

Note:

Course content may be changed, term to term, without notice. The information below is provided as a guide for course selection and is not binding in any form, and should not be used to purchase course materials.

COURSE SYLLABUS

ETHM543**SEMINAR IN ETHNIC MUSIC: AFRICA****COURSE DESCRIPTION**

Concentrated study of a selected ethnic music culture. In scheduling each seminar, consideration will be given to student interest and the availability of appropriate guest musicians.

RATIONALE

The Seminar(s) in Ethnic Music are intended to provide the student with a more culture specific study than other general ethnomusicology courses. Special attention is given to the contrast between the context, use, and function of music within that culture as a means of identifying cultural insight for the use of indigenous music in worship, discipleship, and evangelism

I. PREREQUISITE

For information regarding prerequisites for this course, please refer to the [Academic Course Catalog](#).

II. REQUIRED RESOURCE PURCHASE

Click on the following link to view the required resource(s) for the term in which you are registered: <http://bookstore.mbsdirect.net/liberty.htm>.

III. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio and video equipment
- B. Internet access (broadband recommended)
- C. Microsoft Word (Microsoft Office is available at a special discount to LU students.)

IV. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

1. Understand the music culture of a specific world area (Program Outcomes: 3, 4, 12)
 - 1.1 Explain music culture distinctives of a specific world music area
 - 1.2 Distinguish between general characteristics of major music systems of the world.
2. Interrelate with people of divergent cultural groupings (Program Outcomes: 1, 2, 3, 4)
 - 2.1 Use a basic vocabulary for communicating with musicians
 - 2.2 Establish cross-cultural relationships through music participation and communication skills.

3. Understand uniqueness of music culture values within the selected ethnic group (Program Outcomes: 12, 13)
 - 3.1 Explain theories of ethnographic analysis related to a specific world area
 - 3.2 Distinguish between traditional music of a specific culture and the musical influences of the West on that culture.
4. Show professional preparedness for service with a variety of agencies (Program Outcomes: 9, 13, 18, 19)
 - 4.1 Evaluate a specific non-Western music culture for possible further study, including during the Internship in Ethnomusicology
 - 4.2 Identify personal interest and aptitude for serving in that world area.
 - 4.3 Distinguish between Christian music groups in the United States and those of selected ethnic groups as related to the use of music in religious practice.

V. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook and journal readings: In addition to the textbooks listed above, a collection of articles are listed on Blackboard under each course module within “course content.” These articles are either available on Liberty’s Research Portal or will be posted by the instructor in the course module. Students will be expected to complete the readings early in the week so that all discussion threads can be added by the proper time.
- B. Discussion Board forums (8)

Discussion board forums will be graded by quality, frequency and timeliness. DB forums are split into two parts: initial threads and replies. Both threads and replies should consist of well thought out, original postings (about 5 sentences long minimum). The student will be required to post a total of five (5) times a week. Two to three (2-3) threads are to be posted by Thursday, and two to three (2-3) replies are to be posted by Sunday.
- C. Weekly Assignments:

Reflection papers (2), due in Modules 4 and 6, should be written as a Word document 5-6 pages (about 1,500 words) excluding title page and bibliography, and double-spaced. Other programs such as “Works” do not allow the instructor to give appropriate feedback, if needed. In addition, they should contain correct, consistent citations. The paper should be written in an academic, formal style, following the Turabian format. Please read rubrics under week one of course content before writing your papers.

Book Reviews (1) These should be 2-3 pages in length, and should be written in a formal style that would be suitable for publishing in an academic journal. Students are encouraged to look at examples of book reviews in *Ethnomusicology* and other academic journals before attempting this specialized style of writing, however, it may hinder your creativity and originality to look at other reviews for the book that you will be reviewing. Book reviews may also be assigned to groups and individuals throughout the semester at the discretion of the instructor.

Also, in week one, there is a special assignment in which you will simply be sending the instructor the notes that you have taken on the readings for that week. This is to ensure

that everyone is on the same page at the beginning of this intensive course. There is no page requirement for this, but your notes should cover all of the readings for that week.

