

**Special Topic: African Popular Music**  
MUSI 3200B, CRN 34425  
AFRI 3007B, CRN 35937

Fall 2023  
Tuesdays 11:35am–2:25pm

**Instructor**

Prof. Lyndsey Copeland  
Email: [Lyndsey.copeland@carleton.ca](mailto:Lyndsey.copeland@carleton.ca)  
Office: Loeb Building A816  
Office phone: 613-520-2600, ext. 6114  
Office hour: Tuesday 3:00–4:00pm or by appointment



Two MCs share the stage at the Tumaini Music Festival in Malawi, 2018

**Course Description**

This course examines the history, politics, performance, and composition of popular music from across sub-Saharan Africa. We will engage closely with scholarship in African music studies, and listen to and think critically about a range of popular genres, including Congolese rumba, Cameroonian makossa, South African bubblegum, and Nigerian afrobeat(s). Through methods of transcription, analysis, and performance, students will become familiar with compositional elements and techniques in African music as well as leading theories of African music. Our discussions of popular musics in their social and historical contexts will elucidate a range of topics, including the place of music during struggles against European colonialism; the influence of commercial industries and technologies on music-making in Africa; the politics of marketing African music to foreign audiences; and music's role in the construction of national, ethnic, and other identities.

## Course Calendar

Introduction	
Sep 12	Approaches to African Popular Music
Theorizing African Popular Music	
Sep 19	Colonialism, Hybridity, and Highlife
Sep 26	Fela Kuti, Afrobeat(s), and Pan-Africanism
Oct 3	Globalization, Angélique Kidjo, and “World Music” from Benin
Oct 6	→ Essay response due
Oct 10	Oliver Mtukudzi, Thomas Mapfumo, and the Political Voice in Zimbabwe
Oct 17	Blick Bassy’s <i>1958</i> and the Sound of Anti-Colonialism
Analyzing African Popular Music	
Oct 31	Listening to Zulu Maskanda
Nov 3	→ Listening response due
Nov 7	Gender, Religion, and Language in African Hip Hop
Nov 14	Rumba, Soukous, and the Congolese Aesthetic
Nov 21	Ethio-Jazz and Diasporic Inventions
Nov 24	→ Transcription exercise due
Nov 28	Timbre and Technologies in African Electronic Music
Dec 5	The Popular Appropriation of African Music
TBA	→ Final exam

## Learning Outcomes

- Learn about a variety of historical and contemporary African popular musics in their social, historical, and political contexts
- Cultivate an appreciation for the diversity, complexity, and sophistication of popular music in sub-Saharan Africa
- Gain a preliminary understanding of key concepts in music analysis, ethnomusicology, postcolonial theory, and aesthetics
- Develop active and non-essentialist listening skills that can be used when encountering any music
- Develop the ability to recognize key musical instruments, compositional features, performance practices, and artists representative of particular African popular genres
- Learn distinct musical concepts and theories indigenous to the African continent and apply them to the analysis and performance of any music
- Expand your understanding of the relationship between musical structure and culturally constructed value systems

## Course Evaluation

- In-class engagement (15%)
- Writing exercises (15%)
- Essay response (15%)
- Listening response (15%)
- Transcription exercise (15%)
- Final exam (25%)

See assignment instructions and means of evaluation on pages 3–5 in this document.

Note: Standing in this course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

## **Course Policies**

- The acknowledged use via appropriate citation of generative artificial intelligence tools (e.g., ChatGPT) is permitted in selected course assignments (see assignment instructions below).
- The unacknowledged use of generative AI tools (e.g., ChatGPT) to produce assessed content in this course will be considered plagiarism and a violation of academic integrity standards.
- Students may not submit work produced for a different course as assessed content for this course.
- Students must submit coursework either via Brightspace or in-class as specified by the Instructor.
- Course materials, including required readings, will be made available on the course Brightspace site.
- All communication for this course will be via Brightspace or Carleton email.
- Late work will be accepted although its mark will be reduced by 10 points per day late. Note that if an assignment that is due before class or during class is submitted after class on the same day then it will be considered one day late.

## **Assignment Instructions**

Important: If you are registered with PMC and have approved accommodations that must be implemented for assignments in this course, then please notify Prof. Copeland of those accommodations as soon as possible and before the respective assignment is due. Please see the Academic Accommodation statement below.

### In-class engagement

Students are expected to complete the assigned readings/viewings/listenings before the respective class session and to come to class prepared for discussion. Students are expected to participate actively in class discussion and activities. In-class engagement will be evaluated based on a student's preparedness, contributions to discussion, attentiveness & listening during discussion, and engagement in class activities. Refer to the "in-class engagement rubric" available on the course Brightspace site.

### Writing exercises

Each week you will be asked to compose a brief written response (1 or 2 paragraphs) to a question pertaining to that week's course material. You must complete the weekly writing exercise by 11:59pm EST on Friday of the respective week (i.e., the Friday after the Tuesday class). The exercise will be self-administered on Brightspace and will be time limited; you will be given a prompt and 20 minutes to compose your response. Your first writing exercise will be an ungraded practice exercise; thereafter, your responses will be graded.

