

**MUS 334/AFR 374F/LAS 326/MUS 380**  
**Music of the African Diaspora**

Instructor: Robin Moore

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Office hrs: Tues-Thurs 3:30-4:30pm, or by appt.

Class times: Tues-Thurs 11am-12:30pm

Class location: MRH 2.634

Teaching Assistant: John Bimbiras

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Lab location: MRH 2.604

Unique numbers and labs for Music (MUS 334):

Lab Mon 5-6pm (22255)

Lab Mon 6-7pm (22260)

For African and African American Studies (AFR 374F):

Lab Mon 5-6pm (30695)

Lab Mon 6-7pm (30700)

For Latin American Studies (LAS 326):

Lab Mon 5-6pm (39580)

Lab Wed 5-6pm (39585)

**Description**

This course examines the musical legacy of the African slave trade in the Americas, the social contexts in which black music has developed, and its varied forms. It considers particular African ethnic groups represented prominently in the New World, the traditions they brought with them, and the ways they have been adapted to new ends. Emphasis will be placed on the similarities and differences between the music of black communities in North America and those in the Caribbean and South America. Other themes include the shifting meanings of black music in various contexts, the notion of hybridity and mixture as they relate to black culture, and the uses of African-influenced music as a political or oppositional tool. Students will be provided an opportunity to sing and/or play music whenever possible.

“Music of the African Diaspora” carries the Global Cultures flag. Global Cultures courses are designed to increase your familiarity with cultural groups outside the United States. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one non-U.S. cultural group, past or present.

**Readings**

No textbooks have been ordered for the course. Instead, a selection of assigned reading and listening has been assembled from various sources. These are available through Canvas.

**Listening**

Students are asked to listen to two or three musical examples each class session and to be responsible for recognizing and identifying them on exams. You will be asked to remember something about the histories, contexts, functions, and social significance of assigned music. For each piece assigned, I suggest making a list for review that includes the following information:

- The title of the piece and the author if known
- The approximate time it was written, within a decade
- The culture area/country with which it is associated
- The lyrics of the piece, what they discuss
- The instrumentation of the piece
- The typical contexts in which it is performed
- The formal musical characteristics of the piece
- Any other aspects of the piece's social meaning

Students are required to attend classes and labs, to keep up with the reading and listening, to respond with comments to readings on Canvas posts, to participate actively in discussion in class, to take exams on the assigned day, and to complete all assignments punctually. Grades for undergraduates will be determined on the basis of three in-class exams, other small assignments (postings to Canvas, a concert review), a final oral presentation, class participation, and attendance. The three exams will constitute 60% of the student's overall grade, the minor assignments 15% (postings 10%, concert review 5%), the oral presentation 10%, attendance 10%, and class participation 5%.

In-class exams for students will consist of three parts: (1) the identification of key terms, ideas, or people; (2) discussion of assigned listening examples; and (3) the writing of a short essay on a topic related to class assignments. Students will be provided with a review sheet prior to a given test that lists key terms they are to be responsible for, and possible essay topics. The essay will be evaluated in terms of the following categories: organization, grammar/syntax, reference to musical examples in support of arguments, use of relevant musical terminology, and full response to all aspects of the question posed.

Students may opt to write an 8-10 pp. paper instead of taking one of the midterm exams or the final. If they choose the paper option, they should refer to the writing guidelines below for graduate students. *Those planning to write a paper must provide the instructor and TA with a proposed topic and bibliography no later than week 5 and an outline of the paper by week 7.*

### **Missed Test Policy**

You are required to keep track of scheduled test days on the syllabus and to take tests when they are scheduled. Students missing tests without a medical excuse will not be allowed to make them up, so please don't forget to come.

### **Attendance**

Regular attendance is important because various activities that take place in class (the screening of video clips, musical demonstrations or performance opportunities, collective discussion, guest presentations, and so on) cannot be experienced through individual work at home. The same is true for attendance in discussion section. For that reason, attendance in both class and sections is mandatory and will be monitored.

Attendance will be assigned 45 points and after the first 3 unexcused absences by a given student each absence will result in 3 lost points.

