**Music 3021: Music of the African Diaspora**

**Instructor:** Rami Stucky

**Date:** August 30 - December 8

**Meeting Days:** Tuesday, Thursday 2:30pm to 3:50pm

**(September 23 and December 2)**

**Location:** Music Classrooms Building, #102.

**Email**: ramis@wustl.edu

**Office Hours**: Blewett 206,

Monday, Wednesday, Friday, 11am to 11:50am.

**Course TA:** Jacob Cupps

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**Office Hours:** Blewett 105, Tuesday, Thursday, 12:30pm to 1:20pm

# **Course Overview**

This course studies the music made – and influenced – by descendants of Africa. Movement out of Africa began as far back as the 8th century, when Arab slave traders forcibly displaced Central and East Africans to the Middle East, Indian subcontinent, and the Far East. Between the 15th and 19th centuries, the European slave trade sent 15 million Africans across the Atlantic to South America, the Caribbean, and North America. Africans voluntarily migrated as well, particularly in the twentieth century, when Africans and peoples of African descent moved, for reasons unrelated to the slave trade, to Europe, South America, North America, and even back to Africa.

The music made because of this diaspora ranges from *samba* in Brazil to *cumbia* in Columbia. Members of the African diaspora created reggae in Jamaica, the blues in the United States, and a host of African-influenced genres in Cuba. The African diaspora includes residents of Africa itself, who have created a host of genres including Congolese *rumba*, *chimurenga* in Zimbabwe, afrobeat in Nigeria, and highlife in Ghana.

In class we focus on these genres and ask the following questions: what are the musical characteristics of these genres? How did they arise? And what does this music mean for the musicians who perform it and the audiences who listen to it?

# **Course Goals**

Students will work on three skills in this class:

* Develop a keen ear for music. Discuss music in musically informed terms and vocabulary. You will develop these skills by listening to a lot of music, particularly samba, cumbia, the blues, jazz, Congolese rumba, and other styles of music.
  + - * We will listen to a lot of music together. There will be very little outside listening asked of you. I do this for three reasons. I do not believe you can really get a sense of a musical style by listening to just one or two selected excerpts a week. Quantity over quality and complete immersion in music, I believe, pays dividends. Second, I can state from my experience as a Ph.D. student that I struggled to listen to assigned music attentively. It is difficult to skim through music (as opposed to an article). I often put it on as background music as I was doing other homework, or doing housework, or riding the bus. This technique did not help me understand the music any better. Perhaps I am projecting, but I assume you all will struggle similarly. It is not a slight on any of us. It is simply a consequence of a modern and bustling life in which we all live. Third and final, I believe there is something beautiful about listening to music attentively together. There is a benefit of sitting patiently and devoting our undivided attention to a task. I like to think of listening as an ethical practice I hope we can develop together.
    - Discuss music in historically rich terms. You will develop these skills by reading academic journal articles that discuss everything from the recording practices of Ghanian highlife producers to the rhythmic nuances of reggae guitar.
* Sharpen modes of argumentation. You will develop these skills daily by distilling the arguments of the assigned videos and readings. What is the argument being made? How do they make it? And why is this argument important?

# **(What This Course Doesn’t Do)**

Courses on the music of the African diaspora can often focus on the percussive qualities of the music. The Yoruba of West Africa, for instance, contributed to a religious practice in Cuba known as santería. In santería –and in the secular music that emerged as a result – a series of hourglass drums called *batás* are played. These drums come in various sizes and performers playing them create complex polyrhythmic textures. Several other examples of percussion-heavy music exist throughout the African diaspora.

In this class, however, we focus more specifically on the guitar and its role in the music we study. In class, we have the opportunity to speak to jazz musician Jerome Harris as well as members of LADAMA. Although Harris and LADAMA’s members are multi-instrumentalists, the guitar, and other guitar-like/string-derived instruments play a prominent role in their music. To take advantage of both their appearances in class – as well as to better understand their music – I thought it would be productive to focus specifically on the guitar in the music of the African diaspora.