D. Final Paper/Project

The final paper/project for this course will be in the form of a presentation. It is important in our field that you are able to not only write about what you have learned, but present the information to an audience in a manner that is clear, accessible, and informed. The typical conference presentation is about 20 minutes. This usually allows for the presentation of a 10 page (double spaced) paper. Your assignment is to write a 600 word Abstract by week 5, and then by the end of week 8 complete the paper, complete with bibliography and citations, and a powerpoint presentation that you can use as a visual tool during your presentation. (Typically conference papers are read directly from the page [as opposed to ad-lib] not though this is not mandatory.)

There is no set number of slides, but typically, you will not need more than 10-15. Each slide should be visually appealing, but clear and uncrowded. You will use your presenter notes tool to copy in the sections of your paper that will accompany each slide. These presenter notes should be in paragraph form, written exactly as you will read them to your audience. You may also wish to utilize audio/visual examples as well, but keep in mind that those examples should fit within your time limit of twenty-five minutes.

You will be expected to use in-text citations (no footnotes in powerpoint) to document your presentation. Please submit your final presentation via the assignments link in blackboard and on the week 8 discussion board so that the class can see your work. The presentation is due by the end of Week/Module 8. A formal rubric is available under course content/week one, which you should consult before beginning your project. It is highly recommended that you consult with the instructor regarding your topic choice for the final project around week 4.

VI. COURSE GRADING AND POLICIES

A. Weight

CRC (Course Requirement Checklist)	10
Discussion Board forums (8 total at 50 pts ea.)	400
Reading-Based Assignments (4 total at 100 pts each)	400
Final Paper/Presentation (1 at 200 pts)	200
Total	1010

A. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
 C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
 D- = 680–699 F = 0–679

B. Disability Assistance

Students with a documented disability may contact Liberty University Online's Office of Disability Academic Support (ODAS) at LUODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.



BIBLIOGRAPHY

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- Ballantine, Christopher. 1989. "A Brief History of South African Popular Music." *Popular Music* 8 (3): 305-310.
- Brooks, Christopher. 1997. "Foreign-Indigenous Interchange: The Yoruba." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 400-414. Available Online in Research Port.
- Charry, Eric. *Mande Music*. Chicago: University of Chicago Press, 2000.
- David C. Conrad. 1989. "'Bilali of Faransekila': A West African Hunter and World War I Hero according to a World War II Veteran and Hunters' Singer of Mali." *History in Africa* 16: 41-70.
- Conway, Cecelia. 2003. "Black Banjo Songsters in Appalachia." *Black Music Research Journal* 23 (1):149-166
- Coolen, Michael T. 1983. "The Wolof Xalam Tradition of the Senegambia." *Ethnomusicology* 27 (3): 477-498.
- Coplan, David. 1997. "Popular Music in South Africa." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 759-781. Available Online in Research Port.
- DjeDje, Jacqueline Cogdell. 1997. "West Africa: An Introduction." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 442-470. Available Online in Research Port.
- Dor, George. 2005. "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor." *Ethnomusicology* 49(3): 441-475.
- Durán, Lucy. 1995. "Birds of Wasulu: Freedom of Expression and Expressions of Freedom in the Popular Music of Southern Mali." *British Journal of Ethnomusicology* 4, (Special Issue: Presented to Peter Cooke): 101-134.
- (skim) Kandioura Dramé 1990. "Barlaban: A Mandinka Epic (an excerpt)." *Callaloo* 13(3): 435-466.
- Erlmann, Viet. 1996. *Nightsong*. University of Chicago Press. ISBN-10: 0226217213.
- _____. "Model, Variation and Performance. Ful'be Praise-Song in Northern Cameroon." *Yearbook for Traditional Music* 17. (1985): 88-112.
- _____. 1983. "Marginal Men, Strangers and Wayfarers: Professional Musicians and Change among the Fulani of Diamaré (North Cameroon)." *Ethnomusicology* 27(2): 187-225.
- Hertzman, Marc Adam. 2009. A Brazilian Counterweight: Music, Intellectual Property and the African Diaspora in Rio de Janeiro (1910S-1930S). *Journal of Latin American Studies* 41(4): 695-722.
- Impey, Angela. 1997. "Popular Music." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 415-438. Available Online in Research Port.