The primary purpose of the writing exercise is to offer students a low-stakes activity in which they can practice critical thinking and writing skills. The types of questions posed will mirror those that we consider in our class discussions, as well as model the types of questions that will appear on the Final Exam.

The secondary purpose of the writing exercise is to ensure that students are completing, engaging with, and understanding the course material. Student should complete the exercise *after* they have completed the required reading/listening/viewing assignments for that week and *after* they have viewed the lecture material for that week. If you have completed the weekly assignments and attended the lecture, then you should be able to successfully compose a response to the prompt.

The writing exercises are open book, which means you may refer to the course materials and your lecture notes while completing the exercise. Students may NOT use generative artificial intelligence (e.g., ChatGPT) as an aid for the Writing Exercise. Throughout this course, students are expected to follow University policy on Academic Integrity.

Writing exercises will be assessed on a scale of 0 to 3 as follows:

3 = demonstrates thoughtful engagement with course material, responds to the prompt in full, clearly articulates ideas

2 = demonstrates shallow engagement with course material, responds to the prompt in part, articulates vague ideas

1 = mere completion of assignment, does not respond to the prompt, poor articulation of ideas

0 = not submitted, response is entirely incorrect or inappropriate

### Essay response

There will be one essay assignment corresponding with the first half of term and the module “Theorizing African Popular Music”. The essay will respond to a prompt that engages with the course material to date (including assigned reading/listening/viewing and lecture content).

The essay response should be around 1,000 words in length. Students will be given three prompts and will choose to respond to one. The essay response should substantively engage with and demonstrate understanding of the course material, should appropriately cite all sources referenced (in [MLA citation style](#)), and include a “Bibliography” or “Work Cited” at the end of the essay. Students may use generative artificial intelligence (e.g., ChatGPT) in the research for their essay though they MUST appropriately cite all AI sources used/referenced/paraphrased following [MLA citation guidelines for generative AI](#). We will discuss the appropriate citation of generative AI together in class.

Prompts and writing guidelines will be posted to Brightspace. Essay responses will be evaluated based on their clarity, accuracy, engagement with the course material, and persuasiveness. Submit your essay response via Brightspace by Friday, October 6.

### Listening response

Students will choose one musical genre from the course material with which they are unfamiliar to engage with in more depth. After completing the assigned reading/viewing/listening related to your chosen topic, identify at least 3 additional musical recordings by different performers/ensembles that are representative of that musical tradition.

Listen closely to each recording and make notes about what you hear, which sounds grab your attention, and how the music makes you feel. Then select a musical moment from *one* of

those recordings that stands out to you as particularly expressive, interesting, or aesthetically (dis)pleasing. Conduct a reflexive analysis of that moment. What is happening technically or musically (use precise descriptive/analytical vocabulary) in that moment? How does that moment function in the broader piece? How does your own aural positionality and musical background influence your listening experience of that moment? How might someone with a different aural positionality hear that moment? How about someone entrained in the culture from which that music originates?

Compose a written reflection (max 750 words) in which you demonstrate an understanding of your aural positionality (to be discussed in class) and describe your embodied listening experience of the selected musical tradition. First, describe the three recordings that you chose using descriptive/analytical vocabulary relevant to the musical tradition. Second, describe the selected moment from one of those recordings and why you chose it. Explain how and why you hear/understand this musical moment in a certain way and how and why other listeners may hear/understand it similarly or differently. Use timestamps (e.g., 1'25") to reference moments in a recording.

Students may NOT use generative artificial intelligence (e.g., ChatGPT) as an aid for the Listening Response. Throughout this course, students are expected to follow University policy on Academic Integrity. Your written response will be evaluated for their clarity, engagement with course the material, and thoughtfulness. Submit your reflexive listening response along with detailed information about your 3 chosen recordings (e.g., artist, song title, place of origin, URL if possible) via Brightspace by Friday, November 3.

### Transcription exercise

There will be one transcription exercise corresponding with the second half of the term and the module "Analyzing African Popular Music". The transcription assignment is an exercise in close listening, the cross-modal representation of sound, and thinking creatively and analytically about musical structure. For example, I might ask you to visually represent a short rhythmic phrase and comment on your choice of notation system; or I might ask you to visually represent two different melodic lines and then compare the two in a written analysis.

The transcription assignment should be around 1 page in length, including the musical notation/graphic transcription and your written commentary. Prompts and guidelines will be posted to Brightspace. Students may NOT use generative artificial intelligence (e.g., ChatGPT) as an aid for the Transcription Exercise. Throughout this course, students are expected to follow University policy on Academic Integrity. Transcription assignments will be evaluated based on their originality, effectiveness, explication, and accuracy. Submit your transcription exercise via Brightspace by Friday, November 24.

### Final Exam

There will be a cumulative final exam at the end of term. The time-limited exam (90 minutes) will be self-administered via Brightspace during a fixed 48-hour window (TBA) during the exam period. The final exam will comprise multiple choice questions, short answer questions, and listening responses.

The final exam is open book, which means that you may refer to the course materials and your lecture notes while completing the exam. Students may not use generative artificial intelligence (e.g., ChatGPT) as an aid for the Final Exam. Throughout this course, students are expected to follow University policy on Academic Integrity.

