

MUS 112/AFST180R/LACS180E Music Cultures of Africa, Caribbean and Latin America
Syllabus Fall 2009

Class Time: Monday, Wednesday, Friday 10:50-11:50

Room: FA 27

Instructor: Dr. James Burns

Office: FA 116

Office Hours: Thursdays 1–2PM

Contact: Email: jburns@binghamton.edu ; Office Phone: 777-2595

Teaching Assistant:

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Office TBA

Required Texts:

Music of Africa by Kwabena Nketia.

Caribbean Currents (Second Edition) by Peter Manuel.

Supplemental Readings: Pdf copies located on Blackboard in the Course Reserves folder.

Listening Examples: Mp3 files located on Blackboard in the Listening Examples folder; notes located in the course documents folder.

Course Objectives:

This course will introduce music cultures and traditions from Africa, the Caribbean, and the Americas. After an overview of the study of music in world cultures (ethnomusicology), as well as relevant issues in current musical scholarship, you will learn to analyze the role of music in a particular cultural context based on its religious beliefs, technology, traditions, and attitudes towards change and innovation. You will develop an aesthetic vocabulary for discussing and analyzing music cross-culturally.

The increased global flow of culture, particularly the arts, over the last 50 years between these areas and the United States has radically transformed the creation, perception, and appreciation of the performing arts both here and abroad. Hence, you will investigate not only 'traditional' music' but also popular music as well as the significant inter-linkages between them. Eventually, you will be able to critically assess the influence of the world on African music, and African music on the world. Lastly, you will learn to recognize and evaluate the ways in which the mass media, immigration, and greater multi-cultural awareness have affected our portrayal and understanding of African and Diasporic music traditions in the United States.

Course Guidelines:

Attendance is expected at all classes. Exams will be based upon listening examples and information given in lectures as well as the assigned readings. If you miss a session you will be at a significant disadvantage, and therefore you should endeavor to attend every class.

The lectures are designed to encourage class discussion and participation. In light of this I encourage you to complete each reading assignment **before** the lecture. If no one reads there can be no fruitful discussions. Additionally, test questions will draw from readings as well as lectures.

Please note the drop and add deadlines for classes. You can withdraw from a class with a W until October 30. However if you want to drop without a grade on your transcript you must drop by Friday, September 11. The add deadline is midnight on Friday, September 11.

The exams have been scheduled, and are listed on the course outline. Out of fairness to all students, you are expected to take the exams at the assigned times. There will be no make-up tests without prior notice and **good** reason. Students involved in University Athletics or other officially sponsored activities should bring letters from supporting coaches or faculty well in advance of the exam date.

Finally, although it should go without saying, please turn off cell phones and pagers while in class. If your phone goes off during class you will be asked to leave.

Update on Swine Flu (H1N1 virus)

The university is expecting an possible outbreak of swine flu– if you are sick you will be excused from coursework and exams until you are able to return. The university advises:

*“If you have a fever, body aches, cough, and/or sore throat please do not come to class. Please remain at home or in your room and follow instructions from the University’s Health Services that will be available on the web–
<http://www2.binghamton.edu/news/daily-newsbriefs/updates/swine-flu.html>”*

Assessment:

We will draw ideas and information from class lectures, listening examples, videos, reading assignments, as well as hands-on musical examples in order to obtain a better grasp of the study of African and Diasporic music cultures. Assessment will be based upon 3 multiple choice exams (including a non-cumulative final exam). Each exam will consist of a general information section worth 50% and a **listening section worth 50%**, where you will be required to identify music samples drawn from selections assigned in class. A course outline detailing reading assignments, tests, and culture areas is attached.

Throughout the semester there will be opportunities to attend world music events and do a concert write up for extra credit. I will announce these events in class.

Exams (3)	100pts each	92-100	A	78-79.9	C+
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Total	300 Points	88-89.9	B+	70-71.9	C-
		82-87.9	B	60-69.9	D
		80-81.9	B-	Below 60	F

Grading Policy

Grades will be determined by the cumulative score of all three exams divided by the total possible points (300pts). Letter grades will be based on the standard University scale, given above. **Please Note: Out of fairness to all students, I do not amend grades– please do not ask me to raise your grade for any reason. Exams and coursework will be kept on file for 1 year, and then disposed of. If you have a question about your grade, please see me before this time.**

Note: This outline is subject to change at the discretion of the instructor.

MUS 112/AFST180R/LACS180E- Music Cultures: Africa, the Caribbean, the Americas
Course Outline

Readings from assigned texts are given in bold using the following abbreviations: MA for Music of Africa, and CC for Caribbean Currents. Supplementary readings are located by title in the Course Reserves folder on Blackboard.

INTRODUCTION

<u>Session</u>	<u>Date</u>	<u>Topic</u>
1.	M Aug 31	Introduction, Course Overview
2.	W Sept 2	Soundscapes and Music Cultures <ul style="list-style-type: none">➤ Read MA Chapter 1➤ Supplementary Reading: “Soundscapes” by Kay Kaufman Shelemay
3.	F Sept 4	Historical, Cultural, and Linguistic Background <ul style="list-style-type: none">➤ Read MA Chapter 2➤ Supplementary Reading: “Aesthetic of the Cool” by Robert Farris Thompson

