

PRINCETON UNIVERSITY
SPRING 2014
DEPARTMENT OF MEDIA, CULTURE, AND COMMUNICATION

SOUNDS IN AND OUT OF AFRICA



Professor Martin Scherzinger

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Class meeting times: Tue/Thu: 11 a.m. to 11:50 a.m.

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

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 a 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.

ASSIGNMENTS

For most weeks you will be asked to post a short response paper or a fragment of your research 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. You will also be asked to give short oral presentations of assignments throughout the semester. 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.

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 to you.

Kofi Agawu. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge, 2003

Louise Meintjes. *Sounds of Africa! Making Music Zulu in a South African Studio*. Durham: Duke University Press, 2003

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

“Academic integrity is the guiding principle for all that you do...you violate the principle when you: cheat on an exam; submit the same work for two different courses without prior permission from your professors; receive help on a take-home courses without prior permission from your professors; receive help on a take-home that calls for independent work; or plagiarize. Plagiarism, whether intended or not, is academic fraud. You plagiarize when, without proper attribution, you do any of the following: copy verbatim from a book, article, or other media; download documents from the Internet; purchase documents; paraphrase or restate someone else’s facts, analysis, and/or conclusions...” (This is a quote from the Steinhardt School Bulletin 2008-2010 p. 177-8. I apply the same policy at Princeton).

SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS

Week 1: Introduction and Background

Reading:

Agawu, Kofi. "Music in Society". *The African Imagination in Music*, 2014, unpublished.

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 Spiritualism, Political Corruption, and AIDS)

Reading

Paul Berliner, *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Berkeley: University of California Press, 1978, 1-27 (required) and 52-111 (optional)

John Kaemmer, "Social Power and Musical Change Among the Shona," *Ethnomusicology*, Vol. 33, No. 1, 31-45

Turino, Thomas, "The Mbira, Worldbeat, and the International Imagination," *The World of Music*, Vol. 40, No. 2, 1998, 85-106

David Lan, *Guns and Rain: Spirit Mediums in Zimbabwe*. Berkeley and Los Angeles: University of California Press, 1985, 3-28 (optional)

Barry Bearak, "Desperate Children Flee Zimbabwe," *New York Times*, January 24, 2009 (optional),
http://www.nytimes.com/2009/01/24/world/africa/24zimbabwe.html?_r=1&scp=3&sq=zimbabwe&st=cse

Listening

Garikai Tirikoti, "Pfumo Jena"

Forward Kwenda, "Nhemamusasa"

Jim Machinje, "Wo-ye-ye Ndaluwuluke"

Thomas Mapfumo and the Blacks Unlimited, "Chitima Ndikature"

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"

Beauler Dyoko, "Kasuvamusha"

<https://www.youtube.com/user/CHIMURENGAINJAPAN>

Week 3: Inventions of African Sound and Music

Reading

Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions*. "Colonialism's Impact," "The Invention of 'African Rhythm'," "Polymeter, Additive Rhythm and Other Enduring Myths," New York and London: Routledge, 2003, 1-22, 55-116.

Radano, Ronald. "Hot Fantasies: American Modernism and the Idea of Black Rhythm," *Music and the Racial Imagination* (eds Ronald Radano and Philip V. Bohlman). Chicago: University of Chicago Press, 2000, 459-480.

Ranger, Terence. "The Invention of Tradition in Colonial Africa," *The Invention of Tradition* (eds. Eric Hobsbawm and Terence Ranger). Cambridge and New York: Cambridge University Press, 1992, 211-262.

Benedict Anderson, "Introduction," "Cultural Roots," "The Origins of National Consciousness," "Patriotism and Racism," *Imagined Communities: Reflections on the Origins of Nationalism*. London: Verso, 1983, 11-16, 17-40, 41-49, 129-140.

