SHORT COURSE DESCRIPTION
This course investigates cultural influence and exchange between Africa, the African diaspora, Europe, and America with a particular emphasis on sound and music. How has the sound of Africa been transcribed, recorded, stored, transported, and represented in the West? What can this tell us about global cultural flow? How do specific recording techniques articulate with global music markets? The course analyzes the transatlantic feedback between Africa, America and Europe; evaluates the politics of transcription, ethnographic description, and recording; and examines the changing role for traditional African music in a global world.

LONG COURSE DESCRIPTION
This course investigates cultural influence and exchange between Africa, the African diaspora, Europe, and America with a particular emphasis on sound and music. How has the sound of Africa been transcribed, recorded, stored, transported, transmitted and represented in the West? What can this tell us about global cultural flow? How do specific recording techniques articulate with global music markets? Do racial (and other) stereotypes have an acoustic aspect? The course will situate “traditional Africa” in African music and sound; examine the interchange between cultural exchange and political economy; analyze the transatlantic feedback between Africa, America and Europe; evaluate the politics of transcription, ethnographic description, and recording; investigate cultural differentiation via aural markers; and examine the changing role for traditional African music in a global world.

LEARNER OBJECTIVES
By the end of the course, students will be able to:
- Identify the different forms of sound and music that originate in the context of Africa
- Identify specific modes of recording, transcription, and transmission of African sounds and music in the West
- Describe how African sound has circulated globally and produced different meanings and influences in new contexts
- Critique concepts of traditional and essential African culture
- Analyze the transnational contexts in which cultural influence moves between Africa, the US, and Europe

REQUIRED TEXT
There are some books that are much used in this course. Two of these are listed below. While it is not mandatory to purchase them, you may want them for your library. All are in print and available through major booksellers.

All the assigned book excerpts and articles listed on the course schedule will be turned into PDF files and made available through the New York University Blackboard system.
All books listed on the course schedule will be available at the Reserves Desk, on Lower Level 2 of Bobst Library.

I will also try to upload as many audio examples as possible. These will also be found on the Blackboard site under “Course Documents” (in the folder named “Audio Examples”). Any CDs or videos that are placed on reserve will be in the Avery Fisher Center for Music and Media (on the second floor of the Bobst Library).


**ASSIGNMENTS**
For most weeks you will be asked to post a short response paper or a fragment of your research to the Blackboard “Discussion Board,” or to write up a short assignment. If it is to be posted on blackboard, your submission will usually be due by 6.00 p.m. the Saturday or Sunday evening before our next class meeting. This deadline is not negotiable. Remember, this seminar is being conceived of as a collaborative endeavor—your participation, contributions, and insights are essential. Please respect the other members of this seminar by posting your work by the Sunday evening deadline. Further information on the weekly assignments will be given in class.

In addition to the in-class assignments, a final research paper on an original topic that highlights aspects of African music or sound in an international frame. This paper should be in the range of ten to fifteen pages. Further information on this assignment will be given in class. The paper will be due by the last day of class.

**Evaluation**
Class Participation 10%
Five Short Response Postings 50% (10% each)
Two oral presentations 20% (10% each)
Final Essay 20%

**Evaluation Rubric**
A= Excellent
This work is comprehensive and detailed, integrating themes and concepts from discussions, lectures and readings. Writing is clear, analytical and organized. Arguments offer specific examples and concisely evaluate evidence. Students who earn this grade are prepared for class, synthesize course materials and contribute insightfully.

B=Good
This work is complete and accurate, offering insights at general level of understanding. Writing is clear, uses examples properly and tends toward broad analysis. Classroom participation is consistent and thoughtful.

C=Average
This work is correct but is largely descriptive, lacking analysis. Writing is vague and at times tangential. Arguments are unorganized, without specific examples or analysis. Classroom participation is inarticulate.

D= Unsatisfactory
This work is incomplete, and evidences little understanding of the readings or discussions. Arguments demonstrate inattention to detail, misunderstand course material and overlook significant themes. Classroom participation is spotty, unprepared and off topic.

F=Failed
This grade indicates a failure to participate and/or incomplete assignments

A = 94-100
A- = 90-93
B+ = 87-89
B = 84-86
B- = 80-83
C+ = 77-79
C = 74-76
C- = 70-73
D+ = 65-69
D = 60-64
F = 0-59

Grade Appeals
Please allow two days to pass before you submit a grade appeal. This gives you time to reflect on my assessment. If you still want to appeal your grade, please submit a short but considered paragraph detailing your concerns. Based on this paragraph I will review the question and either augment your grade or refine my explanation for the lost points.

