



THE UNIVERSITY OF PENNSYLVANIA

Music 253 African Music and Performance ABCS version.

Fall Semester 2003
Tues, Thursday 3-4.30 P.M.
Music Building 302

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Office Hours: **Thursdays** noon- 1 P.M., or by appointment

Blackboard: courseweb.library.upenn.edu To login, you need your own penn net username and password.

Visiting Instructor: Mogauwane Mahloele

ABCS Community Arts Advisor: Carolyn Chernoff, chernoff@sas.upenn.edu

Ph: 215-898-4985 Office Hours: M 2-2.45 p.m. in Room 304 or by appointment

Classlist address: musc253-401-03c@lists.upenn.edu

BB site: www.courseweb.upenn.edu

You will need your username and Penn net ID to access BB

Required Books

1. Shelemay, Kay. 1989 Song of Longing. An Ethiopian Journey. Champaign Urbana: Univ. of Illinois Press. (on Ethnographic research in music)
2. Veal, Michael. 2000. Fela: The Life and Times of a Musical Icon. Philadelphia: Temple University Press. (On the late popular/controversial Nigerian musician)
3. Additional Readings on Library Reserve in BB, see list

Required Recordings (UK: World Music Network, www.worldmusic.net)

The Rough Guide: South African Jazz (2000)

The Rough Guide: Africa (2001)

The Rough Guide to the Music of North Africa ((1997)

Purpose of the Course

The course examines African music as a cultural practice and living history. It is taught from a musician's and a scholar's perspective. Students will be exposed to a world of sound that is exhilarating, rich in diversity, and frequently politically contentious. You will be expected to read extensively and engage with the sound and video recordings on one hand, and with living musical traditions and practitioners on the other. The course has a strong focus on the history of South and West African musical performance on the

continent of Africa and in Philadelphia's new African diaspora, though we will do brief sections on music in North Africa (music and Islam) and music of central Africa. Both instructors for the course were born and raised in South Africa, and have lived in the United States for several years. Both are passionate about the continent of Africa, its people, and its music. Classes conducted by Mogauwane Mahloele will focus on instrumental performance, history, and culture. Those by Carol Muller will compliment the work of Mogauwane Mahloele, The highlight of Muller's teaching will be two classes devoted to learning the easier rhythmic routines of a migrant worker dance genre called gumboot dance, which has historical and stylistic connections to African American steppin'. With the core knowledge acquired the course will then move to an actual research project working with African immigrant musicians in West Philadelphia, as well as library research to supplement materials gathered. The final component will engage with school students in West Philly—Penn students will teach West Philly students what they have learnt about the musics of Africa, and indeed, about undertaking research on the subject in Philadelphia itself. This is a unique opportunity to first learn about music and culture of the African continent from African musicians and scholars, and then to transmit that knowledge to others.

Course Requirements

In order to participate in this class, attendance is absolutely necessary, as several of the classes have no texts that can be read after the fact. You need to be in class to acquire the knowledge from the performance instructor, Mogauwane Mahloele. Weekly interactive conversation on Blackboard is required. This is where you will share ideas about projects in particular, but also about resources and materials read, listened to or viewed. You will undertake an individual or small group research project, and present this material to students in West Philly.

Course Grade

Blackboard Interaction 10%
Online quizzes 10%
ABCS component 20%
Research project 20%
Mid-Term Exams 2 x 20%

A+=99-100%; A=94-98%, A-=90-93% etc.

Further information on Course Materials will be posted to the BB site. BB is a key dimension of this class, so become familiar with how to use it.

Reading List. Selected readings will be posted to BB as the course proceeds.

* recommended not required.

*Allen, Lara. 1999. Kwela: The Structure and Sound of Pennywhistle Music. IN Malcolm Floyd, 227-264.

*Ballantine, Christopher. 1999. Looking to the USA: The Politics of Male Close-Harmony Song and Style in South Africa During the 1940s and 1950s. *Popular Music* 18/1, 1-17.

*_____. 1996. Joseph Shabalala: Chronicles of an African Composer. *British Journal of Ethnomusicology* 5, 1-37.

*_____. 1991. Concert and Dance: The Foundations of Black Jazz in South Africa Between the twenties and the Early Forties. *Popular Music* 10/2, 121-145.

Berliner, Paul. 1978. *The Soul of Mbirá*. Berkeley: University of California Press.

