Karibu! What is the role of music for an African? This course, which fulfills the Core theme area of Global diversity, discusses the rhythms and communication patterns of the African person and provides an introduction to selected musical traditions of Africa. A variety of musical practices and their cultural contexts will be explored through listening, reading, and written assignments, with an emphasis on class discussion. The course includes in-class instruction in African drumming, song and dance, as well as lecture-demonstrations by guest artists. As a basis of human personality formative spirituality’s anthropological paradigm will be used to integrate the place of music for the person.

After an introductory unit, the course will be organized around four main geographical areas: Senegal, Mali, Ghana, and Nigeria. An in-depth study of the African experience from these countries will be interspersed with brief overviews of Southern, Central, and East Africa.

Course Requirements

The core of this course consists of lectures, in-class listening and discussion, and outside reading and listening assignments. Lectures and discussions will be supplemented, where possible, with guest lecture-demonstrations, film or video screenings, and hands-on workshops. Regular attendance of class is required, and students will be expected to actively participate in discussions and in-class workshops.

Papers and Projects

Students are required to write two papers, complete a musical transcription exercise, and produce a final project paper and oral presentation.

Instructor

Dr. Carole Riley, CDP .......................................................... room 214, rileyc@duq.edu, 412 901 4259(cell)

Prerequisites

Member of Honors’ College

Course Content

- **LECTURE#**

<table>
<thead>
<tr>
<th>TOPICS</th>
<th>KEY DATES</th>
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<tbody>
<tr>
<td><strong>Unit 1: Introduction: Formative Spirituality and Ethnomusicological Approaches to African Music</strong></td>
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<td>1</td>
<td>Preliminaries; Overview of Course Formative Spirituality and African Music and Person.</td>
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The Field of Ethnomusicology, the Concept of "Soundscapes" and its Application to the Study of World Music

| 2 | Building a Cross-Cultural Musical Vocabulary with Language, meaning systems, identity: Example South Africa and Lesotho |
## LECTURE# | TOPICS | KEY DATES
--- | --- | ---
Organology and **Instruments**: The Sachs-Hornbostel System of Instrument Classification  
Formative Spirituality, a paradigm to understand the African person, and to understand ourselves   
African Music: A Review of Ethnomusicological Literature | Paper 1 due

**Unit 2: Senegal and African Rhythmic complexity**

Senegalese History, Culture, and Music

3  
Focus on Wolof Griots, Masters of the Sabar Drum  
Popular Music in Senegal: *mbalax* and Hip-Hop  
Sabar Drumming: An Introduction to Basic Hand Techniques, Rhythms, and *bâkk*s  
Sabar Drum Workshop with Fr. Greg

**Unit 3: Mali and variety of instruments including the human body**

Music of the Mande: The *jali* and his Instruments  
Guest Lecture - Demonstration by Balla Kouyate, a Balafon Player from New York City You Tube  
Malian Superstars: Salif Keita, Oumou Sangare and Ali Farke Touré | Musical transcription exercise due

**Unit 4: Ghana and the role of cultural identity, the Guitar, Colonialism**

Music Cultures of the Ewe and Dagbamba  
Case Study: Agbekor (Ewe)  
Urban Music Roots: Highlife and Palm-wine Music  
Interlude: Central Africa | Paper 2

**Unit 5: Nigeria and Identity, Ritual in Music**

Music and Identity: *jùjù* and *fùjì* Bands  
Music and Politics: Fela | Submit final project proposal
• LECTURE#  TOPICS  KEY DATES
Anikulapo-Kuti's Afro-Beat  
Music and Ritual: Hausa Music and the bori Ceremony  
Interlude: East Africa

Unit 6: Conclusions
10,11,12 Final Presentations
14 Conclusions and final assessment  Final paper due 100 Pts

Need help getting started? CONTACT ME AT MY CELL 412 901 4259

Course Outcomes
This course supports The Dimensions of a Duquesne Education: Understanding and Knowledge (UK); Intellectual Inquiry and Communication (IIC); Ethical, Moral, and Spiritual Development (EMSD); Diversity and Global Mindedness (DGM); and Leadership and Service (LS). Abbreviations after each outcome below denote dimensions addressed.

1. Students will be able to identify geographic and musical areas of Africa (UK, DGM)
2. Students will be familiar with African drumming techniques and music genre’s of areas of Africa (UK,DGM)
3. Students will be able to orchestrate one selection in the style of one area of Africa (UK,DGM,LS)
4. Students will have resources for further study of Music in Africa( UK,DGM,LS,EMS)
5. Students will be complete one project integrating formative spirituality and instrumental customs of one country of Africa (UK, DGM, LS, EMSD)
6. Students will dialogue about music with at least one African person from their country of ‘research’ or an assigned university in Africa via SKYPE or Facetime and make a formal presentation on this experience

Course Materials (Required)
A. Course readings as listed in syllabus
B. Instruments as assigned
C. Textbooks There is no required textbook for this course. Readings from various sources will be assigned

Statement on Health and Wellness
The Mary Pappert School of Music is committed to the health and safety of its students, faculty, and staff. Since hearing conservation is of particular concern, complimentary ear plugs for hearing protection in any school classroom, practice, rehearsal, or performance situation are available from the music office (Room 319). For further information on musicians’ health, you are encouraged to read the advisories on musculoskeletal, vocal, hearing and psychological health posted at the school website by selecting the “Health and Wellbeing for Musicians” link.

