

# MUSIC

## *An Introduction to the Music of Africa*

- I. INTRODUCTION TO THE REGION AND MUSICAL CONCEPTS 30%
  - A. Geography and Language
    - 1. Climate Zones, Rivers, and Regions
    - 2. Early Population
      - a. Iron-Working
    - 3. Language Families
  - B. Political History
    - 1. Impact on Music
    - 2. African Kingdoms and States
      - a. Ancient Ghana and Mali
      - b. Asante, Buganda, Zimbabwe
    - 3. The Colonial Era
    - 4. Independence
  - C. Religious History
    - 1. Impact on Music
    - 2. Traditional Religions
      - a. Spirit possession
      - b. Yoruba pantheon
    - 3. Islam
    - 4. Christianity
  - D. Musical Concepts
    - 1. African Music Theory
      - a. Lack of local technical terminology
    - 2. Rhythm
      - a. Pulse, beat, cycle
      - b. Off-beat phrasing
      - c. Polyrhythm
      - d. Inherent rhythms
      - e. Tempo
    - 3. Tuning Systems, Scales, Mode
      - a. Acoustical background
      - b. Tuning measurement
      - c. African tuning systems
      - d. Scales, modes
    - 4. Texture
    - 5. Form
  - E. Musical Instruments
    - 1. Hornbostel-Sachs Musical Instrument Classification System
    - 2. Idiophones: Xylophones
    - 3. Idiophones: Other (Shakers, Bells, Scrapers, Calabash Drums)
    - 4. Membranophones: Drums

- a. Drum morphology
- b. Functions within a drumming ensemble
- 5. Chordophones: Strings
  - a. Lutes (plucked, bowed)
  - b. Harps
  - c. Lyres, zithers
- 6. Aerophones: Winds

## II. TRADITIONAL MUSIC

30%

- A. Introduction to Music Culture Areas
- B. West Africa
  - 1. Mande (Mali, Guinea)
    - a. Music of Jelis
      - i. LISTENING EXAMPLE 1: TOUMANI DIABATE, “KONKOBA” (EXCERPT)
    - b. Music of hunters modernized: Wassoulou
      - i. LISTENING EXAMPLE 2: OUMOU SANGARE, “MOUSSOLOU”
    - c. Drumming: Jembe
  - 2. Wolof (Senegal)
  - 3. Ghanaian Drum Ensembles
- C. East Africa
  - 1. Buganda
    - a. Xylophone and drum ensemble (entamiivu)
      - i. LISTENING EXAMPLE 3: “KALAGALA EBWEMBE”
  - 2. Swahili Coast (Tanzania, Kenya)
    - a. Taarab
- D. Central Africa
  - 1. Forest People/Pygmies
    - a. Vocal music
      - i. LISTENING EXAMPLE 4: “HINDEWHU SOLO”
      - ii. LISTENING EXAMPLE 5: “SONG OF REJOICING AFTER RETURNING FROM A HUNT”
- E. Southern Africa
  - 1. Shona (Zimbabwe)
    - a. Mbira
      - i. LISTENING EXAMPLE 6: COSMAS, ALEXIA, AND SIMON MAGAYA, “NHEMAMUSASA”
      - ii. LISTENING EXAMPLE 7: BEAULER DYOKO AND COSMAS MAGAYA, “NHEMAMUSASA” (EXCERPT)
  - 2. Zulu (Republic of South Africa)
    - a. Isicathamiya (all-male choral music)
      - i. LISTENING EXAMPLE 8: SOLOMON LINDA’S ORIGINAL EVENING BIRDS, “MBUBE”
- F. North Africa
  - 1. Egypt
    - a. Umm Kulthum (Oum Kalsoum)
      - i. LISTENING EXAMPLE 9: UMM KULTHUM, “EL WARD GAMIL”

### III. MODERN MUSIC

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#### A. Cuban Influences

1. Congolese Rumba (Soukous)
  - a. Kanda Bongo Man
    - i. LISTENING EXAMPLE 10: KANDA BONGO MAN, “SAI (KWASSA KWASSA)”
2. Senegalese Mbalax
  - a. Youssou N’Dour
    - i. LISTENING EXAMPLE 11: YOUSSEU N’DOUR AND LE SUPER ETOILE DE DAKAR, “N’DOBINE”
3. Mande Jelis
  - a. AfroCubism
    - i. LISTENING EXAMPLE 12: AFROCUBISM, “JARABI”

#### B. Electric Guitar Bands

1. Traditional Instrumental Music Grafted onto the Guitar
  - a. Mali, Guinea, Zimbabwe
2. Nigeria
  - a. Afrobeat
    - i. LISTENING EXAMPLE 13: FELA KUTI AND AFRIKA 70, “ZOMBIE”

#### C. Colonial Imports: Brass Bands, Gospel

1. Brass Bands
2. Gospel

#### D. Hip Hop

1. A Brief History of Hip Hop in Africa
  - a. Obrafour
    - i. LISTENING EXAMPLE 14: OBRAFOUR, “KWAME NKRUMAH”

### IV. CURRENT ISSUES

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#### A. Aesthetics

1. Participation Required
2. Dialogue, Conversation, Call and Response
3. Polyrhythm and Off-Beat Phrasing
4. Cyclic Form
5. Filling in the Sound Spectrum
6. Drumming and Dancing
7. Improvisation
8. Diverse Tuning Systems

#### B. Pan-African Festivals

1. African Personality and Négritude
2. Pan-Africanism
3. Dakar (1966), Algiers (1969), Lagos (1977), and Dakar (2010)

#### C. The African Diaspora

1. Diasporic Musics
  - a. African-based drumming in the New World
  - b. Popular dance musics (Cuban Son, Brazilian Samba, Jamaican Reggae)
2. African Instruments in Diaspora

- a. Jembe
  - b. Mbira
  - c. University dance-drumming ensembles
- D. World Music
- 1. The Invention of the Marketing Category in the 1980s
  - 2. Grammy Awards
  - 3. Some Key Artists
    - a. Miriam Makeba (South Africa)
      - i. LISTENING EXAMPLE 15: MIRIAM MAKEBA, “PATA PATA”
    - b. Ladysmith Black Mambazo (South Africa)
      - i. LISTENING EXAMPLE 16: LADYSMITH BLACK MAMBAZO, “MBUBE (WIMOWEH)”
    - c. Salif Keita (Mali)
      - i. LISTENING EXAMPLE 17: SALIF KEITA, “TEKERE” (EXCERPT)