

**MUH 4930/6935: African Popular Music and Globalization**  
**Syllabus Spring 2024**

**Professor:** Tim Murray, timothymurray@ufl.edu

**Course Time:** Mondays 4:05 PM - 7:05 PM (Period 9)

**Location:** MUB 144

**Office Hours:** Wednesdays 3:00 PM or by appointment

**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 27 by 5 p.m.

Outline of Class Work:

**Week 1: 1/8 – African Popular Music and Globalization**

- Syllabus and Course introduction
- First response papers due by midnight on 1/14
- Emielu, Austin. 2011. “Some Theoretical Perspectives on African Popular Music,” *Popular Music*, 30(3):371-388.
- Agawu, Kofi. 2003. “Introduction” and “Popular Music Defended Against Its Devotees” in *Representing African Music: Postcolonial Notes, Queries, Positions*.

- Taylor, Timothy. 1997. "Popular Musics and Globalization" in *Global Pop*. 1-38.

### **Week 2: 1/15 – South Africa: Graceland, Mbaqanga, Kwaito**

- Meintjes, Louise. 1990. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology*, 34(1):37-73.
- Listening: Paul Simon, "The Boy in the Bubble" and "Obvious Child," Miriam Makeba, & Hugh Masekela
- Steingo, Gavin. 2007. "The Politicization of 'Kwaito': From the 'Party Politic' to 'Party Politics,'" *Black Music Research Journal*, 27(1):23-44.
- Dalamba, Lindelwa. 2012. "Disempowering Music: The Amandla! Documentary and Other Conservative Music Projects," *Safundi: The Journal of South African and American Studies*, 13(3-4):295-315.
- Viewing: Amandla (1hr 45min)

### **Week 3: 1/22 – Popular Music in Zimbabwe**

- Turino, Thomas. 1998. "The Mbira, Worldbeat, and the International Imagination," *The World of Music*. 85-106.
- Perman, Tony. 2012. "Sungura in Zimbabwe and the Limits of Cosmopolitanism," *Ethnomusicology Forum*, 21(3):374-401.
- Kyker, Jennifer. 2014. "Learning in Secret: Entanglements Between Gender and Age in Women's Experiences with the Zimbabwean Mbira Dzavadzimu," *Ethnomusicology Forum*, 23(1):110-134.
- Appiah, Kwame Anthony and Homi Bhabha. 2018. "Cosmopolitanism and Convergence." *New Literary History* 49 (2) (Spring): 171-198. (Online via UF Library)
- Viewing: Mbira – Spirit of the People

### **Week 4: 1/29 –Highlife and Hiplife in Ghana**

- Collins, John. 1989. "The Early History of West African Highlife Music," *Popular Music*, 8(3):221-230.
- Amoah-Ramey, Nana Amena. 2018. Introduction and Ch. 1-2. *Female Highlife Performers in Ghana: Expression, Resistance, and Advocacy*. 1-40.
- Shipley, Jesse. 2012. "The Birth of Ghanaian Hiplife: Urban Style, Black Thought, Proverbial Speech," in *Hip Hop Africa*. 29-56.
- Collins, John. 2012. "Contemporary Ghanaian Popular Music Since the 1980s," in *Hip Hop Africa*. 211-233.
- Listening: E.T. Mensah, Reggie Rockstone. E.L. and Obrafour
- Viewing: Living the Hiplife

### **Week 5: 2/05 – Popular Music in Benin: Brass Bands, Angelique Kidjo**

- Kidjo, Angelique. 2014. "Back to Benin." In *Spirit Rising*. 113-136.
- Taylor, Timothy. 1997. "Strategic Inauthenticity." In *Global Pop*. 125-146.
- Politz, Sarah. 2018. "We Don't Want to Be Jazz-Jazz: Afro-Modernism, Jazz, and Brass Band Music in Benin," *Jazz and Culture*, 1:12-48.
- 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)

### **Week 6: 2/12 – Yoruba Popular Music: Juju and Afrobeat**

- Waterman, Christopher. 1990. "Our Tradition Is a Very Modern Tradition: Popular Music and the Construction of Pan-Yoruba Identity." *Ethnomusicology*, 34(3):367-79.
- Viewing: Juju Music
- Listening: King Sunny Ade, "Ja Funmi"
- Veal, Michael. 2000. "The Black President (1974-1979)," in *Fela*. 121-165.
- Viewing: Finding Fela
- Listening: "Zombie"

### **Week 7: 2/19 – Nigerian Hip Hop and Afrobeats**

- Shonekan, Stephanie. 2012. "Nigerian Hip Hop: Exploring a Black World Hybrid," in *Hip Hop Africa*. 147-170.