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy," [HYPERLINK](#)

http://www.intcul.tohoku.ac.jp/~holden/MediatedSociety/Readings/2003_04/Appadurai.html

Thomas Turino, "Race, Class, and Musical Nationalism in Zimbabwe," *Music and the Racial Imagination* (eds Ronald Radano and Philip V. Bohlman). Chicago: University of Chicago Press, 2000, 554-584 (optional)

Mowitz, John, "Different Strokes for Different Folks," *percussion: drumming, beating, striking*, Durham: Duke University Press, 2002, 67-115 (optional).

Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmoderns*, "Out of Africa and into the Steppes," "Massacre and Other Neologisms," and "The Creation of the World," Cambridge, Mass.: The Belknap Press of Harvard University Press, 1994, 63-133 (optional)

Foster, Hal. "The 'Primitive' Unconscious of Modern Art," *October*, Vol. 34, 1985, 45-70 (optional)

Listening

Amampondo (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)

Drake Advertisement for Sprite

Vanity Fair Africa Special Issue, see <http://www.youtube.com/watch?v=c-jSQD5FVxE> ("How Not to Write about Africa")

Movie trailers for "Invictus" and "Blood Diamond"

Taylor, Lucien et al, "In and Out of Africa" Gabai Baare, director (VCA 4139)

Movie segment from "Apocalypse Now" (Chapter 15, "Kurtz' compound") (optional)

Week 4: Dialectics of Global Music: Piracy, Copyright, Media and Marketing for Africa.

Zemp, Hugo, 1996. "The/An Ethnomusicologist and the Record Business," *Yearbook for Traditional Music*

Scherzinger, Martin. "Music, Spirit Possession and the Copyright Law: A Cross-Cultural Comparison," *Yearbook for Traditional Music*, Vol. 31, 1999, 102-125

Larkin, Brian, "Pirate Infrastructures," *Structures of Participation in Digital Culture* (ed. J Karaganis), SSRIC, 2007, 75-84 HYERLINK

http://www.ssrc.org/workspace/images/crm/new_publication_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf

On 419 and "Scambaiting": HYPERLINK

<http://dismagazine.com/discussion/27065/scambaiting/>

Karaganis, Joe et al (eds). "Media Piracy in Emerging Economies. "Chapter 3: South Africa," (Natasha Primo and Libby Lloyd), 2011, 99-147 (optional)

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

Johns, Adrian. *Piracy: The Intellectual Copyright Laws from Gutenberg to Gates*. Chicago University Press, 2009 (Chapter 13) (optional)

Schur, Richard L. 2009. *Parodies of Ownership: Hip-Hop Aesthetics and Intellectual Property Law*. Ann Arbor: University of Michigan Press (optional)

Lemos, Ronaldo, and Castro O. 2008. *Tecnobrega: Para Reinventing the Music Business*. Rio de Janeiro: Aeroplano Ed. (optional)

Listening

Deep Forest, *Bohème*, selections
Peter Gabriel, "Come Talk to Me" (on *Us*)
Malcolm McLaren, "Double Dutch"
Kronos Quartet, *Pieces of Africa*, selections

Viewing

RIP! A Remix Manifesto (dir. Brett Gaylor)
Good Copy, Bad Copy (dir. Andreas Johnsen, et al)

Week 5: Political Economy of Global Capitalism: Dark Continent or Global Shadow?

Reading

Ferguson, James. *Global Shadows: Africa in the Neoliberal World Order*. Durham, NC: Duke University Press, 2006, "Introduction".

Mamdani, Mahmood, *Citizen and Subject: Contemporary Africa and the Legacy of Late Colonialism*. "Thinking Through Africa's Impasse," Princeton: Princeton University Press, 1996, pp. 3-34

Hochschild, Adam. *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*. Boston: Houghton Mifflin, 1998, 150-181

Smith, James H. and Jeffrey W. Mantz, "Do Cell Phones Dream of Civil War: The Mystification of Production and the Consequences of Technology Fetishism in the Eastern Congo." In *Inclusion and Exclusion in the Global Arena*. Max Kirsch, ed. New York: Routledge, 2007, pp. 71-93

Hunt, Nancy Rose. "An Acoustic Register, Tenacious Images, and Congolese Scenes of Rape and Repetition," *Cultural Anthropology*, 33: 2, May 2008, 220-253

Bond, Patrick. *Looting Africa: The Economics of Exploitation*. London: Zed Books, 2006, Preface & Chapter 1 (optional).