*Broughton, Simon et als (eds.) 1994. *World Music: The Rough Guide*. Sections on West Africa, East and Central Africa and South Africa. NY: Penguin Books.

Charry, Eric. 1994. The Grand Mande Guitar Tradition of the Western Sahel and Savannah. *World of Music* 36/2, 21-61.

Chernoff, John. 1979. The Study of Music in Africa. IN *African Rhythm and African Sensibility*. Chicago: University of Chicago Press.

*Coplan, David. 1998. Popular Music in South Africa. *Garland Encyclopedia of World Music*, 759-780.

Danielson, Virginia. 1996. New Nightingales of the Nile: Popular Music in Egypt Since the 1970s. *Popular Music* 15/3, 299-311.

Duran, Lucy. 1995. Birds of Wasulu: Freedom of Expression and Expressions of Freedom in the Popular Music of Southern Mali. *British Journal of Ethnomusicology* 4, 101-134.

Fargion, Janet Topp. 1999. Consumer-Led Creation: Taarab Music Composition in Zanzibar. IN Malcolm Floyd, 195-226.

Impey, Angela. 1998. Popular Music in Africa. *Garland Encyclopedia of World Music*, 415-437.

Jegede, Tunde. 1994. *African Classical Music and the Griot Tradition*. London: Diabate Arts.

Kaye, Andrew. 1998. The Guitar in Africa. *Garland Encyclopedia of World Music*,

350-369.

Langlois, Tony. 1996. The Local and the Global in North African Popular Music. *Popular Music* 15/3, 259-273.

Muller, Carol. In press. *South African Music: A Century of Traditions in Transformation*. Santa Barbara: ABC-CLIO with Compact Disc.

Muller, Carol and Janet Topp Fargion. 1999. Gumboots, Migrants, and Fred Astaire: South African Worker Dance and Musical Style. *African Music*

Roberts, John S. 1998 [1972]. *Black Music of Two Worlds: Africa, Caribbean, Latin, and African American Traditions*. NY: Schirmer, Ch.1

Shelemay, Kay. 1991. A Song of Longing: An Ethiopian Journey. Champaign: University of Illinois Press.

Shiloah, Ammon. 1995. Islam and Music. IN *Music in the World of Islam: A Socio-Cultural Study*. Detroit: Wayne State University.

Wendt, Caroline Card. 1998. North Africa: An Introduction. *Garland Encyclopedia of World Music*, 532-548.

Schedule of Readings, Video Viewings. (Further Audio and Video Recordings will be added to the course as we proceed.)

1. Wednesday 9/3: Introduction

Required: Video: Africa I Remember

2. Monday 9/8: Instruments of South Africa

Mogauwane Mahloele, on mbiras and jews harp of Lebowa

3. Wednesday 9/10: Instruments of South Africa

Mogauwane Mahloele on four kinds of song: freedom songs, lullabies, urban, and marriage

4. Monday 9/15: Instruments of South Africa

Mogauwane Mahloele on drums, umakweyana

Readings from Xerox pack complete by this class as follows

1) Lonely Planet: South Africa.

Introduction, Facts about South Africa (History, Ecology and Environment, Government and Politics, Economy, Population and People, Education, Arts, Society and Culture, Religion, Language; Peoples of the Region.

(2) South Africa (piece from GeoNative) on language, is more for your

interest and information, but look through it, to get a sense of the complexity of linguistic richness and diversity in South Africa (think of how this impacts upon musical performance and diversity)

(3) Material on Northern and Southern Sotho

(4) you will be given short articles on the musical bow and drumming

5. Wednesday 9/17: Instruments of South Africa

Mogauwane Mahloele TBA

Readings from Xerox pack complete by this class as follows:

(1) Pedi materials, from hotelguide.co.za

(2) materials from Library of Congress, South African History (2pp), origins of settlement, slave economy, Bantu-speaking Africans, Swazi, Sotho and Ndebele States, Settler Society

6. Monday 9/22: Instruments of South Africa

MM to announce specifics

1. African Focus Series: Music and Musical Instruments

2. Articles on Jew's Harp and Lamellophones (mbiras) though sooner if possible so you can begin to ask MM questions about what you have read.