- Jules-Rosette, Bennetta and David B. Coplan. 2004. "Nkosi Sikelel' iAfrika": From Independent Spirit to Political Mobilization. *Cahiers d'Études Africaines*. Vol. 44, Cahier 173/174, Réparations, restitutions, réconciliations: Entre Afriques, Europe et Amériques (2004), pp. 343-367
- Kaemmer, John. 1997. "Southern Africa: An Introduction." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 700-721. [Available Online in Research Port.](#)
- Kidula, Jean Ngoya. 2006. "Ethnomusicology, the Music Canon, and African Music: Positions, Tensions, and Resolutions in the African Academy." *Africa Today*. 52(3): 99-113.
- Knight, Roderic C. 1982. "Manding/Fula Relations as Reflected in the Manding Song Repertoire." *African Music* 8(2): 37. (if available)
- Kruger, Jaco. 2000. "Playing in the Land of God: Musical Performance and Social Resistance in South Africa." *British Journal of Ethnomusicology* 10(2):1-36
- Kubik, Gerhard. 1997. "Intra-African Streams of Influence." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 293-326. [Available Online in Research Port.](#)
- Mapoma, Isaiah Mwesa. 1969. "The Use of Folk Music among some Bemba Church Congregations in Zambia." *The Yearbook of the International Folk Music Council* 1: 72-88.
- Mc Laughlin, Fiona. "In the Name of God I Will Sing Again, Mawdo Malik the Good': Popular Music and the Senegalese Sufi Tariqas." *Journal of Religion in Africa* 30, fasc. 2 (May, 2000): 191-207.
- Muller, Carol A. 2002. "Archiving Africanness in Sacred Song." *Ethnomusicology* 46(3): 409-431.
- Nketia, J. H. Kwabena. 1997. "The Scholarly Study of African Music: A Historical Review." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 13-73. [Available Online in Research Port.](#)
- Reed, Daniel. B. 2005. "'The Ge is in the church' and 'our parents are playing Muslim': Performance, identity, and resistance among the Dan in postcolonial Côte d'Ivoire." *Ethnomusicology*, 49(3), 347-367.
- Scheub, Harold. 1985. "A Review of African Oral Traditions and Literature." *African Studies Review* 28(2): 1-72.
- Schulz, Dorothea E. 2002. "'The World Is Made by Talk' Female Fans, Popular Music, and New Forms of Public Sociality in Urban Mali." *Cahiers d'Études Africaines*. 42, 797-829.
- Schulz, Dorothea E. 2001. "Music Videos and the Effeminate Vices of Urban Culture in Mali." *Africa: Journal of the International African Institute*, 71(3): 345-372.
- Stoller, Paul. 1984. "Sound in Songhay Cultural Experience." *American Ethnologist* 11(3): 559-570.

- Stone, Ruth. 1997. *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge. Available Online in Research Port.
East Africa: An Introduction *Peter Cooke* 598
Music and Poetry in Somalia *John William Johnson* 610
Music in Kenya *Paul N. Kavyu* 622
Music in Tanzania *Stephen H. Martin* 633
- Temperley, David. 2000. Meter and Grouping in African Music: A View from Music Theory. *Ethnomusicology* 44(1): 65-96.
- Veal, Michael. 2000. *Fela*. Philadelphia: Temple University Press. ISBN-10: 1566397650
- Waterman, Christopher. 1997. "Yoruba Popular Music." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 471-487. Available Online in Research Port.