Harvey, David. "Accumulation by Dispossession." *The New Imperialism*. New York: Oxford University Press. pp.137-182 (optional)

Mamdani, Mahmood, "The Politics of Civil Society and Ethnicity: Reflections on an African Dilemma," and rejoinders, in Diane E. Davis, ed., *Political Power and Social Theory*, vol. 1, Stamford: JAI Press, 1998, pp. 221-264 (optional)

Mamdani, Mahmood, "The Politics of Naming" (optional)

<http://www.lrb.co.uk/v29/n05/mahmood-mamdani/the-politics-of-naming-genocide-civil-war-insurgency>

Steiner, Christopher Burghard, Chapters Four and Five ("The Political Economy of Ethnicity in a Plural Market" and "The Quest for Authenticity and the Invention of African Art"). In *African Art in Transit*. New York: Cambridge University Press, 1994, pp. 80-129 (optional).

Appiah, Kwame Anthony, "Why Africa? Why Art?" In *Africa: The Art of a Continent*. New York: Prestel Verlag, 1995, pp. 21-26 (optional).

Viewing

"Life and Debt," chapters 1-8, VCA 12408

"Congo's Tin Soldiers" (<http://www.youtube.com/watch?v=Io8c81xHLMw&feature=fvw>)

<http://www.youtube.com/watch?v=Wbf8VB7I6BU&feature=fvw> (on China-Africa relations)

http://news.harvard.edu/gazette/story/2013/03/darkness-visible/?utm_source=SilverpopMailing&utm_medium=email&utm_campaign=03.08.13%2520%281%29

Week 6: Situating “Africa” in African Music: A Mathematics of Sound

Reading

John Miller Chernoff. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*, Chicago: Chicago University Press, 1979, 27-88

Gerhard Kubik, "The Phenomenon of Inherent Patterns in East and Central African Instrumental Music," *African Music Society Journal*, Vol. 3, No. 1, 1962, 33-42

David Locke, “Africa/Ewe,” *Worlds of Music*, Schirmer, 1996, 70-101

Scherzinger, Martin, “Temporal Geometries of an African Music,” *Music Theory Online*, 2011

Scherzinger, Martin, “Fractal Harmonies of Southern Africa,” *Analytic Approaches to World Music*, Vol. 2, No. 2 2013, 62-90 HYPERLINK

http://aawmjournal.com/articles/2014a/Scherzinger_AAWM_Vol_3_1.html

Zaslavsky, *Africa Counts*

Bangura, *African Mathematics*

Simha Arom, *African Polyphony and Polyrhythm: Musical Structure and Methodology*, Cambridge and New York: Cambridge University Press, 1991, 6-15, 229-306 (optional)

Andrew Tracey, “The Nyanga Panpie Dance,” *African Music Society Journal*, Vol. 5, No. 1, 1971, 73-89 (optional)

See also, on Kuba embroidered cloth, HYPERLINK

<http://ezproxy.library.nyu.edu:2063/stable/3335378?seq=4&Search=yes&searchText=cloth&searchText=kuba&searchText=embroidered&list=hide&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dkuba%2Bembroidered%2Bcloth%26acc%3Don%26wc%3Don&prevSearch=&item=1&ttl=79&returnArticleService=showFullText&resultsServiceName=null>

See also, on the Ahmad Baba Library in Timbuktu, Mali (containing hundreds of thousands of pages, some of which have gold illumination, astrological charts and sophisticated mathematical formulas. The manuscripts cover subjects including science, astrology, medicine, theology, grammar and geography), HYPERLINK

