MUS 112/AFST180R/LACS180E  Music Cultures of Africa, Caribbean and Latin America
Syllabus Fall 2010

Class Time: Monday, Wednesday, Friday 10:50–11:50AM
Room: FA 27
Instructor: Dr. James Burns
Office: FA 116
Office Hours: Mondays 1–3PM
Contact: Email: jburns@binghamton.edu ; Office Phone: 777-2595

Teaching Assistant:
James Hsia, email: thsia1@binghamton.edu
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 provide an introduction to music cultures from Africa, the Caribbean, and the Americas. Beginning with an overview of the study of music in world cultures, ethnomusicology, we will progress to analyze the role of music in various cultures based on their religious beliefs, technology, traditions, and attitudes towards change and innovation. Concurrently, you will be introduced to a set of general musical terms that can be used to discuss and analyze music cross-culturally. This course will consider both "traditional music" and "popular music," as well as the significant inter-linkages between them.

The increased global flow of culture, particularly the arts, over the past fifty years between Africa, the Caribbean and the United States has radically transformed the creation, perception, and appreciation of music in these areas. By the end of the course, 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 factors like the mass media, immigration, and ethnicity have affected our portrayal and understanding of African and Diasporic music traditions in the United States, and how this has transformed the performing arts in Africa and the Diaspora.

Course Guidelines:
Although it does not comprise a percentage of your final grade, 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. I will not make up missed lectures during office hours—if you are absent you will have to arrange to copy the notes from a classmate.

The lectures are designed to encourage class discussion and participation. In light of this I encourage everyone 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 29. However if you want to drop without a grade on your transcript you must drop by Friday, September 17. The add deadline is midnight on Friday, September 17.

The exams have been scheduled, and are listed on the course outline below. 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, a documented illness, or a serious emergency. 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.

**Assessment:**

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 may be opportunities to attend world music events and write a concert report up for extra credit. I will announce these events in class.

<table>
<thead>
<tr>
<th>Exams (3)</th>
<th>100pts each</th>
<th>92-100</th>
<th>A</th>
<th>78-79.9</th>
<th>C+</th>
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<tr>
<td></td>
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<td>90-91.9</td>
<td>A-</td>
<td>72-77.9</td>
<td>C</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>300 Points</strong></td>
<td>88-89.9</td>
<td>B+</td>
<td>70-71.9</td>
<td>C-</td>
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<td></td>
<td></td>
<td>82-87.9</td>
<td>B</td>
<td>60-69.9</td>
<td>D</td>
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<td></td>
<td>80-81.9</td>
<td>B-</td>
<td>Below 60</td>
<td>F</td>
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**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

<table>
<thead>
<tr>
<th>Session</th>
<th>Date</th>
<th>Topic</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>M Aug 30</td>
<td>Introduction, Course Overview</td>
</tr>
<tr>
<td>2.</td>
<td>W Sept 1</td>
<td>Soundscapes and Music Cultures</td>
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<tr>
<td></td>
<td></td>
<td>➢ Read MA Chapter 1</td>
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<td></td>
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<td>➢ Supplementary Reading: “Soundscapes” by Kay Kaufman Shelemay</td>
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<tr>
<td>3.</td>
<td>F Sept 3</td>
<td>Historical, Cultural, and Linguistic Background</td>
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<tr>
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<td></td>
<td>➢ Read MA Chapter 2</td>
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<td></td>
<td></td>
<td>➢ Supplementary Reading: “Aesthetic of the Cool” by Robert Farris Thompson</td>
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</tbody>
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UNIT ONE: Traditional Music in Africa