ETHM543: ETHNIC MUSIC SEMINAR—AFRICA

COURSE MODULES

Instructor: Dr. Katherine Morehouse

As you are responding to discussions, students will often be very encouraging to each other and I do appreciate that, but what the responses are really for is to take the initial posts and drive the discussion deeper into the issues at hand. That means that in order for that to work, the initial posts must be more than synopsis, but ask good questions about the issues that came to mind as you read--give each other something to grab onto and discuss.

Week 1 INTRODUCTION

OVERVIEW We will begin the course by situating African Music within scholarly discussion and debate. These sources will provide a resource for other points of departure you may wish to explore for your final projects. The bibliographies of these sources should also prove useful. Learning outcomes: 1, 2, 3

Nketia, J. H. Kwabena. 1997. "The Scholarly Study of African Music: A Historical Review." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 13-73. Available Online in Research Port.

Kidula, Jean Ngoya. 2006. "Ethnomusicology, the Music Canon, and African Music: Positions, Tensions, and Resolutions in the African Academy." *Africa Today*. 52(3): 99-113.

Stone, Ruth M. 1997. "Time in African Performance." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 124-145. Available Online in Research Port.

Stoller, Paul. 1984. "Sound in Songhay Cultural Experience." *American Ethnologist* 11(3): 559-570.

Agawu, Kofi. 1992. "Representing African Music." *Critical Inquiry* 18(2): 245-266. (If you have already read this article, simply skim)

DB introductory thread

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible points of departure for discussion:

- Instruments/Regional areas of Africa
- African Music Epistemologies (ways of knowing African Music or how African music can be understood and interpreted): Outsiders/Insiders (Etic/Emic); Sound/Sight; Colonial/Postcolonial
- Africa and "the Academy"

Complete Course Checklist (under Assignments)

NOTES ASSIGNMENT: This week you will be sending the instructor the notes that you have taken on the readings for that week. This is to ensure that everyone is on the same page at the beginning of this intensive course. There is no page requirement for this, but your notes should cover all of the readings for that week.

Week 2
EAST AFRICA AND WEST AFRICA OVERVIEWS:
SPOTLIGHT ON HEREDITARY MUSICIANSHIP

OVERVIEW Since we cover North Africa in the Arab/Middle East Music course, we begin the regional topics for this course with East and West Africa. There is a lot of ground (literally) covered this week, so hang on and enjoy the ride. Next week we will be diving into a full-length ethnography about the West African Mande people and their music. This week will not only provide an overview of this regional area, but also a bit of context for next week. Another topic for of concentration this week are praise-singing traditions in West Africa. This will be a good context for discussion gender relations in music as well as introducing the idea of praise-songs, which will re-emerge throughout the semester. Learning outcomes: 1, 2, 3

Stone, Ruth. 1997. *Garland Encyclopedia of World Music Volume 1: Africa*, edited by **Ruth M. Stone**. **New York: Routledge.**

- West Africa: An Introduction *Jacqueline Cogdell DjeDje* 442ff
- East Africa: An Introduction *Peter Cooke* 598ff
- Music and Poetry in Somalia *John William Johnson* 610ff
- Music in Kenya *Paul N. Kavyu* 622ff
- Music in Tanzania *Stephen H. Martin* 633ff

Coolen, Michael T. 1983. "The Wolof Xalam Tradition of the Senegambia." *Ethnomusicology* 27 (3): 477-498.

Durán, Lucy. 1995. "Birds of Wasulu: Freedom of Expression and Expressions of Freedom in the Popular Music of Southern Mali." *British Journal of Ethnomusicology* 4, (Special Issue: Presented to Peter Cooke): 101-134.

Schulz, Dorothea E. 2001. "Music Videos and the Effeminate Vices of Urban Culture in Mali." *Africa: Journal of the International African Institute*, 71(3): 345-372.

(Skim) David C. Conrad. 1989. "'Bilali of Faransekila': A West African Hunter and World War I Hero according to a World War II Veteran and Hunters' Singer of Mali." *History in Africa* 16: 41-70.