CLASS POLICIES
Absences and Lateness
More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.
SAMPLE SYLLABUS – This syllabus is provided as a sample. Some course content may vary.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a takehome examination that calls for independent work, or
- plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other’s oral work;
- paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.

The Steinhardt School of Culture, Education, and Human Development imposes heavy penalties for plagiarism in order to safeguard the degrees that the University grants. Cases of plagiarism are considered among the most serious of offenses.

STUDENT RESOURCES
- Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.
- Writing Center: 269 Mercer Street, Room 233. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.
SAMPLE SYLLABUS – This syllabus is provided as a sample. Some course content may vary.

SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS

Week 1: Introduction and Background

Week 2: Overview of a Century: A Case Study (Globalization and the Case of Mbira dza Vadzimu Music: From Spirit Possession and Chimurenga to New Age and AIDS)

Reading


Recommended


Listening
Garikai Tirikoti, "Pfumo Jena"
Forward Kwenda, "Nhemamusasa"
Jim Machinje, "Wo-ye-ye Ndaluwuluke"
Thomas Mapfumo and the Blacks Unlimited, "Chauya Chirizevha"
Thomas Mapfumo with the Acid Band, "Pfumva Pa Ruzevha"
Thomas Mapfumo and the Blacks Unlimited, "Chitima Ndikature"
Thomas Mapfumo and the Blacks Unlimited, "Hanzvadzi"
Oliver Mtukudzi, "Wake Up"
Kevin Volans, String Quartet No. 2 (Hunting: Gathering), ii
Kevin Volans, String Quartet No. 3 (The Songlines), i
Penguin Cafe Orchestra, "cutting branches for a temporary shelter"
Pops Mohamed, "Election Day Serenade"
Erica Azim, "Taireva"
Erica Azim, "Nyamaropa YekaNhumwe"
Forward Kwenda, "Kan hurura"
Beauler Dyoko, "Kasuvamusha"
Week 3: Imaginings of Disorder in the Global Order: Dark Continent or Global Shadow?

Reading


Recommended

Viewing
Taylor, Lucien et al, “In and Out of Africa” Gabai Baare, director (VCA 4139)
Movie trailers for “Invictus” and “Blood Diamond”
Movie segment from “Apocalypse Now” (Chapter 15, “Kurtz’ compound”) (optional)

---

Week 4: Inventions of African Sound and Music

Reading


Listening
*Amapondo* (XCD 21743, selections)
David Fanshawe, *African Sanctus* (XCD 8789, selections)
Steve Reich, *Drumming* (XLP 3969, selections)
Claude Debussy, *String Quartet* (optional)
Igor Stravinsky, *Le Sacre du Printemps* (optional)
Darius Milhaud, *La Création du Monde* (optional)
Pierre Boulez, *Etude* for Tape, No. 1 (optional)

**Week 5: Political Economy of Global Capitalism: A Continent “Open for Business”**

**Reading**


**Recommended**

**Viewing**
“Life and Debt,” chapters 1-8, VCA 12408
http://www.youtube.com/watch?v=Wbf8VB7l6BU&feature=fvw (on China-Africa relations)

**Week 6: Cultural Wealth and the Process of Accumulation: Where Does the Money Go?**

**Reading**


Recommended


Viewing
“Congo’s Tin Soldiers” (http://www.youtube.com/watch?v=I08c81xHLmw&feature=fvw)
*A Lion’s Trail* (Francois Verster, pending availability)
Listening
Steve Reich, *Clapping Music*
Talking Heads, “Listening Wind” on *Remain in Light*
Pete Seeger, “Wimoweh”
*Lion King* (selections)

**Week 7: Dialectics of Global Music: Copyright, Media and Marketing for Africa**

**Reading**

Taylor, Timothy D. *Beyond Exoticism*, Chapters 4, 5 and 7

Scherzinger, Martin. “Music, Spirit Possession, and the Copyright Law,” *Yearbook for Traditional Music*


**Listening**
Deep Forest, *Boheme*, selections
Peter Gabriel, "Come Talk to Me" (on *Us*)
Kronos Quartet, *Pieces of Africa*, selections