<http://www.washingtonpost.com/blogs/worldviews/wp/2013/01/29/heres-what-was-in-the-torched-timbuktu-library/>

See also, on illusionism

<http://illusionsongs.tumblr.com/>

Listening

CD accompanying *Worlds of Music: An Introduction to the Music of the World's Peoples* (ed. Jeff Todd Titon), tracks 13-19

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)

Agbadza Kpoka and Western Calender

Week 7: Audiovisual Representations of African Micro-Politics and the Public Sphere

Manthia Diawara, "Popular Culture and Oral Traditions in African Film"

Mbye Cham, "Ousmane Sembene and the Aesthetics of African Oral Traditions"

Jürgen Habermas, "The Public Sphere: An Encyclopedia Article"; or

Jürgen Habermas, "Social Structures of the Public Sphere," in *The Structural Transformation of the Public Sphere* (optional)

Leonard Lopate Interview with Ousmane Sembene: <http://www.wnyc.org/shows/lopate/2004/oct/12/ousmane-sembene/>

Viewing

Moolade (Ousmane Sembene, Senegal 2004, 120 min.)

Invictus (Clint Eastwood, USA 2008, 133 min., DVD 17376)

Week 8: Transnational Musical Migrations I: From West & Central Africa to Euro-America

Reading

Dave Abram, "Pygmy Music: Sounds from the African Rain Forest," *World Music: The Rough Guide*, Volume 1 (Africa, Europe and the Middle East). London: The Rough Guide, 2001, 601-607

Steven Feld, "pygmy POP: a genealogy of schizophonic mimesis," *Yearbook of Traditional Music*. 28, 1-35

Scherzinger, Martin. "Curious Intersections, Uncommon Magic: Steve Reich's 'It's Gonna Rain' (1965)," *Current Musicology*, Issue 79-80, 2005, 7-45

Martin Scherzinger, "György Ligeti and the Aka Pygmy Project," *Contemporary Music Review*

Gopinath, Sumanth, "The Problem of the Political in Steve Reich's Come Out," *Sound Commitments: Avant-garde Music and the Sixties* (ed. Robert Adlington). Oxford, 2009, 121-142 (optional)

Gopinath, Sumanth, "Reich in Blackface: Oh Dem Watermelons and Radical Minstrelsy in the 1960s," *Journal of the Society for American Music*. Vol 5, No. 2, 2011, 139-193 (optional)

György Ligeti, Preface to Simha Arom's *African Polyphony and Polyrythm: Musical Structure and Methodology*, Cambridge and New York: Cambridge University Press, 1991 (optional)

Carol Muller, On the "African Sanctus," *Ethnomusicology* 46, 3, 2002 (optional)

Listening

I-hindewhu solo, *Anthology of World Music Africa: The BaBenzele Pygmies*, Rounder 1998 CD (Original LP 1966, UNESCO/International Music Council, recorded by Simha Arom and Genvieve Taurelle)

Banda Linda Horn Music (selections)

György Ligeti, Etudes for Piano

György Ligeti, Continuum

David Fanshawe, *African Sanctus*

Steve Reich, *Clapping Music*

Talking Heads, "Listening Wind" on *Remain in Light*

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

See also

<http://nymag.com/daily/entertainment/2011/04/rappers.html#photo=6x84239> ; and
<http://www.youtube.com/watch?v=h-6fYidsXXY> ; and
<http://www.ethanzuckerman.com/blog/2008/07/03/a-goofy-dance-a-sweet-lullaby/>

Week 9: Transnational Musical Migrations II: From Southern Africa to Euro-America**Reading**

Taylor, Timothy. "When We Think about Music and Politics: The Case of Kevin Volans," *Perspectives of New Music*, Vol.33, Winter 1995, Summer 1995.