## **School for Studies in Art and Culture and University Policies 2023-2024**

Carleton University acknowledges the location of its campus on the traditional, unceded territories of the Algonquin nation.

University deadlines, regulations, and degree requirements can all be found in the Undergraduate Calendar: <http://calendar.carleton.ca/undergrad/>.

### **UNIVERSITY SENATE DEADLINES**

Term assignments are due no later than the deadlines set by the University Senate for each semester. The instructor will not grant extensions beyond these dates. The Senate deadline for fall term courses is **December 8, 2023** and for winter term courses is **April 10, 2024**.

### **ACADEMIC INTEGRITY POLICY, including Plagiarism:**

Carleton University is a community of scholars dedicated to teaching, learning and research. Sound scholarship rests on a shared commitment to academic integrity based on principles of honesty, trust, respect, fairness and responsibility. Academic misconduct, in any form, is ultimately destructive to the values of the University. Conduct by any person that adversely affects academic integrity at Carleton University is a serious matter. The University demands, unequivocally, academic integrity from all of its members, including students. Read Carleton University's [Academic Integrity Policy](#).

1. **Term tests:** Attendance at term tests is compulsory. Absence from a term test will normally result in no mark for that test and F for the course (see also point 6 below). If an absence is justified to the instructor's discretion by a letter from a medical doctor, or lawyer, or another acceptable written excuse and if the instructor is contacted regarding the absence as soon as possible after the absence, the student will not be penalized. Instructors may, at their discretion, assign such legitimate absentees:
  - (1) a make-up test;
  - (2) a make-up assignment;
  - (3) a prorated grade based on the other marks assigned to the course.
2. **Course withdrawal:** Students who withdraw from a course must do so by the dates stated in the Undergraduate Calendar. Simple non-attendance does not constitute withdrawal and will result in a grade of F rather than WDN. The onus for withdrawing is entirely upon the student. See [section 2.1.6](#) in the Undergraduate Calendar.
3. **Due dates for term assignments:** Late assignments will be penalized 5% per day for three (3) University working days, after which no assignments will be accepted without documentation of a medical or legal emergency and consultation with the instructor. No assignments will be accepted after the senate deadline for term work. Students are required to retain a copy of term assignments submitted.
4. **Final examinations:** Attendance at final examinations is compulsory.

5. **Incomplete term work:** An unexcused absence from a term test is a form of incomplete term work.
6. **Numerical equivalents of letter grades:** Instructors in this department use the equivalencies stated in [section 5.4](#) of the Undergraduate Calendar, unless specified otherwise in the course outline by the instructor.
7. **Instructional offences, especially plagiarism:** Students are to read and abide by the regulations stated in Carleton University's [Academic Integrity Policy](#). The following definition of plagiarism is taken from this policy:
8. **Plagiarism:** The University Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else, including the unauthorized use of generative AI tools (e.g., ChatGPT);
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by the course’s instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of “F” for the course.

9. **Deferred final examinations and term work** are available to those who meet the criteria stated in the Undergraduate Calendar. For criteria and procedures, see [sections 4.3.1 and 4.4](#).
10. **Other:** Students are required to comply with the policies of the university as stated in the calendar. Note especially [Academic Regulations of the University](#) and [The Academic Year](#).



11. **Weighting of course marks, any mark penalties and due dates** for individual courses are stated on the course outlines.

For clarification on other policies, contact your instructor or the School for Studies in Art and Culture ([ssac@carleton.ca](mailto:ssac@carleton.ca), 613-520-5606, or in-person at St. Patrick's 423).

## **COURSE SHARING WEBSITES AND COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

## **STATEMENT ON STUDENT MENTAL HEALTH**

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you.

You may include the following list or reference this link (<https://carleton.ca/wellness/>)  
Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

### **Carleton Resources:**

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

### **Off Campus Resources:**

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>
- The Walk-In Counselling Clinic: <https://walkincounselling.com>



## ACADEMIC ACCOMMODATION

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Short-term incapacitation:** write to me as soon as possible if you become incapacitated and unable to attend class or complete course work. I will ask you to submit a Self Declaration for Academic Considerations form (<https://carleton.ca/registrar/wp-content/uploads/self-declaration.pdf>) and to make up the course work in a timely manner.

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, please request your accommodations for this course through the [Ventus Student Portal](#) at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). Requests made within two weeks will be reviewed on a case-by-case basis. For final exams, the deadlines to request accommodations are published in the [University Academic Calendars](#). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally scheduled exam (if applicable).