### **Week 8: 2/26 – Malian Musique Moderne, Salif Keita**

- Charry, Eric. 2000. "The Guitar and the Modern Era." In *Mande Music*. 242-283.
- Listening: Salif Keita, "Mandjou"
- Salif Keita, *Nous Pas Bouger* (original)
- *Nous Pas Bouger* (Feat LSkadrille)
- Skinner, Ryan. 2015. "Introduction: A Sense of Urban Africa," "Afropolitan Patriotism," and "Conclusion: An Africanist's Query." In *Bamako Sounds*. 1-14, 155-189.
- Listening:
  - Talking Timbuktu (Ali Farka Toure and Ry Cooder), "Bonde," "Soukoura" Niafunke

### **Week 9: 3/04 – African Music in Paris, Makossa, Manu Dibango, Hip Hop in Europe**

- Dibango, Manu. 1994. "Nimele Bolo" and "Soul Makossa." In *Three Kilos of Coffee*. 1-10, 85- 94.
- Winders, James. 2006. "Sub-Saharan African Musicians in Paris." In *Paris Africain*. 3-20.
- Listening:
  - "Soul Makossa" (Dibango)
  - *Wanna Be Startin' Something'* (Michael Jackson)
- Winders, James. 2006. "New Directions in Music and Migration." In *Paris Africain*. 143-176.
- 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.

**\*\*\*\*No Class: 3/11 – Spring Break: March 9-17\*\*\*\***

### **Week 10: 3/18 – Hip Hop in Africa, Senegal**

- Final paper/project proposals due

- Charry, Eric. 2012. "A Capsule History of African Rap," in *Hip Hop Africa*. 1-28.
- Tang, Patricia. 2012. "The Rapper As Modern Griot: Reclaiming Ancient Traditions," in *Hip Hop Africa*. 79-91.
- Appert, Katherine. 2016. "On Hybridity in African Popular Music: The Case of Senegalese Hip Hop," *Ethnomusicology*, 60(2):279-299.
- Listening: Positive Black Soul

### **Week 11: 3/25 – African Reggae, Hip Hop, and Politics**

- Reed, Daniel. 2012. "Promises of the Chameleon: Reggae Artist Tikan Jah Fakoly's Intertextual Contestation of Power in Cote d'Ivoire" in *Hip Hop Africa*. 92-108.
- Kidula, Jean. 2012. "The Local and the Global in Kenyan Hip Hop Culture." In *Hip Hop Africa*. 171-188.
- Osumare, Halifu. 2010. "Motherland Hip Hop: Connective Marginality and African American Youth Culture in Senegal and Kenya," in *Rhythms of the Afro-Atlantic World: Rituals and Remembrances*. 161-177.

### **Week 12: 4/01 – Popular Music in Tanzania and Uganda**

- Perullo, Alex. 2012. "Imitation and Innovation in the Music, Dress, and Camps of Tanzanian Youth," in *Hip Hop Africa*. 187-210.
- Askew, Kelly. 2003. "Of Ginger Ale and Orange Soda," in *Performing the Nation*. 68-122.
- \*Album reviews due (no response papers this week)
- Pier, David. 2017. "Song for a King's Exile: Royalism and Popular Music in Postcolonial Uganda," *Popular Music and Society*, 40(1):5-21.
- Kafumbe, Damascus. 2014. "Could Afrigo's Semadongo Be Uganda's Zilizopendwa?" *The World of Music*, 3(1):113-132.
- Listening: Afrigo Band

### **Week 13: 4/08 – African Jazz: South Africa, Congo Music**

- Collins. 1987. "Jazz Feedback to Africa," *American Music*, 5(2):176-193.
- Muller, Carol Ann. 2016. "Musical Echoes: Diasporic Listening and the Creation of a World of South African Jazz," in *Jazz Worlds/World Jazz*, eds. Bohlman and Plastino. 289-308.
- Listening: Sathima Bea Benjamin with Dollar Brand (Abdullah Ibrahim), *African Songbird*  
Abdullah Ibrahim, *Cape Town to Congo Square*
- Stewart, Gary. 2003. *Rumba on the River*. 1-22, 34-48, 49-121.

### **Week 14: 4/15 – African Jazz Part II: Ethiopia, Jazz Cosmopolitanism in Ghana**

- Shelemay, Kay. 2016. "Traveling Music: Mulatu Astatke and the Genesis of Ethiopian Jazz," *Jazz Worlds/World Jazz*, eds. Bohlman and Plastino. 239-257.
- Listening: Mulatu Astatke
- Feld, Steven. 2012. "Acoustemology in Accra: On Jazz Cosmopolitanism" and "Guy

- Warren/Ghanaba: From Afro-Jazz to Handel via Max Roach,” in Jazz Cosmopolitanism in Accra.
- Listening: Guy Warren (Kofi Ghanaba), "Africa Speaks" from Africa Speaks, America
- Answers
- "Jazz As I See It"
- Viewing: Jazz Cosmopolitanism in Accra (Feld): Hallelujah and Accra Trane Station

**Week 15: 4/22 – Conclusions (no response papers this week)**

- Charry, Eric. 2012. “Music for an African 21st Century.” In Hip Hop Africa. 283-316.
- Student presentations/performances

**Final papers and projects due Wednesday, April 27 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/](http://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.ua.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.ua.ufl.edu/publicresults/>.

**Academic Resources:**

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

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>.