

MUSIC 390/PACS 301, WINTER 2013 – AFRICAN MUSIC AND PEACE

Conrad Grebel University College/UW

10:00 – 11:20, Monday and Wednesday, Room 1300, Professor Carol Ann Weaver

Week	Dates	Material Studied; Assignment Listings
1	Jan. 7 Jan. 9	Overview of continental Africa – its music and peace/conflict issues Guest, PACS Prof. Reina Neufeldt, “Snapshots of Peace-building in Africa” Readings: G&G: Chapters 1, 2 – Intro and Geography
2	Jan. 14, 16	Senegal and Guinea – national issues, perspectives, music Readings: G&G: Chapter 3 – History
3	Jan. 21 Jan. 23	Nigeria – national issues, perspectives, music Nigerian Documentary DVD, <i>The Amam and the Pastor</i> – in-class screening Guest Lecturers, Dave and Mary Lou Klassen, “Peace Work in Nigeria” Readings: G&G: Chapter 4 – Politics
4	Jan. 28, 30	Mali and Cameroon – national issues, perspectives, music Readings: G&G: Chapter 5 – Economics <u>Short-short essay on Nigeria DVD, G&G questions (Ch. 1-5), due Wed., Jan. 30</u>
5	Feb. 4 Feb. 6	Congo (DRC) – national issues, perspectives, music Guest: Marlene Epp (Grebel History/PACS), “Dancing with Congolese Women” Guest: Maurice Mondengo (Congolese Musician), “Having to Leave The Congo” Readings: G&G: Chapter 6 – International Relations
6	Feb. 11 Feb. 13*	Uganda – national issues & perspectives Guest Lecturer, Jennifer Ball, “Children, War, and Peace in Uganda” <u>Listening Quiz 1, Mon., Feb. 11: Files 1 – 6 (Senegal through Congo)</u> Ugandan DVD, <i>War Dance</i> *Screening at 9:00AM, Wed. Feb. 13, Rm 1300 Readings: G&G: Chapters 7 – Population, Urbanization, AIDS
READING WEEK, Feb. 18 – 22. NO CLASSES		
7	Feb. 25, 27	South Africa – national issues, perspectives, music Student presentations Readings: G&G: Chapter 8 – Environment
8	March 4* March 6	South Africa continued; Apartheid Movie (Musical), <i>Sarafina!</i> *screening at 9:00AM, Room 1300 In-Class performance – Rebecca Campbell, Carol Ann Weaver Readings: G&G: Chapter 9 – Family and Kinship <u>Short essay on Ugandan DVD, G&G questions (Ch 6-9), due Wed., March 6</u>
9	March 11, 13	Zimbabwe – national issues, perspectives, music Zimbabwean DVD, <i>Soul Resonance</i> Student presentations; Readings: G&G: Chapter 11 – Religion
10	March 18, 20	Kenya – national issues/perspectives and music Student presentations; Readings: G&G: Chapter 12 – Literature
11	March 25, 27	Overview of Africa – regions, issues, perspectives, music, networks, responses Student presentations; Readings: G&G: Chapter 13 – Trends and Prospects <u>Concert Review due Wednesday, March 27</u>
12	April 1, 3	Overview of Africa – “Trends and Prospects”; Student presentations Readings: review G&G: Chapters 13 – Trends and Prospects
13	April 8	Overview of Africa – “Trends and Prospects”, con’d <u>Listening Quiz 2, Mon, Apr. 8: Files 7–11 (Uganda through Kenya)</u>
TBA		FINAL WRITTEN EXAM DURING EXAM WEEKS

MUSIC 390/PACS 301: AFRICA MUSIC AND PEACE, WINTER 2013

INSTRUCTOR: Dr. Carol Ann Weaver, Conrad Grebel College, Room 1108; 885-0220x24245
OFFICE HOURS: Mon, Wed., Fri, 9:30–10:00AM and *12:30–1:30PM (except for Noon Hour Concert Weds.)
 Other hours by appointment. Office hours may change; watch office door.
 Contacting professor by office hour visits, phone or regular email, caweaver@uwaterloo.ca
 Do NOT contact me via LEARN. I will not see your messages soon, or at all!

LECTURES: Monday and Wednesday 10:00-11:20, Room 1300, Grebel

PREREQUISITE: Keen interest in Africa

TEXT: •**Understanding Contemporary Africa** (5th Ed.) April A. Gordon, Donald L. Gordon, eds.
 (or the previous 4th Ed.)
 •Soundfile listening on LEARN website;
 •articles posted on LEARN during course

COURSE REQUIREMENTS:

Two short-short essays in answer to guided questions @ 12% each ...	24%
One Concert Review of African-based music	10%
Two Listening Quizzes on LEARN sound files @ 10% each.....	20%
Student Presentation/project	20%
Final Written exam.....	26%

COURSE OBJECTIVES:

This course is designed to present students with both an overview of continental Africa as a whole and a focus on specific countries for the purpose of understanding how African music relates to various social, political and peace and conflict issues, throughout. A general study of Africa will be provided via the Gordon and Gordon text, covering a range of topics related to continental Africa. As well, a study of African music, in its various spectrums, functions, media, and parameters, will be embedded in larger cultural/social/political studies of various African societies today. How music works within these African societies will remain the primary focus within this course; and whether music is able to speak directly to conflictual issues within these selected countries remains a question for which many answers will be sought on many levels. Students will learn via lectures, guest presentations, in-class performances, readings in the Gordon & Gordon text, LEARN-posted articles, reserve books in Grebel library, documentary videos, and sound files of African music. But most importantly, students will work on individual projects relating to chosen parts of Africa, discussing the relationship between its music and its peace and conflict issues. In that no one person can be an authority on an entire continent and its music, as well as its peace and conflict issues, *everyone* who takes this course will become a valuable resource person and *co-teacher*, with student research shared via class discussions and student presentations throughout the term.