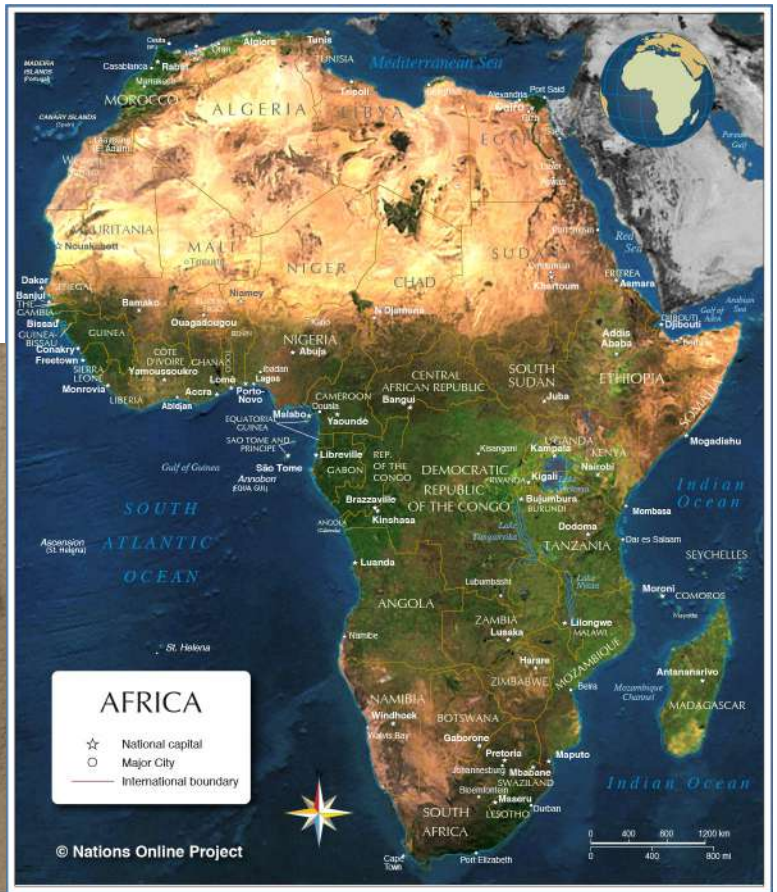
### Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

### Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the

first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>



# APPROACHES TO AFRICAN POPULAR MUSIC

## READ

- Emielu, Austin. 2011. "Some Theoretical Perspectives on African Popular Music." *Popular Music* 30(3): 371-388.

## VIEW

- "Hugh Tracey - kalimbas" (1950s): <https://www.youtube.com/watch?v=Ffp11T7mAF8>
- "Behind the Doodle: Celebrating the Mbira" (2020): [https://www.youtube.com/watch?v=BNPSb4\\_c5\\_s](https://www.youtube.com/watch?v=BNPSb4_c5_s)

## LISTEN

- "Nhemamusasa" (*The Soul of Mbira*, 1973): <https://www.youtube.com/watch?v=oHM7ZNX8amo>
- Stella Chiweshe, "Chachimurenga" (1987): <https://www.youtube.com/watch?v=UovGHFZUIW8>

## OPTIONAL

- Agawu, Kofi. 2016. *The African Imagination in Music*. Oxford: Oxford University Press. ("Introduction")
- Kidula, Jean Ngoya. 2006. "Ethnomusicology, the Music Canon, and African Music: Positions, Tensions, and Resolutions in the African Academy." *Africa Today* 52(3): 99-113.
- Name the Countries within Africa: <https://online.seterra.com/en/vgp/3163>





# COLONIALISM, HYBRIDITY, & HIGHLIFE

## READ

- Agawu, Kofi. 2016. "Tonality as a Colonizing Force in Africa" in *Audible Empire*, ed. Radano & Olaniyan. Duke University Press. 334-355.

