

Course Syllabus (DRAFT)

The University of Pennsylvania

Music 51: Contemporary Music of Africa

Summer Session I (Online)

Mondays and Wednesdays, 7:00-9:00

May 23-June 29, 2022

Instructor

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Technical Support

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Mental Health Support: These are scary and uncertain times, on top of the challenge that college can already be during what had been our normal times. Though you may already have someone or somewhere to turn to if you are struggling emotionally, we want to underscore that if you are experiencing difficulty, particularly as it pertains to this class, please be in touch with Professor Muller or the class TA. We will absolutely make time to talk with you—via Zoom, phone or in person. Please do not hesitate to contact us.

Course Description

This class is an introduction to music of contemporary Africa, focusing on specific case studies in North, Central, West, East, Southern Africa, the Sahel and the islands (located in several oceans). In this course, we will examine musicians and musical styles and the ways that they influence or embody African history, geography, culture, religion, and politics. We will also consider ways in which African styles are tied to other places in the world through the influence of traveling musicians, recordings, political movements, and religious practices. In this course, we will take a multi-faceted, multi-media approach to the study of African music, through reading articles and interviews, listening to musical recordings, viewing video documentaries and musical performances, and exploring interactive maps of each region. The goal is for students to get a broad understanding of various African musical traditions, as well as to acquire the skills to do further research on other genres and styles that interest them.

What students should be able to do after the class:

- Recognize the eight major regions of Africa and its diversity of language, music, culture, and lifestyles (we have added the Sahel, the Islands, and contemporary diasporas)
- Have knowledge of several major African popular music styles and musicians
- Be able to put new developments they encounter into a regional and more historical context
- Be able to think more clearly and specifically about African social history and contemporary developments in Africa

Course Responsibilities

- Listen to all online course meetings/recordings.
- Attend Office Hours with questions and ideas
- Keep current with all reading/listening/viewing assignments
- Complete required assignments for each class (listening, reading, quizzes, forums)
- Have an open, curious mind to learn more about Africa and its music

Note on Expectations

This class will be *intense*. We are fitting an entire semester's worth of material into only 5 1/2 weeks. Students should make sure that they have adequate time to complete the required listening, reading, and viewing assignments. I suggest about 3-5 hours per class of work per week *outside of class*.

There is no attendance requirement in the grade this summer, but you are required to prepare and present a playlist presentation--either recorded before class and submitted to Dr. Muller by 4 PM eastern on the day of presented, or ready for in class presentation on the scheduled day.

Please log into the Zoom Live Session **10 minutes prior to the class start time** (link on homepage of Canvas for Music 51), and make sure that your audio is working. We plan to play music for you during that time, and you can often chat with the class or instructors during this pre-class period.

Assignments: How do we reach the course's goals?

Assignments for this course are specifically designed to help you meet the course goals, to require you to engage with the material of the course, and to keep you on schedule (especially in the context of a short summer course!). Your grade for the course, then, depends on how well you complete these assignments. Below are five components to your final grade and the weight of each:

(1) Quizzes - (9x2 = 18%)

You will take a self-grading matching quiz at the end of each class, and the results will be recorded in the Canvas grade book. These quizzes are based on information from the lectures, the general lecture notes and the assigned readings/listening examples. Quizzes may be taken immediately after the class period they cover and are by noon the day of the next class. These quizzes are to ensure that you have a basic familiarity with the important terms and concepts for each unit. There will be a total of 9 quizzes, each worth 2% of your final grade.

(2) Discussion Forums– (27%--9x3%)

After every class you will write a discussion forum response to an essay or an audio file on the subject covered in class. The first file is from an interview conducted with South African musician Pops Mohamed, but all the others come from the afropop.org website. Your responses are expected to be thoughtful and substantial (1-2 full paragraphs), that either respond directly to the forum prompt or take your thinking in a different direction. (Make sure it is a smart and related direction.) Discussion posts are due at the same time as quizzes, by noon the day of the next class, so Kelsey can read and comment on them in the live class. You will write a total of 9 forum entries, each worth 3%.