While the course will deal with African music – both traditional and contemporary – students are not required to have a musical background. All music will be presented within the context of African society – its values, perspectives, political, social conflicts. Discussions will take place throughout the course as to how music addresses these issues and situations.

CLASS ASSIGNMENTS and EXAMS:

The assignments for this course will consist of a variety of reading, writing, listening, research, viewing and presentation tasks related to African music and peace/conflict situations, with a final exam which allows students to pull together all materials of the course. The final exam will be based on text readings, lecture and presentation material, and musical concepts derived from the listening. Guided questions pertaining to the exam will be distributed well before the exam.

It is expected that students will read assigned chapters in the Gordon & Gordon textbook as well as any newly posted articles which will appear on LEARN or recommended readings on reserve in the Conrad Grebel library, all of which will provide a needed basis for understanding African society in general. While at times the text chapters assigned for a given week may not seem to pertain to the chosen countries featured for the same week, it is essential that a wide array of readings about continental Africa augment the more localized studies as listed on the syllabus schedule.

Two short-short essays of no more than three pages in length will be assigned throughout the term, written in answer to specific questions relating to textbook chapters, recommended readings (LEARN or library reserve), documentary videos, and/or guest presenters who attend classes. Further questions derived from the text will appear on the final exam.

Two brief listening quizzes will be given during the term, based on the sound files of authentic African traditional and contemporary popular/jazz music posted on the Music 390/PACS 301 LEARN site. A full list of contents is provided separately, arranged by country and artist. Guidance will be given as to which pieces are most likely to appear on these quizzes in which students will identify pieces, musicians and countries from which they come. As well, the sound files may be used as the basis for class lectures and potential student presentation material. In order to access soundfiles, go to the LEARN course site, Music 390/PACS 301. Go to “Content” in the top menu. Select “View Content” from lefthand “Content Area” box. Access “Print/Download” at top of page. Click the box to the left of the desired sound file. Select green circle with arrow, and file will download into your computer. Merely selecting the name of the soundfile will allow it to play (but not download) in your computer.

One concert review will be written of a concert heard during the term which is related to African music. A review guide sheet is provided on page 4 of this handout.

A final project will be the major focus of this course, resulting either in a class presentation or a research paper, depending on a student's choice. Strong emphasis will be placed on a student's independent research in chosen fields of interest, resulting in a class project in the form of a class presentation or a scholarly term paper. Those who do presentations will need to present relevant music during the presentation as well as a well-documented class handout, giving brief class notes and source lists on the topic. Presentations may not exceed 15 minutes in length. And those who write papers may possibly be given a designated time in class to explain/ present their topic. Papers must be between 8 – 12 pages of text, and may contain extra pages for source-listing and/or special attachments. Arrangements can also be made for joint student projects (presentations.)

Every day there will be a brief time for students to bring to class, discuss, and present ideas, news clips, updates on "Africa in the news," so that a normal class period will serve as a billboard of current information about Africa.

In order to view certain longer DVDs there will be a screening hour from 9:00 – 10:00 AM, Room 1300, as shown on the syllabus. If students cannot come during this hour, they may view the DVD in Grebel library.

Late work due to illness (exams, quizzes, homework) can be made up without penalty ONLY with an authentic medical certificate, presented at the time the work is handed in.

In any written or presented work, students must be sure to provide proper credits for all materials used. If a direct quote is used in a paper or as part of handout materials, it MUST appear in quotation marks, or be announced verbally with "quote/end-quote", followed by the complete source listing of author, book, page number, website, or album booklet. For example, a written quote should appear thus: "Despite Evan's refinement of non-obvious pulse, he did swing." [Gridley, p. 285] The Gridley book must be properly listed in a bibliography as: Gridley, Mark C. *Jazz Styles: History and Analysis, 8th Edition* (Upper Saddle River, NJ: Prentice Hall, 2003) Failure to provide this information is considered plagiarism, for which one could possibly receive no course credit. No credit given if plagiarism be discovered in a student's work. Further policy information appears below.

Cross-listed course: a cross-listed course will count in all respective averages no matter under which rubric it has been taken. For example, a PHIL/PSCI cross-list will count in a Philosophy major average, even if the course was taken under the Political Science rubric.

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71>.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70>. In addition, consult <http://arts.uwaterloo.ca/student-grievances-faculty-arts-processes> for the Faculty of Arts' grievance processes.

Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-72>.

Academic Integrity website (Arts): http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html

Academic Integrity Office (uWaterloo): <http://uwaterloo.ca/academic-integrity/>

Accommodation for Students with Disabilities: Note for students with disabilities: The AccessAbility Services (AS) Office, located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS Office at the beginning of each academic term.

CONCERT REVIEW of “African-related Music”

Note: you will be assisted in finding an appropriate African music concert, possibly in Toronto.
Please check with the professor.

The following items should be included in the review.