Class Attendance
The School of music complies with Duquesne University’s Academic Policies, as found in the current online Undergraduate Catalog. Students are encouraged to review “Class Attendance,” “Excused Absence Policy,” and “Course Examinations.” Attendance is mandatory at all scheduled classes and meetings for this course. (A Course Calendar is provided later in this syllabus.) Absences other than those described in the Undergraduate Catalog are considered unexcused; all such absences are considered in the Professional Dispositions evaluation as a part of the final course grade.

Information for Students with Disabilities
Students with disabilities are entitled to reasonable accommodations, as determined by the institution, after proper documentation of the disability has been received. At Duquesne University, the Office of Freshman Development and Special Student Services, located in 309 Student Union (412-396-6657), is responsible for determining reasonable accommodations and for assisting students in communicating these to faculty. Students
should notify the faculty member, at the beginning of the term, if any reasonable accommodations are needed. Students need to be registered with the Office of Freshman Development and Special Student Services. Before accommodations will be granted, the faculty member should receive a memo confirming the recommendations for reasonable accommodations from the Office of Freshman Development and Special Student Services.

Course Assignment Rubric and expectations
Active participation app is required in this course. This includes on-time completion of all assignments, an inquisitive and creative approach to class activities, and a professional attitude and appearance. Materials on personal grade sheets designate due dates and grading rubric

Submission
Written work must be done in a neat, timely manner—consistently exhibiting correct grammar, spelling, punctuation, and syntax. Computer word-processing is expected, and all assignments (with the exception of Blackboard submissions) are to be submitted in hardcopy during class; assignments will not be accepted by e-mail or via the instructor’s office mailbox.

Original Work
Assignments are to be completed and submitted by each individual student—unless otherwise specified by the instructor. While the exchange of ideas and the discussion of assignments is a typical and often healthy part of the collegiate learning experience, it is expected that submitted work will be original and that of the individual student. This course adheres to Duquesne University’s current Academic Integrity Policy (available online)—with attention to cheating, plagiarism, deceit in academic matters, misuse of documents, and assistance in the violation of academic integrity.

Late Assignments
All assignments are due at the beginning of class on the dates indicated on the Class Calendar, unless otherwise noted by the instructor. An assignment that misses its scheduled due date will be given a score of zero. Absences from class do not excuse the responsibility to meet scheduled due dates. In such a case, you should submit your completed work at an earlier time (directly to the instructor), or ask another class member to submit your work at the scheduled due date.

Assigned Readings

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<tr>
<td><strong>Unit 1: Introduction: Ethnomusicological Approaches to African Music And Formative Spirituality’s anthropology</strong></td>
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<td>Preliminaries; Overview of Course</td>
<td>Van Kaam, handouts</td>
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<td>The Field of Ethnomusicology, the concept of &quot;Soundscapes&quot; and its Application to the Study of World Music</td>
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<tr>
<td><strong>Unit 2: Senegal</strong></td>
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<td>Focus on Wolof Griots, Masters of the Sabar Drum</td>
<td>Van Kaam, vol I Formation Field</td>
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<td>Drumming and dancing workshop</td>
<td>Herson.</td>
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Music in Africa

Course Syllabus IHP, Spring

LEC #

TOPICS

Readings

5
Sabar Drumming: An Introduction to Basic Hand Techniques, Rhythms, and bàkks

Van Kaam Vol, 2

Interlude: Southern Africa

Unit 3: Mali

6
Music of the Mande: The jali and his Instruments

Listening: Allah, L’aa Ke I”

Unit 4: Ghana

7
Music Cultures of the Ewe and Dagbamba


Case Study: Agbekor (Ewe)

Collins. pp. 17-41.

8
Urban Music Roots: Highlife and Palm-wine Music

Interlude: Central Africa

Unit 5: Nigeria and Cultural Identity

9
Music and Identity: jùjù and fúji Bands

Van Kaam Vol 3 as assigned
Waterman.
Collins. pp. 69-84.

Music and Politics: Fela Anikulapo-Kuti's Afro-Beat

Music and Ritual: Hausa Music and the bori Ceremony

Interlude: East Africa

Unit 6: Conclusions

10 11, 12,13
Final Presentations

14
Conclusions

Course Evaluation

The final grade will be determined by the weighted averages of all course assignments and the final examination.

A GRADING SCALE

First paper: 50
Attendance 30
Composition 20
Proposal 20
Oral Pres 65
Final Paper 65

Grading Rubric for written assignments: Evidence of Research, Creativity, Professionalism, Grammar, Syntax,
Integration of musical, cultural and anthropological concepts, narrative of personal learning.

If you need additional help, please contact the instructor directly