Malan, Rian, "Money, Greed and Mystery: Who Wrote 'The Lion Sleeps Tonight'?" *Rolling Stone*, #841, May 25, 2000, pp. 54-66, 84-85 (reprinted in the chapter in Malan's *Resident Alien*, 2009)

Louise Meintjies, "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning," *Ethnomusicology* 34, 1, 37-73

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

Veit Erlmann, *Music, Modernity, and the Global Imagination: South Africa and the West*. New York and Oxford: Oxford University Press, 1999, 169-198 (optional)

Michael Drewett, "Music in the Struggle to End Apartheid: South Africa," *Policing Pop* (eds. Martin Cloonan and Reebee Garofalo). Philadelphia: Temple University Press, 2003, 153-165 (optional)

Listening

Kevin Volans, *White Man Sleeps*

Kevin Volans, *Hunting: Gathering*

Justinian Tamusuza, "Abakadde Abaagalana Be Balima Akambugu"

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*)

Pete Seeger, "Wimoweh"

Lion King (selections)

Malcolm McLaren, "Double Dutch" (1983) [Tsonga/Shangaan]

Viewing

Rhythms of Resistance (VCA 5005)

Week 10: On (Racialized) Voice**Reading**

Roland Barthes, "The Grain of the Voice," in *The Responsibility of Forms* (Berkeley: University of California Press, 1995), pp. 267-77.

Nina Eidsheim, *Voice as a Technology of Selfhood: Towards an Analysis of Racialized Timbre and Vocalized Selfhood*. Phd, 2008

Andrew Eisenberg, "Vocalization and Identification in Mombasa Old Town," in *The Resonance of Place: Vocalizing Swahili Ethnicity in Mombasa, Kenya* (Columbia University, PhD thesis, 2009), pp. 94-190.

Scherzinger, Martin. "Curious Intersections, Uncommon Magic: Steve Reich's 'It's Gonna Rain' (1965)," *Current Musicology*, Issue 79-80, 2005, 7-45

Olwage, Grant. "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre," *Ethnomusicology Forum*, 13/2, 2004, 203-26.

Listening

Steve Reich, "It's Gonna Rain"

"How to Speak Martin Luther King," HYPERLINK

<http://bigthink.com/ideas/26517>

"Phonetic Clues Hint Language is Africa-Born" HYPERLINK

http://www.nytimes.com/2011/04/15/science/15language.html?_r=1&emc=eta1

"20/20 Linguistic Profiling" HYPERLINK

<http://www.youtube.com/watch?v=3KCL97s1Jg&feature=related>

Die Antwoord, "Enter the Ninja"

Viewing

Blacking Up: Hip-Hop's Remix of Race and Identity

Week 11: Curious Circuits of Transatlantic Feedback: Case Study – Hip-Hop

Katz, Mark. "The Breaks and the Bronx," unpublished chapter, forthcoming in 2011

Chang, Jeff. "Loop One," *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. New York: Picador, 2005

Lipsitz, George. "The Hip-Hop Hearings," *Footsteps in the Dark: The Hidden Histories of Popular Music*. University of Minnesota Press, 2007

Schur, Richard L. *Parodies of Ownership: Hip-Hop Aesthetics and Intellectual Property Law*. Ann Arbor: University of Michigan Press, 2009

Richardson, Chris. "Can't Tell Me Nothing: Symbolic Violence, Education, and Kanye West," *Popular Music Studies*, Feb. 2011 HYPERLINK

http://pdfserve.informaworld.com/656683_922517573_933338704.pdf

Lipsitz, George. "Diasporic Noise History, Hip Hop, and the Post-colonial Politics of Sound," *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*. London and New York: Verso, 1997, 23-48 (optional)

Perry, Imami. *Prophets of the Hood: Politics and Poetics in Hip Hop*, Duke University Press, 2004 (optional)

Foreman, Murray and Mark Anthony Neal (eds.). *That's the Joint! The Hip Hop Studies Reader*, Routledge, 2004 (optional)