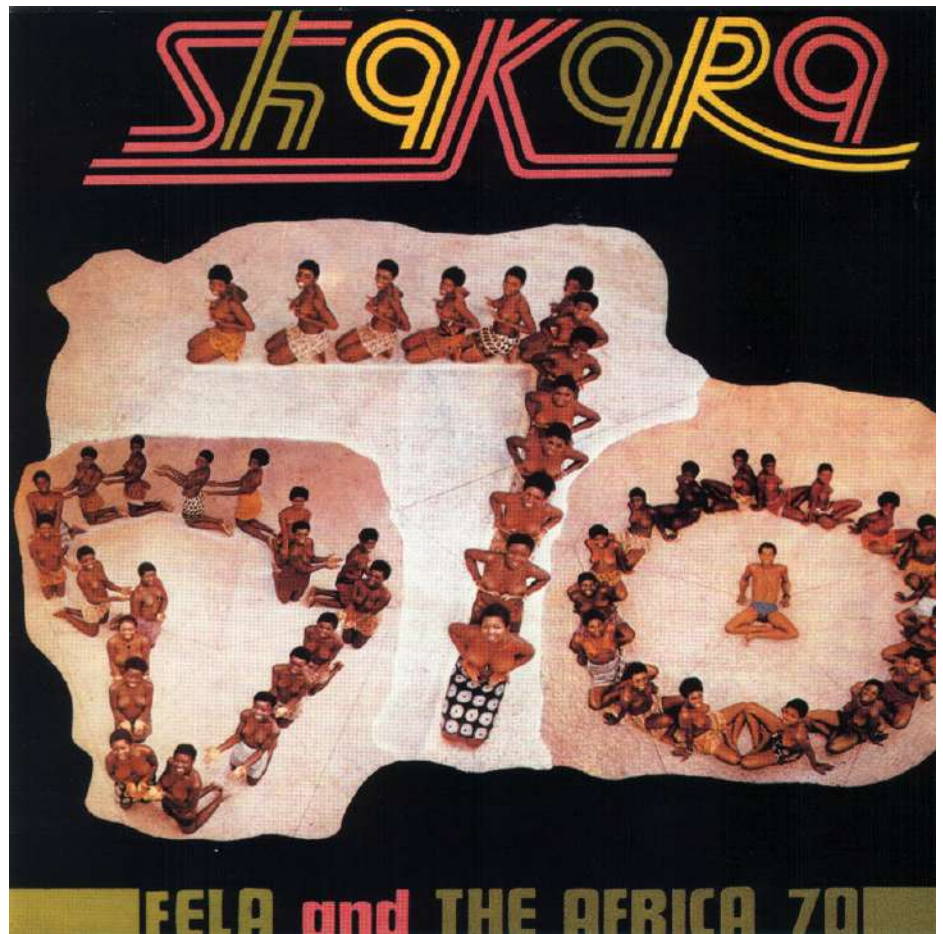
## LISTEN

- E.T. Mensah & the Tempos Band, "FomFom" (1950s): <https://www.youtube.com/watch?v=eNWHvSn7PNI>
- E.K. Nyame's Band, "Ene Maa Abaso" (1963): [https://www.youtube.com/watch?v=E\\_RlagtnmjA](https://www.youtube.com/watch?v=E_RlagtnmjA)
- Sir Victor Uwaifo, "Guitar Boy" (1966): [https://www.youtube.com/watch?v=vEM7mNjw\\_k8](https://www.youtube.com/watch?v=vEM7mNjw_k8)

## OPTIONAL

- Collins, John. 1989. "The Early History of West African Highlife Music". *Popular Music* 8(3): 221-230.
- Greenstreet, Morgan & Austin Emielu, 2017. "Edo Highlife as Progressive Traditionalism". *Afropop Worldwide*: <https://afropop.org/articles/35635>
- Omojola, Bode. 2009. "Politics, Identity, and Nostalgia in Nigerian Music: A Study of Victor Olaiya's Highlife." *Ethnomusicology* 53(2): 249-276.





# FELA KUTI, AFROBEAT(S), & PAN-AFRICANISM

## READ

- Veal, Michael. 2000. *Fela: The Life and Times of an African Musical Icon*. Philadelphia: Temple University Press. (Excerpt of Chapter 4: "African Message", pg. 77-105)

## LISTEN

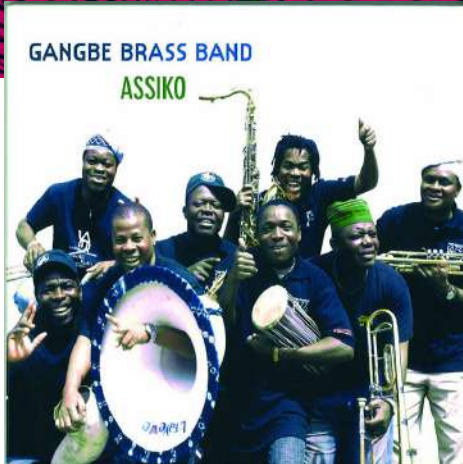
- Fela Kuti, "Zombie" (1976): <https://www.youtube.com/watch?v=Qj5x6pbJMyU>
- Fela Kuti, "Colonial Mentality" (1977): <https://www.youtube.com/watch?v=bC6ouP7qRoQ>

## OPTIONAL

- "Remembering Fela", 2018, Afropop Worldwide. Prod. by Eyre and Greenstreet. Hosted by Sahr Ngaujah: <https://afropop.org/audio-programs/remembering-fela>
- Olaniyan, Tejumola. 2004. *Arrest the Music!: Fela and His Rebel Art and Politics*. Bloomington: Indiana UP. (Chapter 4: "Dissident Tunes: The Political Afrobeat")
- *Finding Fela*. 2014. Documentary film, dir. Alex Gibney. <http://findingfela.com/>
- "Photographing Fela", 2020, OkayAfrica: <https://www.okayafrica.com/bernard-matussiere-photographer-behind-iconic-fela-kuti-kalakuta-queens-photos/>
- "Call Us By Our Name: Stop Using Afrobeats", 2019, OkayAfrica: <https://www.okayafrica.com/afrobeats-genre-name-stop-op-ed/>