**Week 8: Situating “Africa” in African Music**

**Reading**


**Listening**
CD accompanying Gerhard Kubik's *Theory of African Music*, tracks 13-27
Royal Court Music from Uganda (selections)

The *Nyanga* Panpipe Dance (selections)
Viewing
“Mgodo wa Mbanguzi” (Andrew Tracey on Timbila Music from Mozambique)

**Week 9: Transnational Musical Migrations I: From West & Central Africa to Euro-America**


Martin Scherzinger, “Uncommon Magic,” *Current Musicology*

**Recommended**

Martin Scherzinger, “Gyorgy Ligeti and the Aka Pygmy Project,” *Contemporary Music Review*


Carol Muller, On the “African Sanctus,” *EthnomusicoLOGY* 46, 3, 2002

**Listening**


Banda Linda Horn Music (selections)

György Ligeti, Etudes for Piano

Gyorgy Ligeti, Continuum

David Fanshawe, *African Sanctus*

Steve Reich, Electric Counterpoint

The Orb, “Little Fluffy Clouds”

Robert Palmer, "History," (on *Don't Explain*)

Herbie Hancock, "Watermelon Man" (on *Headhunters*)

Sly and Robbie, "Watermelon Man" (on *La Trenggae*)

Madonna, "Sanctuary" (on *Bedtime Stories*)

Zap Mama, Babanzele

**Week 10: Transnational Musical Migrations II: From Southern Africa to Euro-America**


Christine Lucia, on Abdullah Ibrahim, in *British Journal of Ethnomusicology*, 11/2, 2002*


**Listening**
Kevin Volans, *White Man Sleeps*
Kevin Volans, *Hunting: Gathering*
Justinian Tamusuza, “Abakadde AaBaaagalana Be BaBilma Aakambugu”
Bongani Ndodana, “Rituals for Forgotten Faces”
Michael Blake, “Let Us Run Out of the Rain”
Paul Simon, "Diamonds on the Soles of Her Shoes" (on *Graceland*)

**Viewing**
Rhythms of Resistance

**Week 11: Case Study: Technologies of Sounding ‘Zuluness’**

**Reading**

Gunner, Liz, “Those Dying Generations at their Song: *Isicathamiya* and Singing of Life, Death and AIDS in KwaZulu-Natal’ in *English Studies in Africa* 46 (2) 2003, 41-


**Listening**
Phuzheklimisi, selections
Shwi Nomthekala, selections
Shiyani Ncgobu, selections
Ipi Tombi, selections

**Viewing**
On Phuzekhimisi and Maskanda
Week 12: Telecommunications and Media in Africa: Instrumentaria, Cassette Culture, Radio

Reading

Katz, Mark. *Capturing Sound: How Technology has Changed Music* (selections)

Manuel, Peter, *Cassette Culture* (selections)


Week 13: Sorcery, Secrecy, and the Sound of Biomedical Communication

Reading


Listening
CD accompanying *Singing for Life*

Viewing
On Music and AIDS in South Africa

Week 14: The Curious Circuits of Transatlantic Feedback: Blues, Punk, House, Hip Hop

N.B.: In class presentations (in groups)

Reading
(i) Blues: Strings and Griots Across the Atlantic

Gerhard Kubik. *Africa and the Blues*, 5-151

Paul Oliver et al., *Yonder Come the Blues*, Book 1, 11-142

Le RoiJones (aka Amiri Baraka), *Blues People*, William Morrow. 1983

(ii) Avant-Garde Punk/Ethnotechno/Goatrance:
Charles Aaron, “Drums and Wires: Spin 12 (October 1996), 64


Dominic Pride, “UK’s Nation of Ethno-Techno”. Billboard 107 (28 October 1995), 1

Andrew Ross, Review of Deep Forest, Artforum 32 (December 1993), 11


(iii) Trance: Riddles of Rhythm and Repetition


(iv) Hip Hop: Origins in Funk


Listening
Various Examples of Delta Blues
David Byrne and Brian Eno, My Life in the Bush of Ghosts
Talking Heads, "Once in a Lifetime," "Listening Wind" (on Remain in Light)
Ethnotechno, Sonic Anthropology
Bianco de Gaia, Last Train to Lhasa
Deep Forest, Return to the Source, Sacred Spirits, selections