UNIT ONE: Traditional Music in Africa

		<u>West Africa</u>
4.	W Sept 9	Ewe Music <ul style="list-style-type: none">➤ Read MA Chapters 3, 5, and 6
5.	F Sept 11	Ewe Music <ul style="list-style-type: none">➤ Read MA Chapter 10➤ Supplementary Reading: “The Organization of Music in Dzodze” by James Burns
6.	M Sept 14	Agbekor Demonstration <ul style="list-style-type: none">➤ Read MA Chapters 18, 19➤ Supplementary Reading: “<i>Agbekor</i>: Music and Dance of the Ewe People” by David Locke
7.	W Sept 16	The Djembe <ul style="list-style-type: none">➤ In class film: “Djembefola”➤ Read MA Chapter 7➤ Supplementary Reading: “A Guide to the Jembe” by Eric Charry
8.	M Sept 21	Mande Music <ul style="list-style-type: none">➤ Read MA Chapters 4 and 9➤ Supplementary Reading: “<i>Mande Jeliya: Lambango</i>” by David Locke
9.	W Sept 23	Mande Music <ul style="list-style-type: none">➤ In class film: “Mande Music and Dance” by Roderic Knight➤ Supplementary Reading: “Jeliya” by Eric Charry

10. F Sept 25 **Nigerian Neo-traditional musics**
 ➤ In class film “Konkombe”
 ➤ Supplementary Reading: “Yoruba Popular Music” by Christopher Waterman

Southern and Central Africa

11. W Sept 30 **Shona Music**
 ➤ Read MA Chapter 17
 ➤ Supplementary Reading: "Shona Mbira Music" by David Locke
 ➤ Supplementary Reading: “The Poetic Song Texts Accompanying the Mbira Dzavadzimu” by Paul Berliner
12. F Oct 2 **Central African Music Traditions**
13. M Oct 5 **Review**
 ➤ Read MA Chapter 21
14. **W Oct 7 EXAM I**

UNIT TWO: Continuations of African Traditions in the Caribbean

15. F Oct 9 **Introduction to the Caribbean**
 ➤ Read CC Chapter 1
 ➤ Read CC Chapter 2 (section) pp. 19-33
 ➤ Supplementary Reading: “African Roots of Music in the Americas” by Kwabena Nketia
16. M Oct 12 **Cuba: Yoruba Music Traditions**
 ➤ Supplementary Reading: “The Orisha Tradition in Cuba” by Olmos and Paravisini-Gerbert.
17. W Oct 14 **Cuba: Ewe and Congolese Music Traditions**
18. F Oct 16 **African Traditions in Haiti**
 ➤ In class film: “The Divine Horsemen” by Maya Deren
 ➤ Read CC Chapter 6 (section) pp. 141-156
19. M Oct 19 **Haiti: Ewe and Yoruba Traditions**
 ➤ Read CC Chapter 6 (section) pp. 141-156
 ➤ Supplementary Reading: “Haitian Vodou” by Olmos and Paravisini-Gerbert.
20. W Oct 21 **Haiti: Congolese and Folk Music Traditions**
21. F Oct 23 **African Traditions in Jamaica**
22. M Oct 26 **African Traditions in Puerto Rico and Trinidad**
23. W Oct 28 **Brazil: Ewe and Yoruba Music Traditions**
 ➤ Supplementary Reading: “The Heritage of Nigeria and Benin: Music for Worship” by Peter Fryer.
24. F Oct 30 **Brazil: Congolese Music Traditions**
25. M Nov 2 **Brazil: Congolese Music Traditions**
 ➤ In class film: “Black Orpheus” by Marcel Camus
26. W Nov 4 **Review**
27. **F Nov 6 EXAM II**

UNIT THREE: The Development of Popular Music in the Caribbean

28. M Nov 9 **Early Cuban Popular music**
➤ Read CC Chapter 2 (section) pp. 33-54
29. W Nov 11 **Urbanization of Son in Cuba**
30. F Nov 13 **Afro-Cuban and Latin music in the U.S. part I: Hollywood**
➤ Supplementary Reading: “Latin Music in the US” by John Storm Roberts
31. M Nov 16 **Afro-Cuban music in the U.S. part II: Jazz**
➤ Supplementary Reading: “Mambo Comes to Cubop City” by John Storm Roberts
32. W Nov 18 **Salsa: the voice of Latin America**
➤ Read CC Chapter 4
➤ In class film: “Salsa: Latin pop music in the cities”
33. F Nov 20 **Salsa Stars and Poets**
34. M Nov 23 **Puerto Rican and Haitian Popular Music**
➤ Read CC Chapters 3, 6
35. M Nov 30 **Early Jamaican Popular Music**
➤ Read CC Chapter 7 (section) pp. 177-194
36. W Dec 2 **The Flowering of Rastafari Culture Through Music**
➤ Read CC Chapter 7 (section) pp. 195-215
➤ Supplementary Reading: “Rastafarianism” by Olmos and Paravisini-Gerbert.
37. F Dec 4 **Rude Boy Culture in Jamaica (1960–70s)**
➤ In class film: “Rockers”
38. M Dec 7 **Brazil: from Samba to Bossa Nova**
➤ Supplementary Reading: “Tom Jobim and the Bossa Nova Era” by Suzel Ann Riley
39. W Dec 9 **Calypso**
➤ Read CC Chapter 8
40. F Dec 11 **Review**

FINAL EXAM MONDAY DECEMBER 14th from 11:00-1:00PM in FA 27

Important Dates:

- Sept. 7 Labor Day (No class)
- Sept. 11 Course Add/Drop Deadline
- Sept. 18-20 Rosh Hashanah (No Class on Wednesday)
- Sept. 28 Yom Kippur
- Oct. 7 EXAM I**
- Oct. 30 Course Withdraw Deadline
- Nov. 6 EXAM II**
- Nov. 25-29 Thanksgiving Break (No Class on Wednesday)
- Dec. 11 Last day of class
- Dec. 14 FINAL EXAM**