# GLOBALIZATION, ANGÉLIQUE KIDJO, & “WORLD MUSIC” FROM BENIN

## READ

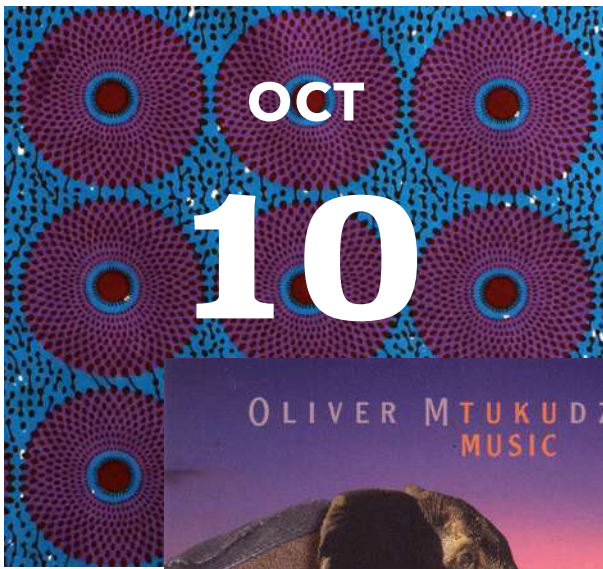
- Kidjo, Angélique. 2014. *Spirit Rising: My Life, My Music*. Harper Collins. (“Opening,” “The Musician’s Life,” and “Say it Loud”)
- Stokes, Martin. 2004. “Music and the Global Order”. *Annual Review of Anthropology* 33: 47-72.

## LISTEN

- Angélique Kidjo, “Batonga” (1991): <https://www.youtube.com/watch?v=A-bWhulFZ3U>
- Angélique Kidjo, “Agolo” (1994): <https://www.youtube.com/watch?v=dlgESq5FAx4>
- Gangbé Brass Band “Alladanou” (2001): <https://www.youtube.com/watch?v=tqK1KraYi28>
- Gangbé Brass Band “Ema Dja” (2001): <https://www.youtube.com/watch?v=FtoUFpboDms>

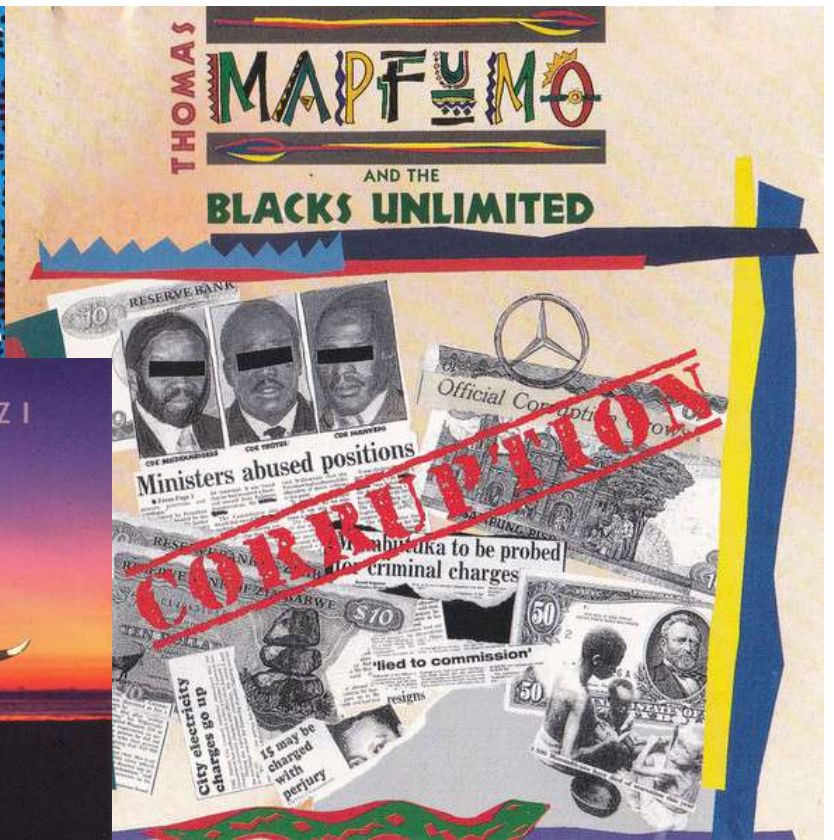
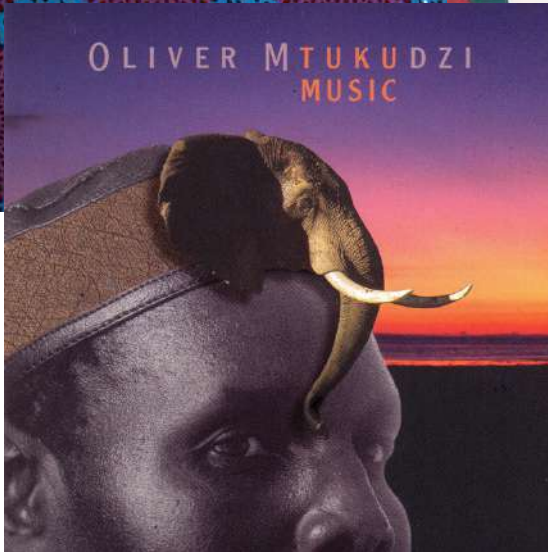
## OPTIONAL

- Erlmann, Veit. 1996. “The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s.” *Public Culture* 8: 467-487.
- Feld, Steven. 2000. “A Sweet Lullaby for World Music.” *Public Culture* 12 (1): 145-171.
- Mbembe, Achille. 2002. “African Modes of Self-Writing”. *Public Culture* 14(1): 239-273.
- White, Bob. 2011. “The Promise of World Music: Strategies for Non-Essentialist Listening” in *Music and Globalization: Critical Encounters*, ed. White. Indiana UP. 189-217.