1. List **date, time, city, and venue (hall)** of concert. Note: the reviewed concert **MUST** occur **during the term of the course**, NOT last term, and must relate to African-themed, African-styled music.
2. List all **performers/composers** by name and instrument(s); if possible give a **brief** (one-line) background of the composers and main performers. If the performance involves a large ensemble, list conductor/leader and any lead soloists.
3. Discuss **each song specifically and equally**, mentioning instrumentation, musical shape and style (as best you can), discussing the flow, impact, and musical/thematic effect of the piece and its particular performance.
4. Write intelligently about **style and form**. Is the music within a known African traditional style form; is it a hybrid of several styles or forms; or is it quite experimental and innovative in such a way as to create a new style and form?
5. What is the **impact** of the music? Do not allow subjectively to outrule objectively – remain as objective as possible, as reviewer. Does the music seem to fulfill its own destiny? Does it work as African traditional, pop/jazz/groove or as fusion style(s)? How does theme and text of music (if understandable) work to enhance this music?
6. **Attempt to represent each piece on the concert equally**. If the concert features different composers (or performers) for each piece, speak **EQUALLY** about each composer's or performer's work. Use as precise writing as possible. Try to avoid cliched words such as “excellent” or “good.” Always use musical terms for your analysis, speaking clearly about instrumentation, musical sounds, musical shapes.
7. All songs should be in “quotes”; larger-form compositions should be underlined or in *italics*.
8. Reviews may be **no more than two pages, double-spaced, 11 or 12 point font**.
9. It is NOT expected that for a review you should need to use any reference material besides the concert program itself, and you need not quote from it. However, should you cite other sources, proper credits must be used by either traditional footnote/endnote or by other proper referencing procedures. Failure to do so is *plagiarism* which will not be accepted, and may result in failure from the course. (*Plagiarism* is quoting from another source without giving proper credits (author, title, [publication], and page numbers, as outlined on page 3, above).

AFRICAN TRADITIONAL MUSIC– a few basic concepts

1. GROUP ORIENTED– encouraging collective behaviour
 - social
 - ceremonial
 - work-related
 - festive
 - family-oriented
 - music for healing, as with the Sangoma in South Africa, or at bira ceremonies in Zimbabwe
 - music for worship of deities or of royalty or natural events
2. CELEBRATING PASSAGES IN LIFE
 - birth and various childhood events such as a child's losing a tooth, etc.
 - puberty– circumcision and initiation ceremonies
 - marriage
 - death
3. ORAL HISTORY TOLD OR NEWS CARRIED BY DRUMS
 - often songs are a means of passing on stories & legends within the social group or family
 - talking drums (uniquely among the Yoruba of Nigeria) used to carry messages over long distances; these are used in areas where tonal languages prevail
4. PLACES OF MUSIC MAKING
 - often in centres of villages
 - performed on work locations
 - performed for special festivals in processions
5. INSTRUMENTS USED
 - percussion instruments– drums, rattles, talking drums, shakers, bells, etc.
 - percussive melodic instruments– thumb pianos, xylophone or marimba-like instruments
 - stringed instruments such as Ethiopian masenka or Nigerian banya (forerunner of banjo)
 - vocal – voices used with various inflections in traditional singing, in wail, in u-u-lating, in chant, within different scales or tunings
6. MUSICAL STYLES
 - call and response
 - improvised, extemporized melodies and words
 - multi-layered rhythms and often single-lined melodies, or basic harmonies of parallel third
 - unaccompanied vocal music often sung in harmony, Southern and East Africa

AFRICAN MUSIC– A FEW SOUNDS AND TRAITS

I. BASIC INSTRUMENTAL TYPES

1. **Idiophones** – struck instruments: gongs, thumb pianos, rings, shakers, metallic instruments
2. **Membraphones** – drums
3. **Aerophones** – flutes, wind instruments
4. **Chordophones** – stringed instruments

II. A FEW SOUNDS

1. "**MANDICAPPELLA**" by Sweet Honey In The Rock (African Americans from D.C.) from THE OTHER SIDE
2. "**FESTIVAL MUSIC**" Malian people (2 cuts)
3. "**DANCE OF A WITCH DOCTOR**" – from Kingdom of Baoule, a matrifocal people (Ivory Coast)
4. "**HYMN OF PRAISE**" "There is no other God" from Koran, with accompaniment on kora--harp-like lute, similar to seron, but with 21 strings, Music of Malinke (Mali), Upper-Guinea
5. "**FESTIVAL OF CIRCUMCISION**" from people of Mali, the Malinke--shows call and response
6. "**TALKING DRUM OF YORUBA, NIGERIA**"
7. "**DANCE OF THE HUNTERS**" from Malinke--shows call and response , with 6-stringed harp-lute, male story-giving as "call", with chorus of women's voices doing the "response"
8. "**BOTSWANA CHILDREN**" recorded 1974, Ramotswa, Botswana by Kathie Kurtz' school children
9. "**IBONGA**" a rhythm from French Cameroon, southern part of French West Africa

III. A FEW TRAITS & SOUNDS

A. MUSIC AS STORY AND CELEBRATION

1. **Maasai Women– Katende**— Maasai women's beadmaking day, close to Ngang, Kenya, Feb. 25, 1993. Example of singing as means of conversation, story-telling, "work music." Two-8va melodic range; melody with 2 parts--high; low drone.
2. **Maasai Women**– Maasai girl's pre-circumcision ceremonies, near Migori, Kenya, Oct. 17, 1992. Singing shows descending melodic line with M9th range, call and response.
3. **Maasai Men**– Maasai girl's pre-circumcision ceremonies, near Migori, Kenya, Oct. 17, 1992. Shows typical Maasai vocal, guttural, rhythmic sounds which become a "rhythm section" for their a cappella music. Also used to accompany jumping (Maasai form of dance. ("uh- **him**-a-uh **him**-a-uh"--often a 5/8 pattern)

