

MUH 4930/6935: African Popular Music and Globalization
Syllabus Spring 2022

Professor: Sarah Politz, spolitz@ufl.edu

Course Time: Wednesdays 4:05-7:05 pm

Office Hours: Mondays 3-5 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.

Course objectives: Students will (1) learn to recognize, compare, and distinguish several different forms of African popular music, (2) be able to analyze the cultural and historical context for the different musics they encounter, and (3) develop their abilities as critical consumers and creative participants in African popular music styles.

Course prerequisites: This course is intended for undergraduate and graduate students in music. Non-music majors may enroll with the permission of the professor.

Grading: 25% response papers, 15% album review, 15% transcription, 20% 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.

Transcription Project: Transcribe the melodic, harmonic, and rhythmic form of a song by one of the artists we have studied. You do not have to transcribe the entire piece, but you should transcribe enough to capture what you consider the “essence” of the piece that would allow you to create an arrangement or performance of the piece.

Album Review: Choose an album by an artist we have discussed in the course and write a critical evaluation of it that is informed by research into the historical and cultural context of the album’s production and reception (about 5 pages). **Due April 1.**

Final Paper/Project: Choose one of two options: (1) A research paper of about 15 pages (10 pages for undergraduates) 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, accompanied by a 5-page paper describing the research and creative process. Proposals are due **March 23**. The final papers are due **April 29** by 5 p.m.

Outline of Class Work:

January 5 – Course introduction

January 12 – African Popular Music, Language, and Globalization

First response papers due by midnight on 1/11

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*.

Agawu, Kofi. 2001. "African Music as Text," *Research in African Literatures*, 32(2):8-16 (The Landscape of African Music).

Agu, D.C.C. 2010. "Foundations of Pragmatics: The Primacy of Language in African Music Theory, Practice and Education," *Journal of the Association of Nigerian Musicologists*, 4.

January 19 – South Africa: Graceland, Mbaqanga, Kwaito

Viewing: Amandla (1hr 45min) (DVD in Arts library)s

Listening: Paul Simon, "The Boy in the Bubble" and "Obvious Child"

Miriam Makeba, Hugh Masekela

Meintjes, Louise. 1990. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology*, 34(1):37-73.

Steingo, Gavin. 2007. "The Politicization of 'Kwaito': From the 'Party Politic' to 'Party Politics,'" *Black Music Research Journal*, 27(1):23-44.

January 26 – 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.

Viewing: Mbira – Spirit of the People (YouTube)

February 2 –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.

Odamtten, Harry Nii Koney. 2011. "Hip Hop Speaks, Hip Life Answers: Global African Music," in *Native Tongues: An African Hip Hop Reader*. Trenton, N.J.: Africa World Press.

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

Viewing: Living the Hiplife (DVD in Arts library)

February 9 – Popular Music in Benin: Brass Bands, Angelique Kidjo

Kidjo, Angelique. 2014. "Back to Benin." In *Spirit Rising*. 113-136.

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

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

Viewing: *Gangbe!* (on course site)

February 16 – 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* (DVD in Arts library)

Listening: King Sunny Ade, "Ja Funmi" – see translation

Veal, Michael. 2000. "The Black President (1974-1979)," in *Fela*. 121-165.

February 23 – Language, Afrobeat, and Nigerian Hip Hop

Viewing: *Finding Fela* (DVD in Arts library)

Listening: "Zombie"

Guest lecture: Contemporary Nigerian Music (Mosunmola Adejo)

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

Gbogi, Michael Tosin. 2016. "Language, Identity, and Urban Youth Subculture: Nigerian Hip Hop Music as Exemplar," *Pragmatics* 26(2):171-195.

March 2 – 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), Nou 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 Percussion workshop with Kenneth Metzker

Spring Break

March 16 – African Music in Paris, Makossa, Manu Dibango, Hip Hop in Europe

*Transcription projects due

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 African*. 3-20.

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.

March 23 – 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

March 30 – 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.

April 6 – Popular Music in Tanzania and Uganda

*Album reviews due (no response papers this week)

Perullo, Alex. 2012. "Imitation and Innovation in the Music, Dress, and Camps of Tanzanian Youth," in *Hip Hop Africa*. 187-210.

Fenn, John and Alex Perullo. 2000. "Language Choice and Hip Hop in Tanzania and Malawi," *Popular Music and Society*, 24(3):73-93.

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

April 13 – African Jazz: South Africa, Ethiopia

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*

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

April 20 – Conclusions

Student presentations/performances

Final papers and projects due Wednesday, April 27 by 5 pm
Class concert, date TBA

Health information:

In response to COVID-19, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available at no cost and have been demonstrated to be safe and effective against the COVID-19 virus. Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.uflhealth.org/vaccinations/vaccine-availability/> ([Links to an external site.](#)). Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

- You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Hand sanitizing stations will be located in every classroom.
- If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the UF Health Screen, Test & Protect website for more information.
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
- If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.
- Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.

Class Policies

Please do not multitask during class, become distracted by your phone or other devices, browse the web, etc. You should arrive on time, and notify Dr. Politz if you need to be absent, late, or leave early.

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>

For UF grading policies, including grades and grade points, please see here:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

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/> ([Links to an external site.](#)) ([Links to an external site.](#)).

Academic Resources:

Technical support (including Zoom and internet trouble), helpdesk.ufl.edu, 352-392-4357

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/> ([Links to an external site.](#)) ([Links to an external site.](#))

Office of Graduate Professional Development. Workshops and career advising on job searches, writing and research, personal and professional development for graduate students.
<http://graduateschool.ufl.edu/about-us/offices/division-of-graduate-student-affairs-dgsa/professional-development-ogpd/>

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

Wellness Resources:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.