### **Participation**

Your participation grade will be based on meaningful participation in collective discussions. Meaningful participation is taken to be engagement with the texts and course themes. Each student is expected to come to class prepared to participate actively in discussion. Those who are willing to actively participate by sharing their thoughts on a regular basis will be graded highly in this area. Those who participate infrequently in class discussions will be graded down.

While you may bring your electronic devices to class for the purposes of note-taking or web browsing related to class activities, please do not abuse the privilege by using your device to email, IM, text message, update your social media, or browse the web in ways not related to class activity – it distracts your classmates and detracts from their learning experience as well as yours.

### **Concert Reviews**

As noted, one concert review is required of all students. The review should be 3 or 4 pages in length, typed and double-spaced. The overall goal of the assignment is that you experience music making live and develop an appropriate vocabulary with which to describe/discuss it. Please consult at least two authoritative written sources (in addition to class readings) in order to acquire background information on the styles of music you hear at the concert; the sources should be formally cited and referenced in the review. You should also conduct a brief interview with one of the performers following the event and incorporate what you learn from them into your review. See the “Extra Credit Options” section below about concerts for a listing of possible events to attend. Other concerts may be appropriate, but require approval in advance from either the Instructor or TA. Please hand in your review no later than Tuesday of Week 15 unless special arrangements are made.

### **Individual Projects**

You will prepare a final class presentation on music in a small group (usually 2-4 students) by researching a particular musical artist, genre, or national or regional musical style of your choice. Focus on particular aspects of Afrodiasporic music as appropriate and discuss it with the class for 15 minutes. Some portion of the presentation should discuss or analyze music per se: instruments, sounds, rhythms, etc., and the remainder can focus on topics such as historical background/development, contemporary social meanings of the repertoire, changes in style, accompanying dance, etc. You will begin planning these presentations collectively in section.

The presentation of your individual research should be accompanied by visual aids. These may consist of images on Powerpoint or Keynote. These files (including any mp3 music files to be played) should be given to the TA at the class meeting prior to the presentation so that they can be uploaded to the class computer. The talk should also include audio examples: recorded music, youtube video, or other sources. Up to two minutes of your talk may be devoted to playing music.

### **Assignments for Graduate Students**

Graduate students who enroll in the course as MUS 380 will complete an individual project on a topic of their choice that relates to course content. It may consist of a performance (learning a new piece of music), musical analysis, a transcription, a research paper, or any other project approved by the instructor. If written, individual projects should be roughly 12-15 pp. in length, excluding notes and bibliography.

In addition, graduate music students are required to complete two additional tasks: First, they must transcribe and analyze at least one minute's worth of music related to the class listening. This task may be incorporated into and/or support their final project, or it may be separate from it. Second, they must learn to play and/or sing a representative piece or rhythm of repertoire unfamiliar to them that relates to the course. Again, this may be incorporated into their final project or not, as they choose. Students may demonstrate their performance skills to the class as part of final class presentations if they wish.

A two-page description/outline for the written project and an accompanying bibliography is due during week 5, and a draft of the project is due week 11. The final version of the paper (assuming additional revisions are necessary) as well as the transcriptions and recording of musical performance (in the case of graduate music students) will be due on Tuesday of the last week of classes. This schedule will ensure that the instructor has time to interact with you as you define the project and conduct your research. Graduate students are welcome to combine the topic of their individual research paper and/or musical transcriptions and performance work with their final class presentation.

For graduates, the exams will constitute 25% of the overall grade, the final 15%, the individual project 30%, the transcription and performance/recording 10%, the postings/oral presentation 10%, and attendance 10%.

### **Extra Credit Options**

Performance Ensembles. It is the intention of this course to encourage active participation in musical experiences to the greatest extent possible. Therefore, any student interested in enrolling and participating in a one-unit world music performance ensemble at the University of Texas in conjunction with this course *will have their lowest test score raised to an A*. If you decide to pursue this option, please notify your instructor and TA as soon as possible. You will need to formally enroll in an ensemble by the 12<sup>th</sup> day of classes.