B. MUSIC USING CALL AND RESPONSE

1. **Maasai Girls**– Maasai girl's pre-circumcision ceremonies, near Migori, Kenya, Oct. 17, 1992. Call and response from this girls' age-set group.
2. **Mali** – "Festival of Circumcision" among the Malinke people
3. **Botswana**– call and response, recorded in 1974 by Kathie Kurtz' school children

C. SINGLE PERCUSSION

1. **Nigeria**– Talking Drum with master drummer first giving first vocal message, than imitating this on the drum; Yoruba is a tonal language which lends itself to different pitches on the drum

D. MULTIPLE PERCUSSION– MULTI-LAYERED

1. **Kenya**– National Dance Troupe Percussion Ensemble, with Alfayo Omwandu, master drummer playing Iskuti Dance. Shows entry of different layers of drums, including piano improv. by CA Weaver; Feb. 26, 1993
2. **Cameroon (West Africa)**– Ibonga, a traditional, multi-layered rhythm--drums, bells, etc.

E. MELODIC, HARMONIC MUSIC

1. **South Africa--Miriam Makeba** -- "Mbube" by Solomon Linda, rec. 1960, typical S.Af. harmonies I, IV, I 6/4, V
2. **South Africa– Mahlathini and the Mahotella Queens**– "We Have Been Invited",– mbaqanga music, popular music of South Africa, with typical melodic guitar bridge and vocal u-lating; released 1991 on THE LION ROARS; harmonies, I, IV, V, I
3. **Congo– Loketo**– "Rokiatou", an example of soukous music--virtuosic highlife music of Congo with typical Afro-beat harmonies I, IV, I, V. Also, showing multiple melodic layers played by middle, bass, lead guitars

A Musical Trek through Africa

Soundfiles for Music 390/PACS 301, via LEARN website

1. Senegal

1. **Traditional** – **Miva** (traditional dance)
2. **Toure Kunda** – **Santhiaba Silo**, early 80s
3. **Youssou N'Dour** – **Shakin' The Tree** by Peter Gabriel/N'Dour, *The Lion*, 1989
4. **Youssou N'Dour** – **Set, Set**, 1990
5. **Youssou N'Dour** – **Xale Rewmi**, *Set*, 1990
6. **Amadou & Mariam** – **Sénégal Fast Food** 2012 w/ **Manu Chao** [Youtube: <http://www.youtube.com/watch?v=J43T8rEOg-I>]

2. Guinea (Upper Guinea) [all traditional recordings below]

1. **Festival Music** – xylophones, shakers, and women's voices
2. **Percussion Music** – drums
3. **Dance of the Hunters** – (Upper Guinea) played on 6-stringed luth (harp), women's singing, metal scraping
4. **Hymn of Praise** – kora (21 strings); singer. "There is no other God" from Koran
5. **Alpha YaYa Diallo** – **Cette Vie**, *African Guitar Summit*, 2004 [CBC Records]
6. **Alpha YaYa Diallo** – **Djarabi**, *African Guitar Summit*, 2004 [CBC Records]
5. **Alpha YaYa Diallo** – **Nabhoran**, *African Guitar Summit*, 2004 [CBC Records]

3. Mali

1. **Traditional** – **Festival of Circumcision**, with flute, drum, female voices
2. **Ali Farka Touré** – **Goye Kur**, *The Source*, 1992. "Devotion is the root of all good work. You do not achieve anything without effort" – sung in Sorhai language. (CD bk.). Ali Farka Touré: elec. & ac. gts, vocals, njarka (violin); Affel Bacoum, voc; Hamma Sankare, calabash, voc.; Oumar Toure, congas, voc.
3. **Ali Farka Touré** – **Ali's Here**, *Niafunke*, 1999. "I'm going to share the honey. Everything I've gained through my music goes back into the land for the people" CD bk.
4. **Ali Farka Touré** – **Kadi Kadi**, *In The Heart Of The Moon*, 2004. Touré (gt), Toumani Diabaté (kora)
5. **Ali Farka Touré, Ry Cooder** – **Keito**, *Talking Timbuktu*, 1994. (song lyrics by Toure. CD bk., below:)
"Recruitment in Africa/these are the young men who are sent to fight/a war for a cause they do not know/
To fight to the death in a war they do not understand/Brothers and sisters, there is a drought because of
a lack of/understanding between us. Kinship is losing it's value./ For the sake of the land let's keep our
brotherhood alive./ Hypocrisy and ignorance take their toil we need to be strong, to unite for the good of all."
6. **Boubacar Traoré** – **Horonia**, *Kongo Magni*, 2005. "We must be able to live freely and self-sufficiently, while remaining honest and retaining our dignity." (CD bk.)
7. **Boubacar Traoré** – **Sénékéla**, *Kongo Magni*, 2005; (a tribute to farmers of Mali) Boubacar Traoré, gt, voc; Keletigui Diabate, balafon; Yorro Diallo, ngoni; Emile Biayanda, perc; Pedro Kouyate, calabash gourd
8. **Issa Bagayogo** – **Kouloun**, *Sya*, 1999
9. **Issa Bagayogo** – **Banani**, *Timbuktu*, 2001
10. **Issa Bagayogo** – **Dambalou**, *Timbuktu*, 2001
11. **Issa Bagayogo** – **Diama Don**, *Tassoumakan*, 2004
12. **Issa Bagayogo** – **Dya Bana**, *Tassoumakan*, 2004
13. **Issa Bagayogo** – **Touba**, *Tassoumakan*, 2004
14. **Rokia Traore** – **Nienafing**, *Bowmboi*, 2004. Traore, voc; Alou Coulbaly, perc; Mamah Diabate, n'goni; Christophe Minck, bass. "Oh people of Mali/ your values go with me/ our different groups are united/ [Christians and Muslims] live together in peace and respect/ I have learned these teachings inherent to social harmony/I am proud to share their values . . ." (lyrics, CD bk.)
15. **Rokia Traore** – **Manian**, *Bowmboi*, 2004. Traore, voc + Kronos Quartet. "What have I done to deserve such a life?/ . . . As for me I wander the streets/waiting for [my hands] to dry themselves" (text, CD bk)
16. **Amadou & Mariam** – **Sénégal Fast Food** with **Manu Chao** [Youtube: <http://www.youtube.com/watch?v=J43T8rEOg-I>]