(3) Playlist Project & Class Presentation and Peer Review Response – (25% ie., 20%+5%)

You will prepare a playlist project by reading required, recommended articles, listening to audio examples and finding your own, mapping out an article on google maps, and presenting to the class online with a short PPT once in the semester. You will also write a peer review for one of your classmate's presentations in the semester.

A description of what is required for playlist project & presentation and peer review will be made available on Canvas.

(4) Final Exam – (30%)

This semester, the final exam will be an open book "take home" exam. It will be on Canvas and you can use any resources (class materials, your notes, websites, articles etc.) you need to answer the multiple choice, true and false, and listening questions, as well as for writing your essays. It is a 2 hour exam.

Deadlines and Guidelines

One Class Presentation on your Playlist Project; One Peer Review Response

Sign up in the Discussion Forum by Wednesday May 25 at **12PM EST** for the in-class presentation you will lead, and for the one you will peer review. The playlist project and presenting it is 20% of your grade, and the peer review is 5% of your grade. All presentations and peer review responses will follow the same format and requirements.

Discussion Forum Posts

These posts will be discussed in the next class, so make sure all are completed on the day before the next class. If the discussion forum is for after a Monday class, it must be done by noon on Wednesday. If after a Wednesday class, it must be done by the following Monday at noon.

Quizzes must be completed in the same time frame, after one class and before the next, by noon the day of the next class.

The **Final Exam** includes matching, true/false, fill in the blank, and two short essays. The essays will allow you to write about one of the genres you presented, the other will be a choice of topics. Do well in your presentation so you really know the materials for the essay. The essays will count 30% of the final exam score, so it is in your interest to do an excellent job with presentations.

Grading Rubric for Discussion Forum Posts

A: very good

- 2 substantial paragraphs
- substantial, detailed, intelligent response to forum prompts
- accurate use of musical and contextual terms from the lesson
- knowledgeable reference to contextual aspects
- insightful analogies/references to students' own experience
- good spelling and grammar

B: good/adequate

- less than 2 substantial paragraphs OR long and wordy
- good response to forum prompts
- general description of sonic aspects or relevant questions
- mostly accurate use of musical terms and contextual aspects
- good analogies
- generally good spelling and grammar

C: substandard

- 1 or less than 1 substantial paragraph OR long and wordy
- no engagement with sonic aspects or relevant questions
- inaccurate characterization of musical or contextual aspects
- unconnected or irrelevant analogies
- poor spelling and/or grammar

D: poor

- less than 1 substantial paragraph OR long and wordy
- no engagement with sonic aspects or questions
- grossly inaccurate characterization of musical or contextual aspects
- unconnected/irrelevant analogies
- egregious spelling and/or grammar

A rubric for the in-class presentations, as well as guidelines for producing them, will be made available on Canvas. A similar rubric and guidelines will be made available for the peer review.

Grading Scale

A	93-100	C+	78-79.99
A-	90-92.99	C	73-77.99
B+	87-89.99	C-	70-72.99
B	83-86.99	D	65-69.99
B-	80-82.99	F	65 and below

Class Expectations

Before Class: To prepare for each class: read the attached articles, watch assigned videos, and listen to the assigned audio clips.

In Class: Watch Class Content Recording

After Class: Take the online quiz and complete the discussion forum assignment, which typically involves viewing, reading, or listening. For one class: prepare a playlist and a presentation on it; after one class, peer review a classmate's presentation.

Attend Weekly Office Hours

Required Readings/Afropop Listening

All required readings for this course are in PDF files located in folders on the course website, or there are links to an Afropop program you need to listen to. In both instances take notes. Some of the afropop.org programs are linked to discussion forums, others are there in place of pre-class readings.

Academic Integrity

You are required to abide by the principles set forth by the Penn Code of Academic Integrity. It is your responsibility to read, understand, and abide by the Code, found at http://www.upenn.edu/academicintegrity/ai_codeLinks to an external

[site.ofacademicintegrity.html](#) . Cases of suspected academic dishonesty will be referred to the Office of Student Conduct and, if found to be substantiated, will result in a failing grade for this course.