OCT

10



# OLIVER MTUKUDZI, THOMAS MAPFUMO, & THE POLITICAL VOICE IN ZIMBABWE

## LISTEN

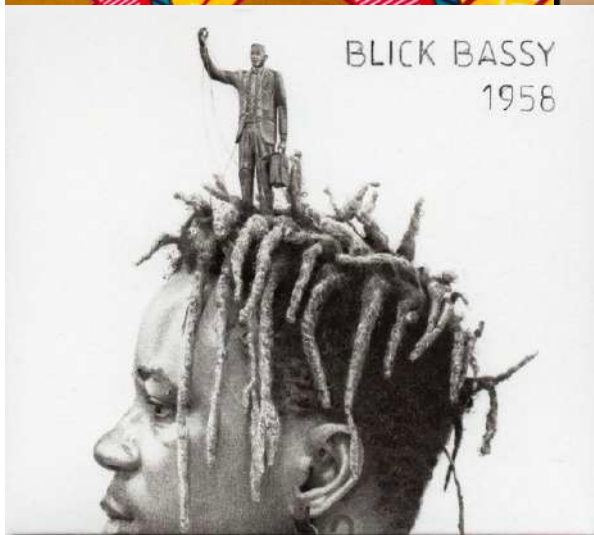
- "Thomas Mapfumo 1: The War Years" (2015) on Afropop Worldwide: <https://afropop.org/audio-programs/thomas-mapfumo-the-war-years>
- "Thomas Mapfumo 2: The Mugabe Years" (2017) on Afropop Worldwide: <https://afropop.org/audio-programs/thomas-mapfumo-2-the-mugabe-years>



## OPTIONAL

- Kyker, Jennifer. 2016. *Oliver Mtukudzi: Living Tuku Music in Zimbabwe*. Bloomington: Indiana University Press.
- Chikowero, Mhoze. 2015. *African Music, Power, and Being in Colonial Zimbabwe*. Bloomington: Indiana University Press.
- Eyre, Banning. 2015. *Lion Songs: Thomas Mapfumo and the Music that Made Zimbabwe*. Durham: Duke University Press.
- Turino, Thomas. 2000. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago: The University of Chicago Press.
- Kwaramba, A. D. 1997. *The Language of Protest in Chimurenga Music: The Case of Thomas Mapfumo in Zimbabwe*. Oslo: University of Oslo.





# BLICK BASSY'S 1958 & THE SOUND OF ANTICOLONIALISM

## READ

- Edwards, Brent Hayes. 2016. "The Sound of Anticolonialism" in *Audible Empire*, ed. Radano & Olaniyan. Duke University Press. 282-304.

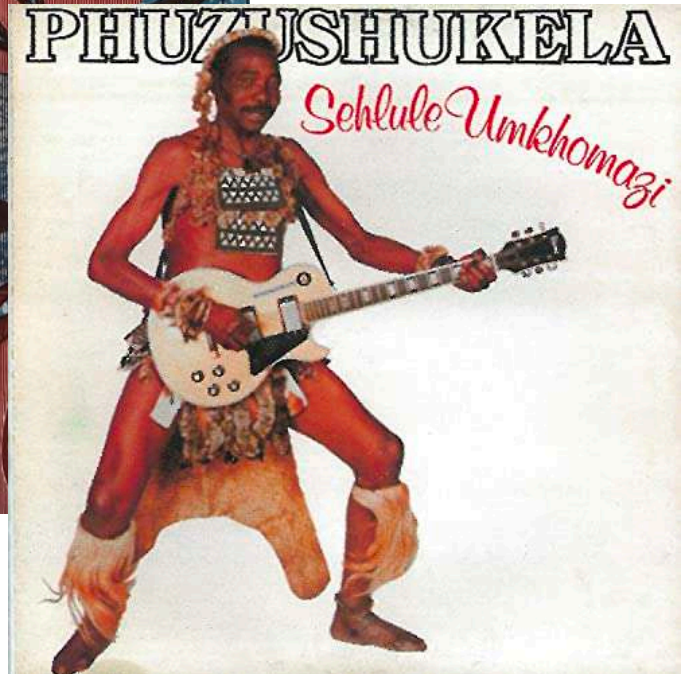
## LISTEN

- "French Afro-Colonial Memory and Music" (2019) on Afropop Worldwide: <https://afropop.org/audio-programs/closeup-french-afro-colonial-memory-and-music>



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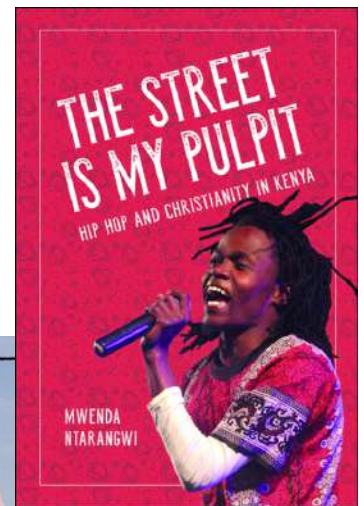
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- Ntarangwi, Mwenda. 2016. *The Street is My Pulpit: Hip Hop and Christianity in Kenya*. Bloomington: University of Illinois Press. (Chapter 4, "Kama si sis nana?")
- Appert, Catherine. 2018. *In Hip Hop Time: Music, Memory, and Social Change in Urban Senegal*. Oxford: Oxford University Press. (Chapter 5, "Gendering Voice")