4. Nigeria

1. Yoruba Talking Drum of Yoruba people
2. Sonny Okosun - **Tell them that Freedom Is the Answer**
3. King Sunny Ade & his African Beats - **365 Is My Number/The Message**, *Juju Music*, 1982.

5. Cameroon

1. **Baka Women** – **Yelli**, (traditional) *Heart Of The Forest*, 1993.– music of Baka pygmy women singing in response to the crickets and insects in a yodelling fashion
2. **Manu Dibango** – **Soul Makossa**, *Wakafrika*, 1994 (with Youssou N'Dour)
3. **Manu Dibango/Peter Gabriel** – **Biko**, *Wakafrika*, 1994 (with Alex Brown, Gabriel, Ladysmith Black Mambazo, Geoffrey Oryema)
4. **Manu Dibango** – **Hi-Life**, *Wakafrika*, 1994 (with King Sunny Adé)
5. **Sally Nyolo** – **Semengue** (by Nyolo) (*Multiculti*, 1998) Nyolo, v; Salvador Douezy, dr.
6. **Armand Sabal-Lecco** – **Showtime**; *Another World*, 1993. Sabal-Lecco, bass; **John Patitucci**, co-prod. (Sabal-Lecco, an international bass superstar bassist and composer, playing with Gabriel, Simon, Sting, Hancock, Aguilera, Carole King, Celine Dion, and more. This album was Grammy-nominated in 1994.

6. Congo

traditional music, from *Anthologie De La Musique Congolaise (RDC), Vol.1 - Musiques Des Lunda Du Katanga*

1. **Arc Musical Rukung** – striking a string on gourd with stick (bow) – played only by women; singing
2. **Danse De Divertissement Moy** – rubbing hand on mpwit friction drum for unusual sounds/rhythms
3. **Danse Aux Flûtes De Pan** – mishi pan pipes, 14 players, with in and out blowing
4. **Kuseng** – slit drum, xylophones (*midimb*), double-headed & single-headed drum – multi-rhythmic
5. **Chants Atulemb** – women's call and response w/ u-ulating, sung as part of sorcerer's work

from *Anthologie De La Musique Congolaise (RDC) Vol.2 - Songs Of The Okapi Forest. Mbuti, Nande And Pakombe*

6. **Asive** (Mbuti) – multiple polyphonic treble voices, all descending, with continuous beating of stick
7. **Baulani** (Mbuti) – multiple polyphonic voices and resonant gourd on Congolese rhythm of 3+3+2
8. **Elima** (Mbuti) – 6 girls' voices, in and out, in 6/8 meter; harmonic seconds, 4ths, 6ths, descending
9. **Babolibo** (Chant De Récolte Du Miel) – honey song, women-call/response, metal clapping stick
10. **Marie** (Chant Avec Guitare, Nande) – 6-string guitar and solo vocalist (elderly man)

from *Anthologie De La Musique Congolaise (RDC) Vol.3 - Musiques Du Pays Des Mangbetu*

11. **Polyphonies Asua** – clapping; multiple voices together and separate
12. **Likembe** (Mangbele) [3:32] – xylophone played by 3 musicians and 2 male voices in imitative entries

from *Anthologie De La Musique Congolaise (RDC) Vol.3 - Musiques des Kongo – Mbata*

13. **Zoba Di Senza Mfumbu** [5:36] – incredibly fast, driving rhythm with bell, shaker, voices, drums, horn
14. **Nkenge Conte 2** [8:03] – story-telling 2 – very fast talking & responsorial singing – children & men

contemporary soukous music

15. Loketa – **Extra Ball**, *Loketo Extra Ball*, 1991
16. Loketa – **Cyndi**, *Loketo Extra Ball*, 1991
17. Loketa – **Pardon**, *Loketo Extra Ball*, 1991
18. Kanda Bongo Man – **Sana**, *Super Guitar Soukous Rock*, 1993

contemporary hi-life Congolese music (19-22) and gospel music (23, 24)

19. Papa Wemba – **Bakwetu**, *Molokai*, 1998
20. Papa Wemba – **Sakana**, *Molokai*, 1998
21. Papa Wemba – **M'Fono Yami**, *Molokai*, 1998
22. Papa Wemba – **Esclave**, *Molokai*, 1998
23. Maurice Mondengo – **Kembo Kuna Likolo**, *Kinshasha Gospel*, 2008
24. Maurice Mondengo – **O Boso Na O Suka**, *Kinshasha Gospel*, 2008