West Africa

4. M Sept 13  | Ewe Music   | ➢ Read MA Chapters 3, 5, and 6             |
5. W Sept 15  | Ewe Music   | ➢ Read MA Chapter 10                      |
|             |            | ➢ Supplementary Reading: “The Organization of Music in Dzodze” by James Burns |
6. F Sept 17  | Agbekor Demonstration | ➢ Read MA Chapters 18, 19 |
|             |            | ➢ Supplementary Reading: “Agbekor: Music and Dance of the Ewe People” by David Locke |
7. M Sept 20  | The Djembe  | ➢ In class film: “Djembefola”             |
|             |            | ➢ Read MA Chapter 7                       |
|             |            | ➢ Supplementary Reading: “A Guide to the Jembe” by Eric Charry |
8. W Sept 22  | Mande Music | ➢ Read MA Chapters 4 and 9                |
|             |            | ➢ Supplementary Reading: “Mande Jeliya: Lambango” by David Locke |
9. F Sept 24  | Mande Music | ➢ In class film: “Mande Music and Dance” by Roderic Knight |
|             |            | ➢ Supplementary Reading: “Jeliya” by Eric Charry |
10. M Sept 27  **NigerianNeo-traditional musics**
   - In class film “Konkombe”
   - Supplementary Reading: “Yoruba Popular Music” by Christopher Waterman

   **Southern and Central Africa**

11. W Sept 29  **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 1  **Central African Music Traditions**
   - Read **MA** Chapter 21
14. W Oct 6  **EXAM I**

**UNIT TWO: Continuations of African Traditions in the Caribbean**

15. F Oct 8  **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 11  **Cuba: Yoruba Music Traditions**
   - Supplementary Reading: “The Orisha Tradition in Cuba” by Olmos and Paravisini-Gerbert.

17. W Oct 13  **Cuba: Ewe and Congolese Music Traditions**
18. F Oct 15  **African Traditions in Haiti**
   - In class film: “The Divine Horsemen” by Maya Deren
   - Read **CC** Chapter 6 (section) pp. 141-156
19. M Oct 18  **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 20  **Haiti: Congolese and Folk Music Traditions**
21. F Oct 22  **African Traditions in Jamaica**
22. M Oct 25  **African Traditions in Puerto Rico and Trinidad**
23. W Oct 27  **Brazil: Ewe and Yoruba Music Traditions**
   - Supplementary Reading: “The Heritage of Nigeria and Benin: Music for Worship” by Peter Fryer.

24. F Oct 29  **Brazil: Congolese Music Traditions**
25. M Nov 1  **Brazil: Congolese Music Traditions**
   - In class film: “Black Orpheus” by Marcel Camus

26. W Nov 3  **Review**
27. F Nov 5  **EXAM II**
UNIT THREE: The Development of Popular Music in the Caribbean

28. M Nov 8  Early Cuban Popular music
  ➢  Read CC Chapter 2 (section) pp. 33-54

29. W Nov 10 Urbanization of Son in Cuba

30. F Nov 12 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 15 Afro-Cuban music in the U.S. part II: Jazz
  ➢  Supplementary Reading: “Mambo Comes to Cubop City” by John Storm Roberts

32. W Nov 17 Salsa: the voice of Latin America
  ➢  Read CC Chapter 4
  ➢  In class film: “Salsa: Latin pop music in the cities”

33. F Nov 19 Salsa Stars and Poets

34. M Nov 22 Puerto Rican and Haitian Popular Music
  ➢  Read CC Chapters 3, 6

35. M Nov 29 Early Jamaican Popular Music
  ➢  Read CC Chapter 7 (section) pp. 177-194

36. W Dec 1 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 3 Rude Boy Culture in Jamaica (1960–70s)
  ➢  In class film: “Rockers”

38. M Dec 6 Brazil: from Samba to Bossa Nova
  ➢  Supplementary Reading: “Tom Jobim and the Bossa Nova Era” by Suzel Ann Riley

39. W Dec 8 Calypso
  ➢  Read CC Chapter 8

40. F Dec 10 Review

FINAL EXAM MONDAY DECEMBER 13, 2010 from 11:00–1:00PM in FA 27

Important Dates:
Sept. 4–12 Labor Day and Rosh Hashanah (No class)
Sept. 17 Course Add/Drop Deadline
Oct. 6 EXAM I
Oct. 29 Course Withdraw Deadline
Nov. 5 EXAM II
Nov. 24–29 Thanksgiving Break (No Class on Wednesday)
Dec. 10 Last day of class
Dec. 13 FINAL EXAM