Makeba, Hugh Masekela
Viewing: Amandla (1hr 45min)

Week 3 – Popular Music in Zimbabwe
1/20 Martin Luther King, Jr. Day – no class
Appiah, Kwame. *Cosmopolitanism*.
Viewing: Mbira – Spirit of the People

Week 4 – Highlife and Hiplife in Ghana

Listening: E.T. Mensah, Reggie Rockstone, E.L. and Obrafour

Viewing: Living the Hiplife

Week 5 – Popular Music in Benin: Brass Bands, Angelique Kidjo

Listening/viewing: “Agolo” “Wombo Lombo” “Voodoo Chile” “Orisha” “Shango Wa”


Listening: Gangbe Brass Band, "Noubioto" "Segala" “Salam Alekoum” (video); Eyo'nle Brass Band (with les Ogres de Barback on tour)

Viewing: Gangbe! (DVD)

2/8 Southeast Chapter of African Studies Association Conference at University of Florida

Week 6 – Yoruba Popular Music: Juju and Afrobeat

Viewing: *Juju Music*

Listening: King Sunny Ade, "Ja Funmi"


Viewing: *Finding Fela*

Listening: "Zombie"

2/14-15 Southeast Chapter of American Musicological Society Conference at Florida State University

Week 7 – Nigerian Hip Hop and Afrobeats
2/19 Visit from Dr. Meki Nzewi (tentative)

Week 8 – Malian Musique Moderne, Salif Keita
   Listening: Salif Keita, "Mandjou"
   Salif Keita, Nous Pas Bouger (original)
   Nou Pas Bouger (Feat LSkadrille)
   “Conclusion: An Africanist’s Query.” In Bamako Sounds. 1-14, 155-189.
   Listening: Talking Timbuktu (Ali Farka Toure and Ry Cooder), "Bonde," "Soukoura"
   Niafunke

Spring Break

Week 9 – African Music in Paris, Makossa, Manu Dibango, Hip Hop in Europe
3/9 Dibango, Manu. 1994. “Nimele Bolo” and “Soul Makossa.” In Three Kilos of Coffee. 1-10,
   85- 94.
   Listening: “Soul Makossa” (Dibango)
   Wanna Be Startin’ Something’ (Michael Jackson)
   Rollefson, Griffith. 2017. “Hip Hop as Postcolonial Art and Practice” and “J’accuse: Hip Hop’s
   Postcolonial Politics in Paris,” in Flip the Script. 1-33.

3/13-14 Southeast and Caribbean Chapter of the Society for Ethnomusicology Conference, Appalachian
   State University, Boone, NC

Week 10 – Hip Hop in Africa, Senegal
*Final paper/project proposals due
   Africa. 79-91.
   Ethnomusicology, 60(2):279-299.
   Listening: Positive Black Soul

Week 11 – African Reggae, Hip Hop, and Politics
   Contestation of Power in Cote d’Ivoire” in Hip Hop Africa. 92-108.
   Africa. 171-188.
   Culture in Senegal and Kenya,” in Rhythms of the Afro-Atlantic World: Rituals and Remembrances. 161-
   177.

3/27 Musicology Colloquium at UF: Jean Kidula

Week 12 – Popular Music in Tanzania and Uganda
4/1 *Album reviews due (no response papers this week)
Listening: Afrigo Band

Week 13 – African Jazz: South Africa, Congo Music
   Listening: Sathima Bea Benjamin with Dollar Brand (Abdullah Ibrahim), *African Songbird*
   Abdullah Ibrahim, *Cape Town to Congo Square*

Week 14 – African Jazz Part II: Ethiopia, Jazz Cosmopolitanism in Ghana
   Listening: Mulatu Astatke
"Jazz As I See It"
Viewing: *Jazz Cosmopolitanism in Accra* (Feld): Hallelujah and Accra Trane Station

Week 15 – Conclusions (no response papers this week)
4/22 Student presentations/performances

Final papers and projects due Wednesday, April 29 by 5 pm
Class concert, date TBA

Policies:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a
professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

**Academic Resources:**


Library Support, http://cms.uflib.ufl.edu/ask. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. http://teachingcenter.ufl.edu/

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. https://career.ufl.edu/

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. https://lss.at.ufl.edu/help.shtml.