#### Appropriate ensembles in the Music School include:

- (1) African American Vocal Ens, (meets Mon 7-10pm in MRH 2.634)
- (2) Steel Pan Ensemble (meets MW 5-6pm in MRH 6.222)
- (3) Hispanic Caribbean Ensemble (meets Wed 5-8pm in MRH 6.252)
- (4) Middle Eastern Ensemble (meets Thurs 7-10pm in MRH 2.614)

Other groups in the School of Music such as jazz combos may be appropriate to enroll in as well, if approved by the instructor. Students may also opt to join a group outside of UT for the semester, or to take private lessons on an instrument related to course subject matter. If participation or instruction of this sort is duly documented, you will receive substantial extra credit depending on the extent and length of the commitment. Students must attend such rehearsals regularly or take at least five private lessons. Note that those pursuing one of these options must present a 2-3pp. written summary at the end of the semester that describes their participation in the group/lessons, the material covered, and

provides contact info for an instructor who can vouch for their involvement. A list of possible groups/contacts for such activity is included below.

- Academicos da Opera (samba batucada and dance: [www.austinsambaschool.org](http://www.austinsambaschool.org))
- Buscando el Monte (Cuban comparsa: <http://www.myspace.com/buscandoelmonte>)
- Djembabes (awful name, but see their website –[www.djembabes.com](http://www.djembabes.com))
- Drumz studio offers percussion classes and workshops: [www.drumzaustin.com](http://www.drumzaustin.com)
- Gerard Villanueva offers hand drumming lessons: [carambolita@hotmail.com](mailto:carambolita@hotmail.com)
- Lannaya West African Drum & Dance: <http://www.lannaya.com/>)
- Puerto Rican Folkloric Dance (<http://www.prfdance.org/>)
- Rattletree / Zimbabwean marimba lessons: <http://www.rattletree.com>

Concert Reviews. Although one concert review is required, those interested in attending additional concerts related to music of the African diaspora and writing reviews of their experiences will receive up to seven additional points added to one of their exam scores. Up to two additional reviews may be submitted by any student and must be received by Thursday of week 15 (maximum 7 pts. each) unless late submission is authorized by the instructor. A list of possible concerts that students may attend and review is included below. Other concerts may also be appropriate, but check with your instructor and/or TA to confirm. Free performances sponsored by the Ethnomusicology division of the Music School are in boldface.

#### UT Performances

UT Jazz (Trom)bones with Jiggs Whigham, <https://music.utexas.edu/events/3745-ut-jazz-bones-jiggs-whigham>

UT Jazz Orchestra: Fri Feb 22, 7:30pm, Bates Recital Hall,  
<https://music.utexas.edu/events/3135-jazz-orchestra>

Black History Month Concert, Sat Feb 23, 7:30pm, Bates Recital Hall,  
<https://music.utexas.edu/events/3386-black-history-month-concert>

Hispanic Caribbean Ensemble: Wed April 24, 7:30pm, Bates Recital Hall (MRH)

Middle Eastern Ensemble Bereket, Sat Nov 27, 7:30pm, Bates Recital Hall

#### Community Performances (check with your instructor before attending these)

Brazilian Bands in the area include the Crying Monkeys, and Seu Jacinto.

Central Market has many world music events; see [www.centralmarket.com](http://www.centralmarket.com)

The Sahara Lounge books many world music bands: [www.saharalounge.com](http://www.saharalounge.com)

Jazz events are held regularly at the Elephant Room: [www.elephantroom.com](http://www.elephantroom.com)

Reggae is played at Flamingo Cantina ([www.flamingocantina.com](http://www.flamingocantina.com)) and elsewhere.

Salsa Bands in Austin: O Positivo, Cienfuegos, La Moña Loca, El Tule, and The Brew.

Tamasha Africana (W. African soukous): look for local listings.

#### **Undergraduate Writing Center**

In addition to assistance offered by your TAs and instructor, do take advantage of writing help on campus if you plan to hand in written assignments. The UWC is typically open from 9 a.m. to 8 p.m. Monday-Thursday and 9 a.m. to 3 p.m. on Friday. They serve students on a walk-in or appointment basis (512 471-6222).