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible Points of Departure

- Regional Distinction of Musical/Poetic Styles
- Specialist Music/Concepts of Professionalism
- Gender and Music in Africa (liberation/oppression)
- Technology as applied in different styles

Week 3

CASE STUDY: MANDE MUSIC

OVERVIEW: This week we will be reading a traditional music ethnography focusing on a single people group (which happens to be very wide-spread). It should illuminate the perils and pleasures of doing this type of work. As you read, consider Charry's motivations, theoretical starting points, and methodology. Due to our limited time, I recommend that you choose a few chapters to focus on especially closely depending on the methodology and topics that might apply to your research and your own interests, then look over the rest quickly with an eye toward writing approach. Even if you are not planning to specialize in West Africa, this is an excellent example of blending musicological and anthropological theory and rigor. It's a work to emulate in its thoroughness. Learning outcomes: 1, 2, 3

Charry, Eric. *Mande Music*. Chicago: University of Chicago Press, 2000.

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Choose your own topics throughout the book

BOOK REVIEW (see instructions on Syllabus and see other examples of book reviews in SEM Journal on JSTOR)

Week 4
POPULAR MUSIC AND MUSICIANS

Overview: This week we are focusing on popular music as an overarching theme reaching across regional styles. Your main focus should be on reading the book *Fela*, which utilizes an approach much different from Charry. As you read this book and the other articles think about the role that technology plays in the mediation of this music. What systems have to be in place for this music to survive and thrive? What are the issues that surround the production and dissemination of popular music as opposed to traditional? If you have extra time, you are also welcome to tie in other types of popular music that are more current. Feel free to use the internet for this purpose. Learning outcomes: 1, 2, 3

Berliner, Paul. 1981. *Soul of the Mbira*. Chicago: University of Chicago Press. ISBN-10: 0226043797

Erlmann, Viet. "Model, Variation and Performance. Ful'be Praise-Song in Northern Cameroon." *Yearbook for Traditional Music* 17. (1985): 88-112.

Impey, Angela. 1997. "Popular Music." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 415-438.

Mc Laughlin, Fiona. "In the Name of God I Will Sing Again, Mawdo Malik the Good': Popular Music and the Senegalese Sufi Tariqas." *Journal of Religion in Africa* 30, fasc. 2 (May, 2000): 191-207.

Waterman, Christopher. 1997. "Yoruba Popular Music." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 471-487.

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible Points of Departure:

- Technology/Tradition
- Hidden Transcripts
- Mass Mediation
- Music and Politics

REFLECTION PAPER #1--Choose your own topic relevant to the reading from this week.

(see Instructions on syllabus and rubrics posted under course content→syllabus and assignment link)

Week 5
SOUTHERN AFRICA AND MUSIC OF APARTHEID

OVERVIEW: This week we take a sort of historical approach to EM as we look at musical practices as they were during apartheid or shortly thereafter. We will discuss the idea of hidden transcripts in detail this week, though we already touched on them before during the popular music week. We will focus this week on how government, oppression, and the need for secrecy can shape musical practice. Are there some universals emerging in this context that we could apply to other musical cultures or oppressed people groups? How does music function in these contexts? Learning outcomes: 1, 2, 3

READING:

Choose one of the following full-length monographs:

Chikowero, Mhoze. 2015. *African Music, Power, and Being in Colonial Zimbabwe*.
Bloomington: Indiana University Press. ISBN: 978-0-253-01803-8

OR

Coplan, David. 2013. In *Township Tonight: South Africa's Black City Music and Theater*, 2nd Edition. Chicago: University of Chicago. ISBN: 0226115674

Read all of the below:

Kaemmer, John. 1997. "Southern Africa: An Introduction." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 700-721.

Ballantine, Christopher. 1989. "A Brief History of South African Popular Music." *Popular Music* 8 (3): 305-310.

Coplan, David. 1997. "Popular Music in South Africa." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 759-781.