COURSE SCHEDULE

The course schedule below is organized into three time periods: before, during (live class session online), and after.

The first class begins on Wednesday, **May 27 at 7:00 p.m.** Please arrive 10 minutes early so you can be sure you are logged in on time.

Class 1: Monday, May 23, 2022

Introduction to the Study of Music in Africa, Music of the Bushmen

BEFORE CLASS:

- Introduce yourself, in **Discussion Forum: Class Introduction**
- Sign up for a region you want to explore through a music playlist, see DISCUSSION FORUM
- Reading recommended: Muller (2008) <http://proxy.library.upenn.edu:2060/lib/upenn/detail.action?docID=10236341> [Links to an external site.](#)

See Appendix One: A Guide to African Music, 269-74

- Reading recommended: Platvoet, Ju/'Hoan Curing Dance, especially section on Curing Dance
- Reading recommended: England, Bushman Counterpoint

DURING CLASS:

- Introduction: Instructor and Teaching Fellow
- Lecture, Intro to the Study of Music in African plus focus on Kalahari Bushmen
- In-Class viewing: *The Gods Must Be Crazy*, Num Tchai video clips
- Discuss: Musical Examples

AFTER CLASS:

- Take **Online Quiz 1**
- Make sure you've posted in **Discussion Forum: Class Introduction**
- Respond to **Discussion Forum 1**, Pops Mohamed/Electronica prompt, by Wednesday, May 25, at 12 noon.

Class 2: Wednesday May 25, 2022

South African Music: Migrant music--Mbube, Maskanda and Gumboot Dance.

BEFORE:

- Reading from Penn library site: <http://proxy.library.upenn.edu:2060/lib/upenn/detail.action?docID=10236341> [Links to an external site.](#)

Note: You need to authenticate with Pennkey username and password to access the table of contents, find the page numbers for each chapter and click on what you need to read.

- Muller, 2008, Chapter 1: p. 5-22
- Muller 2008, Chapter 7: Labor Migration: Isicathamiya, 99-111
- Muller 2008, Chapter 9: Labor Migration: Gumboot Dance, 129-151
- Musical Examples: See on Canvas (field recordings of maskanda, gumboot dance, and isicathamiya)

DURING:

- Lecture: Intro to Southern Africa as Region and discussion of South African migrant music
- View: Clips on Canvas
- Discuss: Musical Examples on Canvas Audio

AFTER:

- Take **Online Quiz 2**
- Post in **Discussion Forum 2**: listen to the audio program South Africa Celebrates 10 Years of Freedom (2004) <http://www.afropop.org/6341/south-africa-celebrates-10-years-of-freedom/> ([Links to an external site.](#)) and respond to prompt OR listen to South African Artists Celebrate the Life and Legacy of Nelson Mandela and respond to prompt. <http://www.afropop.org/6364/south-african-reflections/> ([Links to an external site.](#)) DUE Wednesday, June 2 at 12 noon.

NO CLASS MONDAY MAY 30, 2022 MEMORIAL DAY, ENJOY!!

Class 3: Wednesday June 1, 2022

Southern African Music and Politics: South African Jazz, and Transformations of Zimbabwean Mbira Music

STUDENT CLASS PRESENTATIONS BEGIN

BEFORE:

- Reading:
 - See Canvas Page Online

DURING:

- Lecture:
- View: Clips from Amandla! A Revolution in 4-Part Harmony, plus kwela and Cape Jazz clips from Jazz at Lincoln Center
- Discuss: Musical Examples

AFTER:

- Take **Online Quiz 3** (South Africa)
- Post in **Discussion Forum 3**: South African Jazz or Zimbabwe
- Zimbabwe: Listen to one of three audio files and respond to prompts. Post on Discussion Forum by 12 noon on Monday June 6, 2022. Thomas Mapfumo is the case study.

Class 4: Monday June 6, 2022

Music of Central Africa: Pygmy Music and Central African Rumba/Soukous

BEFORE:

- Reading:

CENTRAL AFRICAN PYGMIES

- *Rough Guide*: "Pygmy Music," 304 – 312
- Arom and Furniss, Interactive Experimental Method for the Determination of musical scales in oral cultures.