#### **Academic Dishonesty**

Each member of the University is expected to uphold the institution's core values through integrity, honesty, trust, fairness, and respect toward peers and community. Scholastic dishonesty includes, but is not limited to, cheating, plagiarism, and any other

act designed to give unfair academic advantage to the student, or the attempt to commit such an act. Any incident of cheating or plagiarism may result in a failed individual exam score or a failing grade in the course.

### **Religious holidays**

According to UT Austin policy, you must notify your instructor of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, you will be given an opportunity to complete the missed work within a reasonable time after the absence.

### **Students with Disabilities**

Any student with a documented disability who requires academic accommodations should contact the Services for Students with Disabilities area of the Office of the Dean of Students at 471-6259 (voice) or 471-4641 as soon as possible to request an official letter outlining authorized accommodations.

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## **Weekly Topics and Readings**

### **Week 1 Introductions, Definitions**

Subjects to be addressed: Week 1 provides an overview of the course content. It provides working definitions for basic terms such as “race,” “ethnicity,” “black music,” and “racial project.”

Discussion topics: Given the difficulty of defining race, is it possible to define “black music”? If so, how? How does Roberts approach the topic in the assigned readings?

Tues Jan 22. Introductions

Reading: no reading

Listening: no listening

Thurs Jan 24. What is black music?

Reading: Small, Christopher. “Introduction” to *Music of the Common Tongue*, 1-15.

Post: due Thurs Jan 24, 9am.

Listening: Minstrel banjo anthology, “Whoop Jamboree”; Jerry Leiber and Mike Stoller, “Hound Dog”; William Grant Still, “Afro-American Symphony,” 3<sup>rd</sup> mvmt

### **Week 2. Musical Styles of the Diaspora. Musics of Africa**

Subjects to be addressed: Week 2 extends discussion about musical styles associated with the African diaspora. It then devotes attention to the music of continental Africa, and considers their influence on music of the Americas.

Discussion topics: : What terms, performance styles, or aesthetic elements might be especially useful in discussing music of the African diaspora? How is it different from Eurocentric music? Also: given the many differences between types of sub-Saharan African music, is there anything that links them stylistically? To what extent have traditional African musics changed in the New World? Why have they survived?

Tues Jan 29 Musical styles of the diaspora

Reading: no reading

Listening: “Somewhere Over the Rainbow” by Judy Garland, and by Aretha Franklin

Thurs Jan 31 Sub-Saharan African musical style.

Reading: Locke “Africa” chpt. from *Worlds of Music*, 4<sup>th</sup> ed., pp. 127-47.

Post: due Jan. 21, 9am.

Listening: “Nhemamusasa,” “Makala,” “Nyarai”

### **Week 3. Legacies of the Slave Trade. Afro-Diasporic Religious Music**

Subjects to be addressed: Week 3 devotes attention to the scope and cultural legacy of the African slave trade in the Americas. It then considers how similar traditions contributed to the development of Afro-Cuban Santería and related devotional practices.

Discussion topics: How is the history of slavery in the United States similar to and distinct from that of Latin America, and how might these differences have resulted in distinct kinds of black music? Also: how have traditional African musics changed in the Caribbean and elsewhere? Why have they survived, and how do they compare to African music?

Tues Feb 5. The Atlantic slave trade

Reading: no reading

Listening: no listening

Thurs Feb 7. Music of Santería: an introduction.

Reading: Murphy, Joseph. “Introduction and chpt. 1 from *Santería: African Spirits in America*, pp. 1-36.

Post: due Feb 7, 9am.

Listening: Lázaro Ros, “Bara suayo,” Agrupación Ará-Okó, Matanzas, “Bembé to Eleguá.”

### **Week 4 Batá Drumming and Other Traditional Afrodiasporic Music.**

Subjects to be addressed: Week 4 provides an overview of Yoruba-derived musical practices in Cuba and briefly contrasts them with Kongo- and Efik-derived practices.