# **Assignments**

* **Due daily:** 50-100-word reverse abstracts. In these reverse abstracts, you will succinctly give the author’s argument, evidence, and intervention to the assigned video/article. You can find these articles on Canvas – Modules. Your reverse abstracts can be written down or provided orally. I will call on a couple of you randomly every day to give these summations. This will count as your participation. If you’re not present or do not give a satisfactory answer, then you do not get participation for the day. If I do not call on you at the beginning of the class, then you lucked out and get participation, irrespective of if you’re present. **(30%.**)
* Two pre-concert lectures, 750 words.
  + One of your choice **Due December 8 (25%.)**
  + Jerome Harris – **Due December 8 (25%.)**
* Two 500-word “pre-concert lectures” on a playlist or album of your choice.
  + One **Due October 13 (10%.)**
  + Other **Due November 22 (10%.)**

# **Week 1: Learning about the Guitar**

**Tuesday August 30**

***In class.***

* Course Overview
* Introductions
* FSU World Music Online. “Guitar in Latin American Culture,” April 25, 2011. <http://fsuworldmusiconline.wikidot.com/endongo>.

**Thursday September 1**

***Prepare for class*.**

* Read the following article: Burnham, Scott. “‘Only Connect’: Ways and Means of the Pre-Concert Lecture.” In *The Oxford Handbook of Public Music Theory*, edited by J. Daniel Jenkins. New York, NY: Oxford University Press, 2021.
* Read the following article: Coelho, Victor Anand. “Picking through Cultures: A Guitarist’s Music History.” In *The Cambridge Companion to the Guitar*, 2003. New York, NY: Cambridge University Press, 3-12.

# **Week 2: Cavaquinho – Samba in Brazil**

**Tuesday September 6**

***Prepare for class*.**

* Read the following article: Galinsky, Philip. “Co-Option, Cultural Resistance, and Afro-Brazilian Identity: A History of the ‘Pagode’ Samba Movement in Rio de Janeiro.” *Latin American Music Review* 17, no. 2 (Autumn-Winter 1996): 120–49.
* Watch the following video: *A Cavaquinho Mini Lecture with Daniel Duarte | StringsByMail.Com*. YouTube, 2017. <https://www.youtube.com/watch?v=V1vMl4BcEVE>.
* Watch the following video: *Ô Irene - Fundo de Quintal*. YouTube, 2013. <https://www.youtube.com/watch?v=R-7giEF5LEQ>.

**Tuesday September 8**

***In class.***

* [Listen to Grupo Fundo de Quintal – *O Mapa da Mina* (1986)](https://open.spotify.com/playlist/0lQA8nu2oHcHjdxlPGNRy9?si=2432b583571043dc) **(37m, 57s)**

# **Week 3: Cumbia in Colombia**

**Tuesday September 13**

***Prepare for class*.**

* Read the following article: D’Amico, Leonardo. “Cumbia Music in Colombia: Origins, Transformations, and Evolution of a Coastal Music Genre.” In *Cumbia!: Scenes of a Migrant Latin American Music Genre*, 29–48. Duke University Press, 2013.
* Watch the following video: *Why Shakira Loves This African Beat*. YouTube, 2018. <https://www.youtube.com/watch?v=55mpzrRHmFA&t=40s>.
* Watch the following video: *Latin Guitar Lesson - Cumbia - Style 4 - Jesús Hernández*. YouTube, 2019. <https://www.youtube.com/watch?v=4m64QMjj8W8>.

**Thursday September 15**

***In class.***

* Listen to [Lucho Bermúdez – Vamos a la Playa](https://open.spotify.com/playlist/1ZK6KuuRFMeBhUuXnjruEl?si=ab1fd9895d554af4)

# **Week 4: LADAMA**

**Tuesday September 20**

***Prepare for class*.**

* Listen to NPR’s feature on Ladama: *Listen To The Lessons In LADAMA’s Music*. Alt Latino, 2020. <https://www.npr.org/2020/08/13/902399384/listen-to-the-lessons-in-ladamas-music>.
* Watch the Tiny Desk concert: *LADAMA: NPR Music Tiny Desk Concert*. YouTube, 2019. <https://www.youtube.com/watch?v=LIP7efANp0E>.
* Watch a demonstration of the Venezuelan bandola (which Maria Fernandez Gonzalez plays in Ladama) and specifically the “jalao” technique. Then listen to Anselmo Lopez’s music, one of the early popularizers of the technique and the bandola: *V12 TÉCNICA DEL JALAO BANDOLA*. YouTube, 2021. <https://www.youtube.com/watch?v=eqFnCKiLkz4&t=172s>.
* Listen to a Venezuelan bandola player: [Anselmo Lopez – El Gabán](https://open.spotify.com/track/0dTNu3zPeMpyVeSY5OUuMN?si=f3f180729fcd42d0).