Jules-Rosette, Bennetta and David B. Coplan. 2004. "Nkosi Sikelel' iAfrika": From Independent Spirit to Political Mobilization. *Cahiers d'Études Africaines*. Vol. 44, Cahier 173/174, Réparations, restitutions, réconciliations: Entre Afriques, Europe et Amériques (2004), pp. 343-367

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible Points of Departure

- Hidden Transcripts
- Music and Politics
- Connections to other "Popular" Music
- Choral Music Structure
- Intercultural Comparisons
- National Anthems

(No other assignment due this week so use this week to work on final paper)

Week 6
“CHRISTIAN MUSIC OF AFRICA”

OVERVIEW: This week we continue our look at the issue of music and the sacred in Africa. While Berliner's book represents an ethnographic approach to an African Tribal Religion's sacred music, this week's sources offer a "Christian" application. Learning outcomes: 1, 2, 3, 4

READING:

Mapoma, Isaiah Mwesa. 1969. "The Use of Folk Music among some Bemba Church Congregations in Zambia." *The Yearbook of the International Folk Music Council* 1: 72-88.

Muller, Carol A. 2002. "Archiving Africanness in Sacred Song." *Ethnomusicology* 46(3): 409-431.

Dor, George. 2005. "Uses of Indigenous Music Genres in Ghanaian Choral Art Music: Perspectives from the Works of Amu, Blege, and Dor." *Ethnomusicology* 49(3): 441-475.

Kidula, Jean. 2013. *Music in Kenyan Christianity: Logooli Religious Song*. Bloomington: Indiana University Press. 978-0-253-00668-4.

King, Roberta. 2008. *Music in the Life of the African Church*. Waco, Texas: Baylor University Press.

Reed, Daniel. B. 2005. "'The Ge is in the church' and 'our parents are playing Muslim': Performance, identity, and resistance among the Dan in postcolonial Côte d'Ivoire." *Ethnomusicology*, 49(3), 347-367.

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible Points of Departure:

- Sacred Sound/Compositions
- Manipulation of the Sacred through Music
- Instrumentation
- Connections to Friedson for those in ETHM 513
- Syncretism
- "Christian" music in Africa-Issues and processes

REFLECTION PAPER #2--Choose your own topic relevant to the reading from this week.

(see Instructions on syllabus and rubrics posted under course content→syllabus and assignment link)

Week 7
BORDER CROSSINGS

OVERVIEW: To cap off this intense foray into the music of Africa, we end with a discussion on the impact of African music on the rest of the world and the currents of media-induced intercultural interchange. Again, this would be a good week to pull in some extra material from online into the discussion. You have a comparatively light reading week, so spend any extra time on your final projects. Learning outcomes: 1, 2, 3

Kubik, Gerhard. 1997. "Intra-African Streams of Influence." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 293-326. Available Online in Research Port.

Brooks, Christopher. 1997. "Foreign-Indigenous Interchange: The Yoruba." In *Garland Encyclopedia of World Music Volume 1: Africa*, edited by Ruth M. Stone. New York: Routledge, 400-414.

Hertzman, Marc Adam. 2009. "A Brazilian Counterweight: Music, Intellectual Property and the African Diaspora in Rio de Janeiro (1910S-1930S)." *Journal of Latin American Studies* 41(4): 695-722.

Conway, Cecelia. 2003. "Black Banjo Songsters in Appalachia." *Black Music Research Journal* 23 (1):149-166

DB Forum: 5 TOTAL (2-3 original and 2-3 response)

Possible Points of Departure:

- Definitions of "African" Music
- Diaspora/Interchange
- Intellectual Property
- Mass Media/Oral Tradition
- "New" Traditions

Week 8
WRAP-UP

Independent Research. Learning outcomes: 1, 2, 3, 4

Post one reflective posting on the course including 3 of your favorite readings and one of your least favorite.

Final Project Due: May 13---NO LATE ASSIGNMENTS ACCEPTED