Discussion topics: How does the music discussed this week support religious devotion, and how does it reflect African-derived heritage? What does the word “Yoruba” mean? And “Santería”? What distinguishes the distinct Afro-diasporic repertoires in Cuba in musical terms?

Tues Feb 12. Cuban *batá* drums. Possible practice quiz.

Reading: Amira and Cornelius, *The Music of Santería: traditional rhythms of the batá drums*. Excerpts from the Introduction, pp. 6-7, 17-32.

Listening: Amira, “Oru seco,”; Grupo Oba Ilú, “Obatalá tratado”; introduction; Lázaro Ros and Mezcla, “Akete oba oba.”

Thurs Feb 14. Güiros and other Afrodiasporic music.

Reading: no reading

Listening: San Cristóbal de Regla ensemble, “Güiro to Elegua/Ogún/Ochosi/Inle”; anon., “Salida Efi”; \*\***Example by Felipe Brito**

### **Week 5 Dialogues With Blackness. Exam #1 Cuban carnival music.**

Subjects to be addressed: Week 5 concludes the discussion of traditional religious repertoire by considering the various attitudes towards it over the years on the part of mainstream society, and how such views have changed.

Discussion topics: How do the three musical examples discussed, from distinct periods of Cuban history, represent distinct periods of racial formation and attitudes about black music?

Tues Feb 19.

Readings: R. Moore, chpt. 7, "Dialogues with Blackness." From *Music in the Hispanic Caribbean*, pp. 177-206.

Listening: Sergio Acebal, "La negra monguita"; Amadeo Roldán, *Rítmica V*; John Santos Quintet, "Alabí Oyo."

Thurs Feb 21. **EXAM 1 (covering weeks 1-4)**

## **Section 2: Hybridity, Crossover, and Commercialization**

### **Week 6**

Subjects to be addressed: Week 6 is devoted to rumba music and dance as it is performed in New York City. Focus then shifts to Colombian cumbia repertoire as it developed on the Atlantic coast and then influenced commercial recordings.

Discussion topics: What is rumba, and why has a rumba scene developed in New York? Also: what have you learned about cumbia's origins, and the indigenous and Afrodescendant influences that gave rise to it? Can it be defined in musical terms, and if so, how?

Tues Feb 26. Cuban-American filmmaker Arístides Falcón Paradí will give a presentation on rumba in New York City. Anyone who would like can attend a screening of his documentary at 4:30pm (GWB multipurpose room) for extra credit.

Readings: no reading

Listening: Don and Juan, "What's Your Name?"; Totico y sus Rumberos, "What's Your Name?"

Thurs Feb 28. Cumbia

Readings: T.M. Scruggs, "Colombia" in *Musics of Latin America*, pp. 141-153.

Post: due Feb. 28 at 9am.

Listening: Los Gaiteros de San Jacinto, "Fuego de cumbia"; Lucho Bermúdez, "Fiesta de negritos," Ivo Díaz y su Grupo, "Cadenas"

### **Week 7. Street Processions and Protests. Classical Repertoire and Diaspora.**

#### **Outline/bibliography for any individual projects due**

Subjects to be addressed: Week 7 explores two different moments in Brazil in which black communities used musical street processions as a means of expressing their concerns socially and politically.

Discussion topics: What have you learned of the history of black carnival in Salvador, Brazil? How has the music of prominent groups there changed recently in response to commercial and other imperatives? Also: how has music been employed by the people in more recent Brazilian political struggles?

Tues March 5. The *blocos afro* of Salvador, Bahia



Reading: Bacelar, Jefferson. 1999. "Blacks in Salvador: Racial Paths." In *Black Brazil: Culture, Identity, and Social Mobilization*. L. Crook and R. Johnson, eds. pp. 85-101.

Post: due March 5, 9am.