CONGO/ZAIRE Rumba Soukous

- Rough Guide article: Congo Gold
- Bob White, Congolese Rumba and Other Cosmopolitanisms
- Liner Notes: Congolese Soukous (RG recording)
- Musical Examples: Listen

DURING:

- Lecture: Intro to Central Africa, student presentations, on pygmy music and Soukous, plus discussion forum feedback.
- Musical Example Discussion

AFTER:

- Take **Online Quiz 4**
 - Music of the Pygmies: See afropop Afropop Worldwide, "Seize the Dance: The BaAka of Central Africa" <https://soundcloud.com/afropop-worldwide/seize-the-dance-the-baaka-of> (Links to an external site.)
 - Post on **Discussion Forum 4** on either pygmy or soukous. Forums complete by Wednesday, June 8 at noon.
 -

Class 5: Wednesday June 8, 2022

Music and the Nation in East Africa: Taarab, Hip Hop, and Gospel in Tanzania and Kenya

BEFORE:

- Reading (there are several readings on Canvas that can be used for student presentations. What is below is reading for the class generally)
 - *Rough Guide*: "Tanzania/Kenya Taarab," 408-417
 - Jean Kidula, "Polishing the Luster of the Stars: Music Professionalism Made Workable in Kenya," *Ethnomusicology* (2000).
 - Afropop Worldwide, "The Rise of the Religious Music Industry in Kenya" <https://soundcloud.com/afropop-worldwide/the-rise-of-the-religious> (Links to an external site.)
- Kidula, excerpt from *Music in Kenyan Christianity*
- Mapping Kenya & Tanzania, click on links to youtube clips
- Musical Examples: Listen

DURING:

- Lecture: Notes Online
- Musical Examples: Discussion
- View: Clips from *Hip Hop Colony*

AFTER:

- Take **Online Quiz 5**
- Post on **Discussion Board 5: Who Sings the Nation?: Nationalism in African Music**. Submitted by Monday June 13, 2022 at 12 noon.

Class 6: Monday June 13, 2022

Music in North Africa: Egyptian Popular music and Algerian Music, Rai

BEFORE:

- Interview with Virginia Danielson re: Umm Kulthum: <http://www.afropop.org/multi/interview/ID/73/> (Links to an external site.)
- Readings

EGYPT

Rough Guide: Egypt Street Music, Egypt Classical Music
Danielson: New Nightingales of the Nile

ALGERIA

Rough Guide: Algeria
Hanna Noor Al Deen: Rai Tide Rising

- Musical Examples: Listen to Canvas examples

DURING:

- Lecture: Intro to Music of North Africa (see Reading by Langlois Local and Global in North African Popular Music, reading on Canvas)
- Two Presentations: Rai and Umm Kulthum
- Discussion Forum feedback

AFTER:

- Take **Online Quiz 6, two one for Egypt one for Algeria**
- Post on **Discussion Forum 6**, either on *Umm Kulthum, A Voice like Egypt* or Algerian Rai complete by Wednesday June 15, 12 noon

Class 7: Wednesday June 15, 2022. (FYI Soweto Day in South Africa, from June 16, 1976)

Music of the Sahel (Gnawa and Tuareg)

BEFORE:

Gnawa

- **Reading: Required** if not Presenting, Langlois: Gnawa of Oudja: Music in the Margins

Recommended (required for presenters), Witulski, The Gnawa Lions: Paths Towards Learning Ritual Music in Contemporary Morocco

Tuareg

- **Reading: Required** if not presenting: Rough Guide: Tuareg

Recommended if presenting, otherwise required. Rasmussen: Moving Beyond Protest

DURING:

Lecture, student presentation

AFTER:

Online quiz 7

Discussion forum post 7. Submitted by Monday June 20, at 12 noon.