7. Uganda

1. Ugandan Music - Some Links
2. Wanseko School Song from Uganda
3. Jose Chamleone - **Valu Valu 2012**

8. South Africa I

from Zulu traditional to contemporary styles (all field recordings by CAW)

a. Isicathamiya

1. Isicathamiya 1, from May, 2006, Durban, South Africa all-night Isicathamiya contest (excerpts)
2. Isicathamiya 2, from May, 2008, Durban, South Africa all-night Isicathamiya contest
3. Ladysmith Black Mambazo – Nansi Imali, *Ladysmith Black Mambazo*. c. 1998

b. Zulu Church and School Songs

4. Thandeka Church – Zulu Gospel, 2000, (Durban, S.Af. Zulu township 7th Day Adventist Church)
5. Thandeka Church – Akekho Ofana, 2000
6. Thandeka Church – African Song 2008
7. Thandeka School – Song 1, 2005 (Durban township Zulu school)
8. Thandeka School – Song 2, 2005
9. Thandeka School – Nkosi Sikelel 1, 2005
10. Thandeka School – Nkosi Sikelel 2, 2008

Early Township Piano

11. Thomas Mabiletsa – Zulu Piano Medley, 1944, No 1, Part 1, *From Marabi To Disco, 42 Years Of Township Music, 1994*

Classic Township/Jazz

12. Dorothy Masuka – Hamba Notsokolo. Masuka, voc, & Golden Rhythm Crooners, 1953 (*Hamba Notsokolo and other original hits from the 50s.*) Born in 1935, composer and singer Dorothy Masuka is one of three prominent singers to emerge from the townships of the late 40s, early 50s. She gained early as a jazz singer in the “Golden Age” of South African jazz during this era. However, her political views during the Apartheid era forced her to leave the country for 30-some years only to return in the 90s, bringing back her own brand of “masuka music,” heard here.
13. Dolly Rathbe and the African Inkspots – Unomeva, *From Marabi To Disco, 1994*
14. Elite Swingsters – Thulandivile, *From Marabi To Disco, 1994*

Mbaqanga

15. Juluka – Mbaqanga Music, *Scatterings*, 1983. Led by Johnny Clegg, Juluka represented the first successful multi-racial musical band to emerge during Apartheid days. Their music speaks directly to the racial/political conflicts of the time.
16. Mgababa Queens – Our Own Money, *Soweto Never Sleeps*, 1986.
These singers, some of whom came from Mahotella Queens, continued to create some of the best mbaqanga music of the 60s, 70s. Mbaqanga music borrows from Zulu and Sotho musical gestures, with electric instruments and harmonic progressions from Western music. But the punch and “feel” and melodic and bass lines remain quintessentially African pop. The music created an easier sound than ‘jazz’, and at the same time retained a greater degree of truly ‘African’ musical inflections which made this music prominent for South Africans, as a distinctive form of new popular music.
17. Mahlathini & Mahotella Queens – Thonthodi — mbaqanga, *Mbaqanga*, 1991. Mahotella Queens represent mbaqanga music at its best, with their male, and very low-voiced, “groaner” Mahlathini, who has been called “king of the groaners.” This recording shows their more recent works, while their most formative, done in the 60s and 70s. was important in establishing mbaqanga music in South Africa. In 1987 they broke into the European and North American market, with the album, *Paris–Soweto*.

South African Jazz/Popular styles – early

18. Soul Brothers – Mama Ka S'bongile, *The Rough Guide To The Soul Brothers*
19. Stimela – Phinda Mzala, *Live - Are You Ready?*
20. Hugh Masekela – It’s Raining, *Getting Fat In Africa*, 1984
21. Hugh Masekela – Sechaba. This music from *Sarafina!* movie/soundtrack shows African students arrested and hauled off in a paddy wagon. This song of defiance defines the resistance moment during Apartheid. *Sarafina! Soundtrack*, 1992

Sangoma Music

22. Miriam Makeba – Ihoiyi yodeling cry by sangomas to evoke ancestral spirits, *Sangoma*, 1988.
Hailed as “Empress of African Song” (Stapelton and May) Makeba, born in 1932 in a Johannesburg ghetto. she won early fame singing with Manhattan Brothers, a South African group which featured her as a soloist. Having roots in South African traditional and popular music, and also listening to many American jazz artists like Billie Holiday, she was groomed to become the first internationally well-known singer from South Africa. Starring in the drama, KING KONG, 1958, and anti-apartheid movie, COME BACK AFRICA in South Africa, she was brought to further, international fame by Harry Belafonte who arranged concerts and tours for her in Europe and USA. Because of her stance against apartheid, her SA citizenship was revoked, and she remained in exile in NY for many years, separated from her mother and daughter. She has become the unofficial “voice of the people” of South Africa, very involved in

political statements, making many international visits and concert appearances on behalf of the people of South Africa. Her recent appearance in the 1990's anti-apartheid SA movie, SARAFINA, further solidifies her role as "voice of freedom." She has been married for times to such as South African Hugh Masekela and the American political radical, Stokely Carmichael, and has lived in Guinea (West Africa) when not able to return to South Africa. She has dozens of recordings to her name, ranging from SA pop/trad, to Western mainstream, and is particularly famous for popularizing the Kenyan tune, "Malaika." She died Nov. 9, 2008, while singing her most popular song "Pata Pata" on stage in Italy.