**Thursday September 22**

***In class.***

* LADAMAvisit

# **Week 5: Electric Guitar – Reggae in Jamaica**

**Tuesday September 27**

***Prepare for class*,**

* Read the following article: Hitchins, Ray. “Rhythm, Sound and Movement: The Guitarist as Participant-Observer in Jamaica’s Studio Culture.” *Ethnomusicology Forum* 22, no. 1 (2013): 27–48.
* Watch a video on how to play reggae guitar: *How To Play Reggae Guitar with TUFF LION | ArtofReggae.Com*. YouTube, 2013. <https://www.youtube.com/watch?v=8f73TICkFKE&t=330s>.
* Watch a video on the drum rhythms and drum sounds prominent in Bob Marley and reggae broadly speaking: *Reggae Drums - Bob Marley’s Drummer Carlton Barrett | Recreating Iconic Drum Sounds*. YouTube, 2022. <https://www.youtube.com/watch?v=Frto5VqE1QU&t=393s>.

**Thursday September 29**

***In class.***

* [**Listen to Bob Marley & The Wailers – *Catch a Fire* (1973)**](https://open.spotify.com/playlist/4wFwecE5gT83emJoh6bKHJ?si=c7afb636f4104685) **(35m, 55s)**

# **Week 6: Slide Guitar – Blues in the United States**

**Tuesday October 4**

***Prepare for class*.**

* Read the following article: Obrecht, Jas. “A Century of Blues Guitar.” In *The Cambridge Companion to the Guitar*, 87–108. New York, NY: Cambridge University Press, 2003.
* Watch the explanatory video on slide guitar: *🎶 Blues Guitar Lesson - Slide, Resonator, and Open Tunings - Rev. Robert Jones*. YouTube, 2019. <https://www.youtube.com/watch?v=Af57gMSYoXE&t=411s>.

**Thursday October 6**

***In class*.**

* [**Listen to Robert Johnson – *King of the Delta Blues Singers* (1937/1938; released 1961)**](https://open.spotify.com/playlist/0imvsh9flxFlXHKIjsLRYg?si=81c21a49f2d145ce) **(45m, 42)**

# **Week 7:**

**Tuesday October 11**

***No class!***

**Tuesday October 13**

***Prepare for class.***

* Read the following article: Mahon, Maureen. “Rocking and Rolling with Big Mama Thornton.” In *Black Diamond Queens: African American Women and Rock and Roll*, 29–51. Durham, NC: Duke University Press, 2020.

# **Week 8: Tres – Son in Cuba**

**Tuesday October 18**

***Prepare for class*.**

* Read the following article: Garcia, David F. “‘1 Was Born of Africa’: Black Consciousness and Cubanidad.” In *Arsenio Rodríguez and the Transnational Flows of Latin Popular Music*, 12–31. Philadelphia, PA: Temple University Press, 2006.
  + Watch the following video about how to play the tres: *Tres Cubano Beginner Series No.3: Traditional & Modern Setups Explained | How To Tune Octave Pairs*. YouTube, 2020. <https://www.youtube.com/watch?v=dD6TE52AQas>.
  + Watch the following video about how to play the tres: *The World’s Most Popular Rhythm*, 2018. <https://www.youtube.com/watch?v=Ye7d5mPNfYY&t=209s>.

**Thursday October 20**

***Prepare for class.***

* Read the following article: David F. Garcia, “Contesting That Damned Mambo Arsenio Rodríguez and the People of El Barrio and the Bronx in the 1950s,” in *The Afro-Latin@ Reader*, ed. Miriam Jiménez Román and Juan Flores (Durham, NC: Duke University Press, 2010), 187–98.
* Watch the following video: *The World’s Most Popular Rhythm* (YouTube, 2018), <https://www.youtube.com/watch?v=Ye7d5mPNfYY>.<https://www.youtube.com/watch?v=Ye7d5mPNfYY>.
* [Listen to *Patato y Totico* (1968)](https://open.spotify.com/album/7HpJREneoiCzNvNVx9BxJS?si=BXK3DmKDRuCiNhi2c4zgsQ) (35m, 44s)

# **Week 9: Electric Guitar – Rumba in the Congo**

**Tuesday October 25**

***Prepare for class.***

* Read the following article: White, Bob W. “Congolese Rumba and Other Cosmopolitanisms.” *Cahiers d’études Africaines*, no. 168 (2002): 663–86.
* Read the following book chapter: Eyre, Banning. “African Reinventions of the Guitar.” In *The Cambridge Companion to the Guitar*, 2003. New York, NY: Cambridge University Press, 44-64.