Class 8: Monday June 20, 2022

Music of West Africa: Griots/Griottes and Ghanaian Hip Hop

BEFORE:

- **Reading:**

Senegal, Mali, The Gambia

Recommended: Rough Guide: Mali, Rough Guide: Senegal and The Gambia

- Hale, "Griottes: Female Voices from West Africa"

Ghana

Recommended: Rough Guide: Ghana

- Halifu Osumare, *The Hiplife in Ghana: West African Indigenization of Hip-Hop*, "Introduction: Every Hood Has its Own Style," (1-27, esp. 4-25)

- Musical Examples: Listen online

DURING:

- Lecture, Notes Online. Student presentations
- Musical Examples Discussion
- Go over final exam

AFTER:

- Take **Online Quiz 8**
- Post on **Discussion Forum 8**
 - Discussion Forum 7 poses questions about griots or Ghanaian hiplife, complete by Wednesday June 22, 12 noon
 - Reading, recommended. Shipley:

Class 9: Wednesday June 22, 2022

Music of West Africa: Coming Down the Atlantic coast to Angola and across the Atlantic to Brazil

BEFORE:

- Reading:

ANGOLA

- RG Angola
- Melissa Moorman, Duelling Bands and Good Girls

BRAZIL-ANGOLA CONNECTIONS

- Fred Moehn, New Dialogues, Old Routes: Emergent Collaborations between Brazilian and Angolan Music Makers
- De Castro. Remembering and Forgetting the Old Kalunga Project.

DURING:

Lecture, Student Presentation

AFTER:

Online quiz 9

Discussion forum post 9. Submitted by Monday June 27 at 12 noon.

Class 10: Monday June 27, 2022

Music of the Islands, Indian and Atlantic—Cape Verde and Madagascar

BEFORE

- Reading: **General: Rough Guide: Indian Ocean Islands** (required if not presenting)

Madagascar

Rough Guide Madagascar

Popular Music and Malagasy Cultural Identities (Rasolofondraosolo and Meinhof)

Cape Verde

Rough Guide: Cape Verde

Dias: Popular Music in Cape Verde: Resistance or Conciliation?

DURING

Lecture with student presentations

AFTER

Online quiz 10

Discussion forum post 10. Submitted by Wednesday June 29 at 12 noon.

Class 11: Wednesday, June 29, 2022

FINAL EXAM: Two hours, open book.

DUE June 29, 2022

Playlist Projects and Class Presentations

Purpose of the Project

The purpose of this project is for you to explore with at most two others the music of a particular community, style, repertory, or genre by **creating a well-researched, annotated playlist of music. You are to tell a story through the music you select, so these are not random tracks.** And this is not a “click and play” project, but rather something that you are to undertake scholarly research into as you decide what

particular angle you want to take in presenting the music tracks that you do. Your models for undertaking the projects are other scholarly recordings made available to you through Smithsonian Global Sound or you can also find these kinds of materials in CD compilations of world music in the Ormandy Listening Center, fourth floor, Van Pelt library. You will produce a playlist of about 30 minutes of music, with “liner notes” that

- (a) explain why you chose the music you did—how you came to the music, perhaps you have a personal connection to it (family heritage; study abroad, Broadway production)
- (b) outline what issues are raised by the music selected
- (c) describe the music in its cultural context (use maps, illustrations, photographs)
- (d) explain how this music has been transformed and the reasons for the transformation
- (e) provide biographical information on musicians
- (f) describe and illustrate musical instruments
- (f) list all your primary and secondary sources
- (g) list additional resources for further study—documentary films, video clips, commercial films that have used the music in soundtracks--which consumers may consult if they wish to know more.

You obviously cannot present the entire playlist in a live presentation, but you can select 10-15 sec samples which tell a particular part of your story.