Listening: Ile Aiye, "Que bloco é esse?"; Olodum, "Raça negra"; Olodum "Trem da alegria"

Thurs March 7. Ele não: Afro-Brazilian street protest against Temer and Bolsonaro (Guest speaker Kjetil Klette Boehler)

Reading: View Part 1 of the BBC documentary "What Happened to Brazil?," available on Youtube at <https://www.youtube.com/watch?v=ydu6dMWc1oc>

Listening: no listening

### **Week 8 Classical Repertoire and the Diaspora**

Subjects to be addressed: Week 8 is devoted to further discussion about how classical composers have viewed black music of the Americas and how they have incorporated elements of it into concert traditions in Cuba and Brazil.

Discussion topics: How would you characterize the music of the afrocubanismo period? How is such music representative of a particular kind of racial formation, and how does it reflect ambivalence toward blackness in the early 20<sup>th</sup> century? Also: how have Brazilian composers dialogued with Afrodescendant traditions in more recent years? How are the politics surrounding such appropriations similar or different?

Tues March 12. Afrocubanismo and Cuban classical music

Reading: R. Moore, Intro to *Nationalizing Blackness*, pp. 1-12.

Listening: Amadeo Roldán, "La rebambaramba"; Alejandro García Caturla, "Mulata"; Guido López Gavilán, "Camerata en guaguancó"

Thurs March 14. Afro-Brazilian music and Classical Composition

Reading: no reading

Listening: Guarneri, "Brazilian Dance" Lorenzo Fernandez, "Jongo"; Paulo Bellinati, "Lamentos do Morro"

**\*\*\*Spring Break, March 18-22\*\*\***

### **Week 9. Samba. Exam 2 (Covering Weeks 5-8)**

Subjects to be addressed: Discussion topics: how does the nationalization of samba reflect racialized Brazilian politics of the 1930s and beyond? How did the music, its meanings and style change in the process?

Tues March 26. Brazilian samba and batucada.

Reading: Shaw, Lisa, chpt. 2 of *The Social History of the Brazilian Samba* pp. 26-43.

Post: Due March 26, 9am.

Listening: Filho de Nagô, "Rio Paraguaçu"; Ari Barroso, "Aquarela do Brasil"; Escola de Samba Mocidade Independente de Padre Miguel, "Um a um"

Thurs March 28. **EXAM 2 (covering weeks 5-8)**

## **Section 3: Selected Moments in U.S. Black Music History**

### **Week 10. Black Church Music in the United States. Blues**

Subjects to be addressed: Week 10 provides an overview of the early development of black musical practices in the United States, especially religious pieces, considering their relation to other diasporic forms. It also discusses the blues, and by extension the rapid expansion of African American commercial music within the U.S. in the early twentieth century.

Discussion topics: How is traditional black religious music in the United States similar to or distinct from Afro-Caribbean religious repertoire, and what might account for such differences? Also: how would you define the blues? To what extent does it incorporate influences from traditional African-American repertoire or from other sources? How has it been influenced by the constraints of the commercial music industry?

Tues April 2. Black Church Music in the U.S.

Reading: *Black Music of Two Worlds*, 157-92

Post: Due April 2, 9am.

Listening: Fisk Jubilee Singers “The Great Camp Meeting”; Aretha Franklin, “Spirit in the Dark”; “Steal Away,” Shirley Caesar with Michelle Williams

Thurs April 4. Blues

Reading: *Black Music of Two Worlds*, 192-211

Listening: Mamie Smith, “Crazy Blues”; Robert Johnson, “Sweet Home Chicago”  
Muddy Waters, “Got my Mojo Workin’”

### **Week 11 The R&B Era**

**\*\*Draft of any individual written projects due\*\***

Subjects to be addressed: Week 11 uses the PBS documentary *That Rhythm Those Blues* and writings on race and the music industry to explore the black musical experience in the mid-twentieth century.

Discussion topics: In what specific ways do the lives and music of black U.S. performers of the mid-20<sup>th</sup> century manifest the racial oppression? How did musical performance or lyrics speak to such realities, if at all?

Tues April 9. The R&B era. *That Rhythm Those Blues*

Reading: Reebie Garofalo. 1990. “Crossing Over: 1939-89.” *Split Image: African Americans in the Mass Media*. New York: Pantheon Books, pp. 57-90.

Post: Due April 9, 9am.

