

1. Sub-Saharan Africa
 - a. Ghana, D.R. Congo
Zimbabwe, Uganda
Senegal-Gambia
Republic of South Africa

2. Africa Map



- a.
3. Background Preparation
 - a. Farming is a primary occupation
 - b. Cultural Zones:
 - i. Pan-Arabic/Sahel/Sub-Saharan Africa
 - c. Nearly 3,000 separate ethnic groups
 - i. Roughly 1,800 spoken languages
 1. European languages common
 - d. Modern politics

4. African Beliefs

- a. Community is social focus
 - b. "I am, because we are."
 - c. Community includes living and ancestors
 - d. Animism prevalent
 - e. Music is a part of life
- 5. African Music Principles
 - a. Oral tradition is not written down.
 - b. Focus on group over individual
 - c. Polyrrhythm
 - d. Call and Response
 - e. Dance
- 6. Ghana
 - a. Site 1: Polyrrhythmic Ensemble
 - b. Site 2: "Talking" Drums
 - c. Site 3: Palm Wine "Highlife" Song
- 7. Arrival: Ghana
 - a. West Africa most familiar to outsiders
 - b. *Kente* cloth
 - c. *Akan* and other indigenous languages
- 8. Site 1: Polyrrhythmic Ensemble
 - a. First Impressions
 - i. Rhythmic kaleidoscope
 - b. Aural Analysis
 - i. Drums, rattles, bells
 - ii. Polyrrhythm
 - iii. Call & response
- 9. Polyrrhythm
 - a. Overall sound is rhythmically dense
 - b. Time-line patterns
 - i. "Simple" individual patterns
 - ii. Complex combined whole
 - iii. Density referent-- relationships, not meter
- 10. Cultural Considerations
 - a. Recreational bands
 - b. Formal and Informal contexts
 - c. Master drummers
- 11. Site 2: "Talking" Drums
 - a. First Impressions
 - i. Mimicking drum
 - b. Aural Analysis
 - i. Surrogate Speech:
 - 1. Tonal contour of language

- 2. Speech rhythm
 - ii. Hi/Lo drums or one drum with multiple tones
- 12. Cultural Considerations
 - a. Drums give words more power
 - b. Praise drumming
 - c. “Proverb” performance
- 13. Site 3: Palm Wine “Highlife” Song
 - a. First Impressions
 - i. Easygoing guitar
 - b. Aural Analysis
 - i. Polyrhythmic melody and percussion
 - 1. Interlocking guitar motives
 - ii. Call and “harmony” response
- 14. Cultural Considerations
 - a. “Highlife” styles
 - b. Palm Wine
 - c. Social commentary
- 15. Central Africa
 - a. Site 4: Pygmy Music.. one of the only known people might step up to take a leadership role but they don’t actually have chiefs. Or a leadership structure.
- 16. Arrival: Democratic Republic of the Congo
 - a. Rainforests of Central Africa
 - b. Unknown Pygmy population
 - c. Nomadic egalitarian societies
- 17. Site 4: Pygmy Music
 - a. First Impressions
 - i. Interweaving
“Hoots and hollers”
 - b. Aural Analysis
 - i. Vocal polyrhythm
 - ii. Minimal percussion
 - iii. Call & response
- 18. Cultural Considerations
 - a. Portable instruments
 - b. Communal performance
 - c. Animistic beliefs
- 19. Zimbabwe
 - a. Site 5: *Mbira dza vadzimu a round small semi circle with metal tines that you pluck, used to call the spirits. ??*
- 20. Arrival: Zimbabwe
 - a. Victoria Falls
 - b. Former British colony

- c. *Shona* ethnic group
- 21. Site 5: Mbira dza vadzimu
 - a. First Impressions
 - i. Polyrhythmic music box
 - b. Aural Analysis
 - i. *Mbira (dza vadzimu)*
 - 1. *Kushaura - Kutsinhira*
 - ii. *Hosho* and Voice
- 22. Cultural Considerations
 - a. “Called” to play *mbira*
 - b. Music is “protected” property
 - c. *Bira* - Spirit possession ceremony
- 23. Uganda
 - a. Site 6: *Akadinda* Xylophone
- 24. Arrival: Uganda
 - a. Lake Victoria
 - b. Kingdom of Buganda
 - c. Idi Amin (r.1971-1979)
- 25. Site 6: Akadinda
 - a. First Impressions
 - i. Super-dense
“rush hour” rhythm
 - b. Aural Analysis
 - i. *Akadinda*
 - ii. Triple interlocking patterns
- 26. Cultural Considerations
 - a. Royal instrument
 - b. Other xylophones
- 27. Senegal-Gambia
 - a. Site 7: *Jali* with *Kora*
- 28. Arrival: Senegal-Gambia
 - a. Former French & British colonies
 - b. *Mandinka* ethnic group
 - c. *Jali* as oral historia
- 29. Site 7: Jali with Kora
 - a. First Impressions
 - i. Churning
underlying harp
 - ii. Declamatory singing
 - b. Aural Analysis
 - i. *Kora*
 - 1. *Kumbengo*

2. *Birimintingo*

ii. Syllabic singing

1. Descending contour

30. Cultural Considerations

- a. Praise-singing
- b. “Spraying”
- c. *Griot* - modern *jali*

31. Republic of South Africa

- a. Site 8: *Mbube* Vocal Choir

32. Arrival: South Africa

- a. *Afrikaners*
- b. Shaka Zulu (1787-1828) very nice choir songs that we heard in class.
- c. Apartheid
- d. Nelson Mandela
and the ANC

33. Site 8: Mbube Vocal Choir

- a. First Impressions
 - i. Deep and lush choir harmony
- b. Aural Analysis
 - i. “Controller” and “Chord”
 - ii. Emphasis on lower range
 - iii. Frequent tempo changes

34. Cultural Considerations

- a. Townships
- b. *Mbube* competitions
- c. *Iscathamiya*