Steps in the Process

1. Form your group by proposing a project topic/musical culture in the class forum list
2. Decide with your group the specific music you will engage with, and flesh out possible themes you might explore around that music: localization of global form; youth culture and empowerment; women’s voices, the travels of the musical bow; creating art music out of African traditional sounds.
3. Find two or three **scholarly** works on the subject: at least two **journal articles**, a **book** about the topic, and perhaps some **popular press** on important recordings, musicians, adaptations of the music to new contexts. There may be **interviews** with musicians, record producers and so forth. There may also be a particularly useful **website** on the music. It will be helpful to also look for **reviews of recordings** to see what kinds of issues are raised about recorded music specifically. In the past reviews have been contained in the backs of scholarly journals—< i>Ethnomusicology, Worlds of Music, African Music, Yearbook for Traditional Music and so forth. These can mostly be located through JSTOR and other online resources in the Penn Library website (www.library.upenn.edu) but are also available in book form in

Van Pelt. These are different from more commercially produced reviews in newspapers and online locations. Your help with this came from Liza Vick Music Librarian, who visited our class and will further assist you with this process.

4. READ THE MATERIALS, and write summaries that you will use in creating your liner notes.
5. Seek out recordings of the music you are going to use; you might find youtube and other kinds of video clips as additional resources, but your focus here is on audio recordings. You will need to keep notes on the sources of your recordings—and if you used an online archive, the dates you retrieved the recording, and the site of retrieval. If you are using other cd compilations you need to find at least three different sources i.e., you cannot just use the same tracks from a single source as someone else has done. Remember it is very easy for me to google materials and find your sources.

Putting the Project Together

Here is a list of issues/pieces of information **for inclusion in your final playlist project**. Remember that not every playlist will respond to every item listed below. You will respond to this list according to the kind of music you have included in the playlist—is it music from a single place or people or a genre that is evident in many places? Is it in a single language, which isn't English? Did you cull your tracks from several sources or just one or two? What kinds of scholarly resources were available to you and so forth.

The **Goal of the Project** is to present a coherently organized set of tracks of music/sound unified by a single concept, place, repertoire or issue.

- Reflexivity
 - Here you reflect briefly on reasons for selecting the music you did, what is your relationship to this music, why did you choose this and not something else? The response may have something to do with your cultural heritage, memories of childhood, what your parents play at home, if you have traveled abroad.
- Genre/Context
 - You give information about the type of music you have selected, where it is performed/heard, when, why, by whom, in what contexts it is permitted or not, where and how it was recorded—live (field of concert) or studio (often the commercial purpose). If the music was recorded live has the music been re-produced in a studio since then? What adjustments may have been made to the sound itself (remember questions of authenticity—is this the real thing or a produced sound or some blend of the two)
- Language,
 - is language used in the music, how what kind? Can you provide the

- covered in the words?
- Instrumentation
 - Describe instruments—if conventional musical instruments. What about other kinds of sound sources, like sampling, electronic keyboards etc.
- **How should we listen to the music?**
- Musician Biography
 - Brief description of background, careers, history of ensemble

Additional Materials

Include pictures, maps, instrument or musician illustrations

Remember to cite all sources for all materials used, including maps, illustrations, photos.

List of Scholarly Sources—these must be cited not just as the web address but the name of the article, journal, year of publication etc.

Books, journal articles (author, title, date and place of publication)

Websites, date of information retrieval

You may add some **additional resources** where interested listeners could find further information, especially if you found some wonderful materials you couldn't include in the project.

Remember to use **footnotes or endnotes** to insert additional information that might reflect your expanded reading and listening but that doesn't fit into the playlist requirements.

Structure of Project

General Information with illustrations

Then Tracklist, annotated here if it makes sense, with words and translations, perhaps performer names and instruments

Resources Used

Class Presentation

Create a PPT around your Playlist, present either a live presentation or you can write a script and record yourself with audio clips in AUDACITY which you can download free. This is your call. You could use a slide show on PPT to accompany the audio project. If you have another creative idea for presentation of materials in the live online class, talk to Dr Muller about it by email. We are open to creativity and innovation.

EXTRA CREDIT

Typically for extra credit we do performance reviews. Because of the pandemic, attending a live performance is now impossible, we have extended this a written response to any streamed musical performance or any musical or creative response to the state of the world (including yours!). We will discuss this more in class. The written response must be 2-3 pages (4-6 pages if double spaced). Deadline to submit is by **noon on June 30, 2022**. By completing this assignment, you may earn up to 3% points to be added to your final course grade. ***No extra credit will be given after the final exam.***