Listening: Louis Jordan, “Caldonia”; the Chords, “Sh-Boom”; Johnny Moore’s 3 Blazers, “Driftin’ Blues”

Thurs April 11. Guest presentation by Harris Eisenstadt, batá drummer.

Reading: none

Listening: none

## **Section 4: Black Racial Projects**

### **Week 12 Music and Black Cultural Activism: Civil Rights, BAM, and Timba.**

Subjects to be addressed: Week 12 concludes discussion of the R&B era, examines the emergence of Afrocentric initiatives such as the Black Arts Movement.

Discussion topics: How would you characterize artists of the Black Arts Movement? How did their at-times essentialist notions of blackness derive from the unique social context of the time? Also: how does Cuban timba music represent a different kind of political activism, in a very different political context?

Tues April 16. R&B con't. Music and Civil Rights. The Black Arts Movement.

Reading: Larry Neal. 1971. "The Black Arts Movement." *The Black Aesthetic*, ed. Addison Gayle, Jr. New York: Doubleday, 272-82.

Post: Due April 16, 9am.

Listening: Nina Simone, "Mississippi Goddam"; The Last Poets, "White Man's Got a God Complex"; Art Ensemble of Chicago, "Get in Line"

Thurs April 18. Timba.

Reading: R. Moore, chpt. 4, "Dance Music and the Politics of Fun." *Music and Revolution*, pp. 107-134.

Listening: Adalberto Alvarez, "¿Qué tú quieres que te de?"; NG La Banda, "Picadillo de soya"; Charanga Habanera, "El temba"

### **Week 13: Rap and Black Activism in the Americas. The Diaspora in Africa.**

**\*\*Hispanic Caribbean Ensemble: Wed April 24, 7:30pm, Bates Recital Hall**

**\*\*Middle Eastern Ensemble Bereket, Sat Nov 27, 7:30pm, Bates Recital Hall**

Subjects to be addressed: Week 13 will compare the music of black activist rappers in Cuba and Brazil with those in the U.S. in terms of style, their motivations for engaging in performance art, and their degrees of social engagement. Student presentations will begin on Thursday.

Discussion topics: What makes Latin American rap distinct from U.S. rap? When did the scenes in Cuba and Brazil develop, who are the prominent artists, and why did they get interested in this music? What themes have been central to such repertoire?

Tues April 23. Rap and Black Activism in the Americas.

Reading: Magaldi, Cristina. 1999. "Adopting Imports: New Images and Alliances in Brazilian Popular Music of the 1990s", *Popular Music*, Vol. 18:3, pp. 309-329.

Post: Due April 23, 9am.

Listening: Racionais MC, "Capítulo 4 versículo 3"; Hermanos de Causa, "Tengo"; Krudas Cubensi, "Mi cuerpo es mio"

Thurs April 25. Student presentations. Instructor Away.

Reading: none

Listening: none

### **Week 14: The Diaspora in Africa. Student Presentations Con't.**

Subjects to be addressed: Week 14 considers the surprisingly strong interest in black diasporic music within Africa itself, including reggae, salsa, soul, and other styles.

Discussion Topics: Why has black music of the Americas returned to Africa? What appeal and special meanings does it hold for communities there?

Tues April 30. The Diaspora in Africa

Reading: Chernoff, John. "Africa Come Back: Popular Music from West Africa." In *Repercussions: A Celebration of African American Music*. London: Century Publishing, 152-178.

Post: Due April 30, 9am.

Listening: Fela Kuti, "Black Man's Cry"; Luyeye Gaston, "Ah, Ngai Nzambe"; Ricardo Lemvo, "Tata Masamba"

Thurs May 2. Student Presentations

Reading: none  
Listening: none

**Week 15: Student Presentations, Con't. Exam #3**

**Completed graduate projects, other papers and reviews due on Thursday**

**\*\* Combined World Music Show, Friday May 10, Central Market North, 4-9pm\*\***

Tues May 7 Student Presentations

Reading: none  
Listening: none

Thurs May 9 **EXAM 3 (covering weeks 10 through week 15)** Instructor away.