South African Jazz/Popular styles continued – early to recent

23. **Miriam Makeba** — Khawuleza "Hurry Mama Hurry", a Xhosa song, *Africa*, 1965.
24. **Miriam Makeba** — Pata Pata by Makeba; duet with Zenzi Lee, *Homeland*, 2000.
25. **Yvonne Chaka Chaka** — Umqombathi, *Be Proud To Be African*, 1989. Chaka Chaka has been one of the most popular South African singers in recent years, with a particularly Western voice and rock sound. However, in this piece she sings about African beer, accompanied by African male singers and riffing, South African guitar music.
26. **Letta Mbulu**— Vumani Makhosi (IN THE MUSIC THE VILLAGE NEVER ENDS) 1996. One of South Africa's vocal treasures, Letta Mbulu spent some two decades garnering fame in North America, along with her producer/arranger husband Caiphus Semenya. Now back in South Africa they are continuing to develop South African jazz music in prominent ways. Mbulu's songs show Western style traits, but contain an essentially African energy and spirit.
27. **Brenda Fassi** — Sum' Bulala by Makeba; duet with Zenzi Lee (**HOMELAND**) 2000. "Brenda" needs no last name within South Africa, riding as possibly the best known queen of popular music until her untimely death in 2004. She was influenced by hip-hop and disco, but grounded in African sensibilities, as heard in "Sum' Bulala."

8. South Africa II

1. **Sibongile Khumalo** — Township Medley SA jazz (**LIVE AT MARKET THEATRE**) 1998. Sibongile Khumalo is not only a reigning queen of South African modern jazz, but also has had a career as an opera singer. Her work stands as a benchmark for contemporary South African singers. Her handling of several traditional township songs shows her remarkable gift for the South African marabi (township) style.
2. **Tu Nokwe** – Leopard by Nokwe, *Memeza*, 1998. Singer/composer Tu Nokwe presents a listenable, powerful South African jazz blend, with songs whose messages carry hope for a stronger, more loving nation, free of crime, full of tolerant and trusting people. Her song, "Leopard" speaks against drug abuse and crime, decrying the killing which still goes on within the country.

Maskanda

3. **Shiyani Ngcobo** – Yekanini, *Introducing Shiyani Ngcobo*, 2004
4. **Busi Mhlongo** — Yehlisan'umoya Ma-Afrika by Busi, *Urbanzulu*, 2000. Zulu Queen, Busi Mhlongo is one of South Africa's most treasured and prominent singers. Hailing from a region near Durban, currently living in Durban, Busi has been the first woman to champion the traditional maskanda music, a Zulu form of praise music which features a unique style of solo guitar introduction, and pre-Western harmonic progressions with only two alternating chords (harmonic regions). She gained early fame with the pop hit "My Boy Lollipop", a Her work has been lauded in Europe, with her 2000 *Urbanzulu* album topped the European charts in world music. While she has spent much time in Holland, Portugal, and Canada during the Apartheid era, she considers herself only at home when in South Africa, where she continued to work with other African musicians. In early 2000s she completed a recording with South African jazz legend, Hugh Masekela. Besides being a professional singer, she underwent training to become a sangoma (traditional healer). These qualities of empowerment and healing come through strongly in her powerful, mesmerizing singing. She died of cancer in June, 2010.

South African Jazz, contemporary

5. **Busi Mhlongo/Hugh Masekela** – Vukuzenzele, *Freedom*, 2003.
6. **Busi Mhlongo** – Unomeva, *Jabu Khanyile & Busi Mhlongo – Live At The Market Theatre*, 2006.
7. **Jabu Khanyile** – Simunye, *Jabu Khanyile & Busi Mhlongo – Live At The Market Theatre*, 2006.
8. **Jimi Dlodlu** – Mr. Mokena, *Essence Of Rhythm*, 1999. Dlodlu, gt; Themba Mkhize, pno, accord; Lucas Khumalo, bs; John Hassan, perc; Frank Paco, dr.
9. **Sipho Gemedede** – Alone In A Strange Place, *Blues For My Mother*, 1998. Gemedede, bass; McCoy Mrubata, t. sax; Paul Hammer, pno; Barry Van Zyl, dr.
10. **Sipho Gemedede** – A Whisper, *African Sunrise*, 2004. Gemedede, bass, voc, programming; Ernie Smith, gt.
11. **Vusi Mahlasela** – In Solitary Confinement, *When You Come Back*, 2002.

South African Music, continued

Kwaito (S.A. Rap)

12. **Brikz** - Rest In Peace (Sis Nengi), *Face Brick*, 2005

South African Jazz, contemporary (continued)

