

MUSIC 13AF: MUSIC OF AFRICA
Spring, 2007–University of California, San Diego
Tuesday and Thursday 12:30-1:50 p.m.
Warren Lecture Hall Room 2005

Professor David Borgo (dborgo@ucsd.edu)

Office: Mandeville B140, 858-822-4957, Tuesdays and Thursdays 11-noon

Teaching Assistants:

- Joe Bigham (joebigham701@hotmail.com)
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Course Overview:

This course is divided into two sections. The first presents an introduction to the field of ethnomusicology and the study of African music by focusing on select traditional music cultures as representative of broad regions of the African continent. This half of the course provides a limited glimpse at the extraordinary musical and cultural diversity of Africa and explores salient issues concerning pre-colonial kingdoms and states, European colonization and missionaries, the spread of Islam, the Atlantic slave trade and the dispersion of African peoples and practices into the Diaspora. The second half of the course focuses on select contemporary musical practices and the issues that surround the “world music” phenomenon. In addition to introducing the work of several of the most widely influential African musicians in the modern era, this section highlights the continuing impact of postcolonial independence movements and the cultural, economic, political, and personal dynamics that are at stake in the global music industry.

While no previous technical knowledge of music is necessary in order to succeed in this course, students will be expected to develop critical listening skills and to identify musical aspects of listening examples. This will require concentrated and repeated listening over a period of days and weeks in order to prepare adequately for the exams. All students should also be prepared to master music terms and ideas about culture that are explained in class as they relate to the course readings and listening examples.

Required Readings are all posted at <http://reserves.ucsd.edu>. You can search either by course number or by my last name (Borgo). Readings should be completed prior to the class session for which they are listed on the attached reading list.

Required Listening Materials have been placed on electronic reserve through the UCSD library’s DAR system. Please follow the course links provided at <http://reserves.ucsd.edu>. With a high-speed connection and the correct proxy settings you can configure your system to access the listening off campus. Please see <http://orpheus.ucsd.edu/music/DARPFAQ.html>.

A Course Website is available at <http://webct.ucsd.edu> and may be used to disseminate items or information at the professor’s discretion.

Academic Integrity:

Please be aware that plagiarizing (or other forms of academic dishonesty) can result in an “F” for the course and can lead to further disciplinary action by the University. (For more information see the section entitled “UCSD Policy on Integrity of Scholarship” in the UCSD General Catalogue.)

Students with Disabilities:

Students with disabilities requiring accommodations should discuss their needs with the Office of Students with Disabilities (OSD). After registering with the OSD, students should meet with the professor during office hours to discuss accommodations within the first week of class so that timely arrangements can be made. It is especially important that arrangements are made early because of the listening component of the exams.

Course Requirements and Evaluation:

Unit I

Project	15%
Exam	30%

Unit II

Project	15%
Exam	30%
Section Attendance and Participation Grade	<u>10%</u>

TOTAL	100%
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- Exams will cover information from lectures, readings, films, and listening examples.
- Attendance will be taken each week at all sections—*You may attend only the review section in which you are enrolled; do not “drop in” on another review section.*
- Details of the *projects* will be discussed in class.
- *No late work will be accepted and there will be no make-ups given for examinations except in the case of a documented emergency at the discretion of the instructor. In this case, an all-essay exam will be given and must be completed within less than one week after the original exam date.*

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Schedule of Topics and Assignments

- All reading and listening assignments can be found at reserves.ucsd.edu.
- Assignments should be completed by the day of the lecture for which they are listed.
- Course topics are subject to change.

Unit I: Exploring African Music

Introduction – April 3

The Study of Music in Africa - April 5

The Study of Music in Africa

- John Miller Chernoff, from *African Music and African Sensibility* (1979)

Profile of Africa & Exploring African Music

- Ruth M. Stone, from *The Garland Handbook of African Music* (2000)

West Africa – April 10, 12, 17, 19

Agbekor: Music and Dance of the Ewe People, Mande Jaliya, & A Drummer of Dagbon

- David Locke, from *Worlds of Music*, 4th ed. (2002)

North Africa – April 24

North Africa: An Introduction

- Caroline Card Wendt, from *The Garland Handbook of African Music* (2000)

East Africa – April 26

Heating Up! & Traditional Performances in Two Villages and a Town

- Gregory Barz, from *Music in East Africa* (2004)

Central Africa: BaAka – May 1

Musical Life in the Central Africa Republic

- Michelle Kisiuk, from *The Garland Handbook of African Music* (2000)

South Africa – May 3

Introduction & African Music and the Music of the Shona

- Paul Berliner, from *The Soul of Mbira* (1981)

UNIT I EXAM – May 8

Project I DUE

Unit II: African Music in a Global Perspective

Popular Music in Africa – May 10, 15

Popular Music in Africa

- Angela Impey, from *The Garland Handbook of African Music* (2000)

World Beat / World Markets – May 17

World Beat and the Cultural Imperialism Debate

- Andrew Goodwin and Joe Gore, from *Sounding Off! Music as Subversion / Resistance / Revolution* (1995)

The Poetics and Politics of Pygmy Pop

- Steve Feld, from *Western Music and its Others* (2000)
- “Nothin’ But the Same Old Story”
- Timothy D. Taylor, from *Global Pop* (1997)

Rhythms of Resistance: Freedom Songs in South Africa – May 22

The Role of Freedom Song in South Africa

- Alton B. Pollard III, from *This is How We Flow: Rhythm in Black Cultures* (1999)

Thomas Mapfumo: The Lion of Zimbabwe

- Sheila Nopper, from *Sounding Off! Music as Subversion / Resistance / Revolution* (1995)

Where Does the Lion Sleep Tonight? – May 24

In the Jungle

- Rian Malan, from *Rolling Stone* (May 25, 2000)

The Curse of Paul Simon? – May 29

Notes on “World Beat”

- Steve Feld, from *Music Grooves* (1994)

Graceland Revisited

- Charles Hamm, from *Popular Music* 8/3 (1989)

Big Man, Black President, Masked One – May 31

Big Man, Black President, Masked One

- Christopher Waterman, from *Playing with Identities in Contemporary Music in Africa* (2002)

Strategic Inauthenticity – June 5

Strategic Inauthenticity

- Timothy D. Taylor, from *Global Pop* (1997)

Djur Djura: Women of the (Third) World, Unite!

- Timothy D. Taylor, from *Global Pop* (1997)

Toward a More Perfect Union – June 7 - Project II DUE

Toward a More Perfect Union

We Are the World, and the World Is Us

- Timothy D. Taylor, from *Global Pop* (1997)

UNIT II Exam – June 13, 11:30-2:30