## LISTEN

- "On My Way" (2021) by Mina La Voilée, [https://www.youtube.com/watch?v=v8s\\_KV0HjJ0](https://www.youtube.com/watch?v=v8s_KV0HjJ0)
- "Mabawa" (2022) by Juliani, <https://www.youtube.com/watch?v=n443AfqhzIE>
- "Kama si sisi" (2009) by Juliani, [https://www.youtube.com/watch?v=tkZpgrbV6mA&list=PLgknx79D66OrQBKK\\_uu7C\\_bVTov\\_iMoi7&index=61](https://www.youtube.com/watch?v=tkZpgrbV6mA&list=PLgknx79D66OrQBKK_uu7C_bVTov_iMoi7&index=61)

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## LISTEN/VIEW

- Franco Luambo and O.K. Jazz, Live set in Kinshasa in 1980: <https://www.youtube.com/watch?v=NrnOL79FLAo&t=313s> \*Watch the first song, "Ayant Droit" (0'00"-11'43")
- Zaïko Langa Langa, "Muvaro", Live in 1984: <https://www.youtube.com/watch?v=1VFn64PwAXw>
- Papa Wemba & Viva La Musica, "Ufukutanu", Live in 1981: [https://www.youtube.com/watch?v=Y-RGyPi\\_JOk](https://www.youtube.com/watch?v=Y-RGyPi_JOk)
- Wenge Musica Maison Mère, Live in Paris in 2000: <https://www.youtube.com/watch?v=4zllpQmYszU&t=141s> \*See Mbembe's description of this concert on pages 88-90

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- White, Bob. 2008. *Rumba Rules: The Politics of Dance Music in Mobutu's Zaire*. Durham: Duke University Press.
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- Shelemay, Kay. 2006. "Ethiopian Musical Invention in Diaspora: A Tale of Three Musicians." *Diaspora* 15(2/3/): 303-320.

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- "Erè Mèla Mèla" (1975) by Mahmoud Ahmed, <https://www.youtube.com/watch?v=6UBITQT4ZFE>
- "Musicawi Silt" (1977) by Hailu Mergia and the Walias Band, <https://www.youtube.com/watch?v=r9pLeol6A9s>
- "Yèkèrmo Sèw" (1998) by Mulatu Astatke, <https://www.youtube.com/watch?v=WxEjBw69ce0>

## VIEW

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- Mekonnen, Danny. 2010. "Ethic-Groove on the World Stage: Music, Mobility, Mediation." *Callaloo* 33(1): 299-313.
- "Interview with Mulatu Astatke on Ethio-jazz and modernizing ancient instruments" (2007), <https://www.youtube.com/watch?v=ICgdUD9gdPE>
- "Interview with Debo Band's Danny Mekonnen" (2012), Afropop Worldwide, <https://afropop.org/articles/interview-with-debo-bands-danny-mekonnen>
- "The Return of Hailu Mergia" (2019), Afropop Worldwide, <https://afropop.org/articles/the-return-of-hailu-mergia>
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# TIMBRE & TECHNOLOGIES IN AFRICAN ELECTRONIC MUSIC

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- Steingo, Gavin. 2015. "Sound and Circulation: Immobility and Obduracy in South African Electronic Music." *Ethnomusicology Forum* 24(3): 102-123.

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- "Afro-Tech: Stories of Synths in African Music" (2020), podcast on Afropop Worldwide: <https://afropop.org/audio-programs/afro-tech-stories-of-synths-in-african-music>



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- Olwage, Grant. 2006. "The Class and Color of Tone: An essay on the social history of vocal timbre." *Ethnomusicology Forum* 13(2): 203-226.
- Shipley, Jesse Weaver. 2013. "Transnational Circulation and Digital Fatigue in Ghana's Azonto Dance Craze". *American Ethnologist* 40(2): 362-381.
- Afro-Synth Records – Explore the website of this record label! <https://www.afrosynth.com/>





# THE POPULAR APPROPRIATION OF AFRICAN MUSIC

## READ

- Feld, Steven. 1996. "Pygmy Pop: A Genealogy of Schizophonic Mimesis". *Yearbook for Traditional Music*. 28: 1-35.

## LISTEN

- The Ba-Benzélé Pygmies, "Hindewhu (Whistle Solo)" (1996): <https://www.youtube.com/watch?v=YcGZfVehez0>
- Herbie Hancock, "Watermelon Man" (1973): [https://www.youtube.com/watch?v=4bjPIBC4h\\_8](https://www.youtube.com/watch?v=4bjPIBC4h_8)

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- "Steve Reich and the Politics of Race with Sumanth Gopinath", Sound Expertise podcast: <https://podcasts.apple.com/us/podcast/steve-reich-and-the-politics-of-race-with-sumanth-gopinath/id1516336192?i=1000491225399>
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