**Thursday October 27**

***In class.***

* Listen to [Congo Revolution – Revolutionary and Evolutionary Sounds from the Two Congos](https://open.spotify.com/playlist/6HeaYVadRTolTfxgJFrkiV?si=1d1af8d76a1d44eb) (1h, 1m)

# **Week 10: Electric Guitar and Mbira – Chimurenga in Zimbabwe**

**Tuesday November 1**

***Prepare for class.***

* Read the following article: Brown, Ernest D. “The Guitar and the ‘Mbira’: Resilience, Assimilation, and Pan-Africanism in Zimbabwean Music.” *The World of Music* 36, no. 2 (1994): 73–117.
* Watch the following video of mbira: *Mbira Music Master Piece Live*. YouTube, 2012. <https://www.youtube.com/watch?v=tKbfUEhjuH4>.
* Watch the following video from 2:57 to 4:00: *5 Rhythms That Changed My Life (Important Patterns for Ableton, FL Studio - Splice)*. YouTube, 2021. <https://www.youtube.com/watch?v=GJ4Rce8QEs0&t=332s>.

**Thursday November 3**

***In class.***

* [**Listen to Thomas Mapfumo – *Mr. Music (Africa)* (1985)**](https://open.spotify.com/playlist/1HgkkvPNb6RjDJv7JP5p51?si=8deda462e2d346fb) **(36m, 54s)**

# **Week 11: Afrobeat**

**Tuesday November 8**

***Prepare for class.***

* Read the following article: Stewart, Alexander. “Make It Funky: Fela Kuti, James Brown and the Invention of Afrobeat.” *American Studies* 52, no. 4 (2013): 99–118.
* Watch the video on afrobeat: *Fela Kuti Style Afrobeat Guitar Lesson | Nigerian Music Tutorial*. YouTube, 2022. <https://www.youtube.com/watch?v=jn5D1C-Gphs>.
* Watch the video on afrobeat: *🎸 Beginner Funk Guitar Lesson - Muted Single Note: Rhythm #18 - Carl Burnett*. YouTube, 2021. <https://www.youtube.com/watch?v=gbfShrN23xQ>.

**Thursday November 10**

***In class.***

* [Listen to playlist based on Stewart’s article](https://open.spotify.com/playlist/4Y7ODURhsleJsERInDojOc?si=5a637862bd4f4a96) (51m, 25s)

# **Week 12: Highlife**

**Tuesday November 15**

***Prepare for class.***

* Read the following article: Owusu-Poku, Ernest. “Ghanaian Highlife Sound Recordings of the 1970s: The Legacy of Francis Kwakye and the Ghana Film Studio.” *Popular Music* 40, no. 2 (n.d.): 245–62.

**Thursday November 17**

***In class.***

* [**Listen to Dr. K. Gyasi & His Noble Kings – *Sikyi Highlife* (1974)**](https://open.spotify.com/playlist/1kl65uALNeshEmnxVkFHQk?si=9b43c7d0611e4cad) **(36m, 18s)**

# **Week 13: Jerome Harris**

**Tuesday November 22**

***Prepare for class.***

* Read the following article: Harris, Jerome. “Jazz on the Global Stage.” In *The African Diaspora: A Musical Perspective*, edited by Ingrid Monson, 101–34. New York, NY: Routledge, 2003.

**Thursday November 24**

***No class!***

# **Week 14: Jerome Harris Cont.**

**Tuesday November 29**

***In class.***

* [**Listen to Jerome Harris – Hidden in Plain View (1995) (58m, 27s)**](https://open.spotify.com/playlist/0sO60TqtVFxFTx9VnH90Mh?si=6320d4af421f4500)

**Thursday December 1**

***In class.***

* Jerome Harris Visit

**Friday Dec. 2:**

***Jerome Harris concert.***

# **Week 15: Ending**

**Tuesday December 6**

***In class.***

* Read the following article: Chaudhary, Ali R. “Paint It White: Segregationist Logics in Advertising and the Electric Guitar.” *Sociological Forum* 37, no. 1 (March 2022): 133–54.

**Thursday December 8**