13. **Lungiswa – Unonkala (UNONKALA) 2002**,
Lungiswa Plaatjies was born in Langa Township, Cape Town into a musical family from which she learned traditional songs, dances, and traditional instruments including the mbira. Her musical career began at age seven as she sang and danced in traditional performances. She became a young lead vocalist for the famed, African-roots band, Amampondo, before collaborating with Don Loka for her 2002 Unonkala album which blends mbira and traditional Bokone styles with contemporary urban styles. Adding her own exquisitely powerful voice to this richly varied mix, Lungiswa creates a unique sound within South African jazz-related music today. She has toured widely in Scandinavia, the Far East, UK, and of course South Africa. “Her performances . . . have invariably affirmed the enduring mix of musical, cultural and spiritual depth of the African continent.” <<http://www.music.org.za/artist.asp?id=61>>
14. **Lungiswa – Zakaye (UNONKALA) 2002**
15. **Thandiswa Mazwai – Nizalwa Ngobani, *Zabalaza*, 2004.**
Hailing from Transkei with Xhosa roots Thandiswa began her career sing with the seminal kwaito group, Bongo Maffin, bringing vivid floor dances together with scintillating vocals and lyrics. But in 2004 she began her solo work, creating Zabalaza, blending traditional Xhosa melodies and music of the one-string harp with a highly selective band of high-ranking young musicians. This album catapulted Thandiswa into the South African limelight, providing a vibrantly fresh, upbeat, new sound which blends Xhosa rhythms, mbaqanga, kwaito, reggae, gospel, and jazz styles. She tours widely in S. Af, and Europe.
16. **Thandiswa Mazwai – Ntyilo Ntyilo, *Zabalaza*, 2004.**
17. **Simpihiwe Dana – Zandisile, *Zandisile*, 2004.**
Born in Transkei (Eastern Cape) of Xhosa roots, inspired by her mother’s singing, she studied graphic design at WITS before pursuing music, releasing her award-winning Zandisile in 2004. Her music shows strong a cappella vocal stylings, hip-hop leanings, and sparse, bass-heavy, groove-oriented instrumentals. Her songs address social problems in South Africa, with “Zandisile” expressing hope and “Ndiredi” becoming a hit single, winning various awards. Her second album, On Bantu Biko Street, 2006, has become a national treasure. With national/international touring she is fast becoming a household name in S. Af.
18. **Simpihiwe Dana – Injongo, *On Bantu Biko Street*, 2006**
“It’s purpose that gets me up in the morning. . . Purpose keeps the fire burning. Purpose says this is not where it ends for us. Purpose says forward.” (CD bk.)
19. **Simpihiwe Dana – Bantu Biko Street *On Bantu Biko Street*, 2006**
20. **Concord Nkabinde - Vuka Uzenzele, *The Time, The Season*, 2003**
21. **Concord Nkabinde - Uhamb' Ubhekephi, *The Time, The Season*, 2003**
“It is amazing that some people still believe that HIV and AIDS are but a myth. . . So for those that walk with eyes and minds closed, yet think they know it all, this is a warning to you.” (lyrics, CD bk.)
22. **Concord Nkabinde - Peace On The Wind (The Closure) *The Time, The Season*, 2003**
23. **Ernie Smith – Kwazulu My Hometown, *My African Heart*, 2004. Smith, voc; gt; band.**
24. **Siphokazi - Ubuntu Bam, *Ubuntu Bam*, 2006.**

Fusion – S.A./Canada

25. **Carol Ann Weaver – Calabash Woman w/ Thandeka Mazibuko, voc. (*Dancing Rivers – From South Africa To Canada*) 2001; Mageshan Naidoo, gt, Bongani Sokhela, bs, Legohang Methebeng, dr, CAW, pno. Thandeka Mazibuko is a young Zulu singer/dancer and teacher with a degree in Traditional African Music at University of KwaZulu Natal, in Durban. Her singing within this song demonstrates typical South African vamping (improvisatory soloing) on a typical African chord progression, as presented in “Calabash Woman”. The guitar introduction by Mageshan Naidoo represents a genuine maskanda guitar style, while the bass line produced by Bongani Solkela represents a thoroughly mbaqanga bass pattern and feel.**

9. Zimbabwe

1. **Thomas Mapfumo – Disaster**, *Choice Chimurenga*, 2003. “People, look at what our country has become. Zimbabwe has become a disaster. Look at the corruption. Who is responsible for this: And now the country is full of AIDS.” (CD bk.)
2. **Thomas Mapfumo – Usatambe Nenyoka**, *Choice Chimurenga*, 2003. “An enemy is as dangerous as a snake. Don’t play around with a snake.” (CD bk.)
3. **Stella Chiweshe – Huvhimi**, *Talking Mbira – Spirits of Liberation*, 2002
4. **Stella Chiweshe – Chachimurenga**, *Talking Mbira*, 2002. “Freedom fighters left their families crying all over the land. Let’s unite and fight apartheid” (CD bk.)
5. **Stella Chiweshe – Sarura Wako**, *Talking Mbira*, 2002.
6. **Oliver Mtukudzi – Magumo** (How Will it All End?), *Vhunze Moto*, 2002
7. **Oliver Mtukudzi – Raki** (Lucky), *Bvuma (Tolerance)*, 2001
8. **Oliver Mtukudzi – Wake Up**, *Tuka Music*, 1999

10. Kenya

1. **Kutende & Maasai Women - Bead-Making Day** (field recording, Nairobi, Kenya, 1993)
2. **Maasai girls and goat – Traditional Song**, (field recording, Migori, Kenya, 1992)
3. **Maasai men – Traditional Dance**, (field recording, Migori, Kenya, 1992)
4. **Kenya Festival Luhya girls – Traditional Song**, (field recording, Nairobi, Kenya, 1992)
5. **Shirati Jazz - Jamoko Wange Tek** (A Rich Man Is Arrogant)
6. **Kalambya Sisters - Kopulo Onesi** (Kamba) *The Nairobi Beat*, 1989
7. **Queen Jane - Mwendwa K. K.** *Mwendwa K. K.*, 1992.
8. **Malika - Vidonge** *Malika*, 1992.
9. **Yusuf Mohammed Tenge - Taarab Song**, c. 1992.
10. **Musikly Speaking - Tweyanze** *In Touch*, 1992