7. Wednesday 9/24: South Africa: Early Jazz and Variety

Required: Allen (1999); Ballantine, (1991), Mensah (1972)

Recommended: Broughton et al (1994), chapter on Southern Africa,

Video: African Jim/Zonk!

Response to materials on BB

8. Monday 9/29: South Africa, Music and Migration

Required Ballantine (2000), Muller (in press, ch. 4)

Video: Rhythm of Resistance excerpts, South African Wave: Joseph Shabalala

Response to materials on BB

9. Wednesday 10/1: Gumboot Dance, Performed, Local to Global

Muller and Topp Fargion (1999)

DVD: Gumboots!

We will perform gumboot dancing in class, so come with thick socks, long trousers, and tennis shoes or boots so that you can feel comfortable learning a few simple steps. It's a challenge, but great fun.

10. Monday 10/6: Cape Jazz

Lucia (2002) Muller (2004: ch. 3,), Rossi (2000)

11. Wednesday 10/8: Zimbabwe

Required: Berliner (1978, ch.1, 6)

Video: Mbira dza vadzimu

Online Midterm Examination: To be complete by midnight 10/15

FALL BREAK

12. Wednesday 10/15: West Africa, Introduction

MM to announce

Reading: Chernoff (1979, pp. 22-37); Storm Roberts 1998 (1972), Introduction

13. Monday 10/20: Mande Music on Guitar

Charry (1994)

14. Wednesday 10/22: Malian "Birds of Wassalou"

Duran (1995)

15. Monday 10/27:

MM to announce

16. Wednesday 10/29:

MM to announce

17. Monday 11/3: Language you Cry In

Video on linguistic connections found in a song, between contemporary West Africa and North Carolina.

BB posting

18. Wednesday 11/5: West Africa

MM to announce content

19. Monday 11/10:

MM to announce

**ONLINE MIDTERM EXAMINATION TO BE COMPLETED BY SUNDAY
Nov. 17 at midnight.**

20. Wednesday 11/12: Ethiopia

Shelemay, Song of Longing

21. Monday 11/17: East Africa, Guitars

Kaye (1998)

22. Wednesday 11/19: East Africa, Taarab

Fargion (1999)

Monday 11/24: North Africa: Introduction

Required Danielson (1996) Langlois (1996) Wendt (1998),

23. Wednesday 11/26: North Africa: Egypt

Required: Video on Umm Kulthum.

Discussion on BB following viewing. If you are not in class prior to Thanksgiving, you must view the video before going on break and have completed discussion on BB by Monday's class.

THANKSGIVING BREAK!!!!

ALL ONLINE QUIZZES TO BE COMPLETE BY Sunday, 11/30 at midnight.

25. Monday 12/7: Workshop Presentations

26. Wednesday 12/12: Workshop Presentations

27. Monday 12/8: Final Wrap, Start of School Presentations

Read: The Political Economy of African Music (1985-91)

There is no final examination. You will receive grades on research papers for ABCS presentations, and the presentations themselves.

APPENDIX 1

Guidelines for Viewing “Africa I Remember”

1. Think about the title, separate out the words, what do we associate with each word, individually, and collectively?
2. How is the contemporary African self defined in this film? What are the factors that have shaped the individual and collective sense of belonging and being?
3. What “Africa”? is he remembering?
4. How does performance become a vehicle for articulating a particular sense of self or identity?
5. How does physical and imagined travel operate in this video?
6. How does Jegede relate to different places as an African in diaspora?
7. How is the “sacred” defined in this film? Where does newly composed classical music take place? What is the similarity or difference between ideas of classical and sacred music?
8. Why is the difference between the contemplative vs. embodied self matter for African musicians?
9. Think about the relationship between visual, verbal, and sonic images in the film? What kinds of sounds might you expect to accompany particular images? Do these match what you are given?
10. How is history defined in this video? How is history recorded, transmitted?
11. How does performance convey history here?

Compare the two traditions presented in this video, their similarities and differences? Clearly TJ is seeking to create connections between the African and European musical traditions, how does he do so? Think about the following processes:

1. transmission
2. compositional process
3. instruments—embodied vs. objects
4. creative source
5. concert vs. life performance
6. significance of naming
7. idea of polyphony
8. importance of close listening
9. relationship between music and life?

What are 10 keywords that you would associate with this video?

Reflect on what you have learnt about African music, musicians, and lives in the contemporary world from this video.