Viewing

Hip Hop: Beyond Beats and Rhymes HYPERLINK

<http://video.google.com/videoplay?docid=-2020029531334253002#>

Freestyle: The Art of Rhyme HYPERLINK

<http://www.snagfilms.com/films/title/freestyle/>

Blacking Up: Hip Hop's Remix of Race and Identity (Robert A. Clift, 2010, 57 mins)

Week 12: Case Study: Technologies of Sound

Reading

Meintjes, Louise. *Sounds of Africa! Making Music Zulu in a South African Studio*. Durham and London: Duke University Press, 2003 (selections)

Scherzinger, Martin. "Software Physiognomy," 2014

Galloway, Alex. *Interface Effect* (selection), 2012

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

Titus, Barbara, "Global Maskanda, Global Music Historiography? Some Preliminary Enquiries," *SAMUS: South African Music Studies*, Vol. 28, 2008, 43-54

Gunner, Liz, "Zulu Radio Drama," *Senses of Culture: South African Culture Studies* (eds. Sarah Nuttall and Cheryl-Ann Michael). Oxford: Oxford University Press, 2000, 216-230 (optional)

Collins, Tom, "Constructing Maskanda," *SAMUS* 26/27, 2006-7 (optional)

See also youtube footage of Julius Malema, "Kiss the Boer," and Jacob Zuma, "Machimi Wami"

On different theories of time:

<http://www.businessinsider.com/how-different-cultures-understand-time-2014-5?IR=T>

Listening

Phuzhekimisi, selections

Shwi Nomthekala, selections

Shiyani Ncgobu, selections

Ipi Tombi, selections

Viewing

On Phuzekhimisi and Maskanda

Week 13: Sensual Ethnography and Soundscapes: Case studies: Nigeria, Egypt, Brazil

Schafer, Murray R. "Introduction," *The Soundscape: The Tuning of the World*. Rochester, VT: Destiny, 1994, 3-14

Hirschkind, Charles. *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics*. New York: Columbia University Press, 2005 (excerpts)

Samuels David W., Louise Meintjes, Ana M. Ochoa, and Thomas Porcello. 2010. "Soundscapes: Toward a Sounded Anthropology." *Annual Review of Anthropology*. HYPERLINK

<http://www.annualreviews.org/doi/pdf/10.1146/annurev-anthro-022510-132230>

Porcello, Thomas, Louise Meintjes, Ana Maria Ochoa, and David W. Samuels. "The Reorganization of the Sensory World." 2010. *Annual Review of Anthropology*. HYPERLINK

<http://www.annualreviews.org/doi/pdf/10.1146/annurev.anthro.012809.105042>

Veal, Michael. "Starship Africa: The Acoustics of Diaspora and the Postcolony." *Dub: Soundscapes, and Shattered Songs in Jamaican Reggae*. 196-219. Hanover: Wesleyan University Press, 2007

Brian Larkin. *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria* (optional)

Weheliye, Alexander G. *Phonographies: Grooves in Sonic Afro-Modernity*. Durham: Duke UP, 2005 (optional)

Overa, Ragnhild. "Mobile Traders and Mobile Phones in Ghana," *Handbook of Mobile Communication* (optional)

Lemos, Ronaldo on tecnobrega:

http://www.bloomsburyacademic.com/view/AcctoKnowledgeinBrazil_9781849660785/chapter-ba-9781849660785-chapter-0002.xml#ba-9781849660785-0000389

Listening

Nkem Owoh, "I go chop your dollar"

Viewing

Nollywood Movie, "The Master" (starring Nkem Owoh)
Ronaldo Lemos on Free Culture in Brazil:
<http://www.youtube.com/watch?v=BBBTNsYBZwY>

ADDITIONAL POSSIBLE TOPICS

Telecommunications and Media in Africa: Instrumentaria, Cassette Culture, Radio, Mobile Sound

Reading

Noam, Eli, *Telecommunications in Africa*. Oxford: Oxford University Press (selections)

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

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