Instructor: Greg Downey  
Class meets: Three 50 minute sessions per week  
Web: http://www.nd.edu/~gdowney/  

**Course Description:**  
Slavery and the coerced migration of Africans to the New World left a rich legacy of popular music, the result both of seemingly inexhaustible creativity and of exchange among Black peoples (and others) on both sides of the Atlantic. This course is an examination of the diversity of Black popular musics on a global scale. We will discuss some of the characteristics that distinguish the most traditional “African” and “African-American” genres in the broadest sense. Nevertheless, we will focus primarily on cosmopolitan, urban, and hybrid styles of music from outside the United States.  

Paul Gilroy, a scholar of black cultural studies, argues that recorded music is the most influential vehicle for Pan-Africanist ideas and cultural innovation in the late twentieth century. We will examine this claim, considering how the recording industry in which these genres of music developed influenced, not only the music, but also the understanding of what it means to be “African,” “African-American,” or “Black” in different settings.  

Students will read works about the development of Diaspora musical arts as well as about other relevant issues such as performance theory, recording technology, global flows of commodities, intellectual property rights, artistic appropriation, racial essentialism, and Pan-Africanism. The course will examine a number of musical genres including gospel, calypso, salsa, reggae, ska, samba, axé music, Afro-pop, high-life, jùjú, "World Beat," and South African migrant workers' choral singing.  

**Class Objectives:**  
- To introduce students to some important genres of African, Afro-Caribbean, and African-American popular music, and the
analytical terms and concepts used to discuss them in ethnomusicology, cultural studies, and anthropology;

- To provide an overview of the recording industry and musical culture under global capitalism; and

- To assist students to develop critical thinking skills and anthropological tools for analyzing musical performance.

**Caution:**
PLEASE note that this course is a lot of reading. Just because the subject matter can be a lot of fun does not mean it’s not a serious offering. Failure of this course has prevented students from graduating with their class in the past. Don’t let it happen to you!

**Prerequisites:**
NO previous background in music theory is presumed, but you must have some background in cultural anthropology (required either Anthro 109, 180, 326, or 328, or permission of instructor).

**Reading and Listening Assignments:**
Reading assignments are listed under the date on which students will be expected to have read them. They will be discussed in class that day: students will be quizzed on all readings that they should have prepared by the quiz date. The book, Cut ‘n’ Mix is at the Notre Dame bookstore; other readings available through on-line reserve or as a course packet in the Decio Copy Shop.

In addition, students will be expected to listen to a weekly listening assignment and read the accompanying notes before classes in which we have quizzes. Listening assignments, liner notes, class notes, and other resources will be available through the class web site (go to http://www.nd.edu/gdowney/anth322/index.html) prior to the week they are assigned. Students will be quizzed on the notes and recordings.

**Course Requirements and Grading:**

1. **Midterm listening/watching test:** (25% of the final grade; Feb 25)
   Students will take an in-class test in which they will be asked questions about musical samples and video excerpts of performances. Questions will be about social, cultural, and historical elements visible or audible in the performances;
some very general technical aspects of performance; and how these examples might be related to key concepts from the lectures and readings.

2. **Final listening/watching test:** (30% of the final grade)
The final exam will have the same structure as the midterm though longer. The test will be weighted toward material from the second half of the semester.

3. **In-class quizzes:** (Total: 25% of the final grade)
On eight days during the semester (most on Fridays, but some on Wednesdays), in-class quizzes will be held on the material since the previous quiz. Questions will be drawn from lectures, readings, and the notes accompanying the recordings. I will drop your lowest grade.

4. **Performance analysis:** (20% of final grade; Due April 1)
Students are required to do an analysis of a performance using concepts and methods discussed in class. The essay will be at least 5 pages in length. More complete instruction will be given out during week five when we discuss performance theory. Please note, although the instructor will try to return materials in a timely fashion, the very large size of this class without a teaching assistant does make marking papers go more slowly than in many classes.

5. **Class participation and attendance:** (instructor’s discretion)
This course is an upper-level class on an engaging topic with which students have a great deal of relevant experience; participation is expected, attendance is required! Refusal to share ideas or join in analysis will be considered an acknowledgment that student is not doing the readings. Missing more than three class sessions without a valid excuse (note from dean or sports advisor) will result in an automatic deduction on the final grade.
**Schedule of Lectures and Readings**

✓ Classes marked with a check are those on which we will have listening quizzes.

**Week One: historical & cultural roots of Black Diaspora musics**

Jan 12 Wed  Introduction to the class

Jan 14 Fri  No Class. Instructor traveling overseas.

**Week Two: African musical legacy – spirituals, gospel & blues**

Jan 17 Mon  Slavery and its cultural impact: music structure


Jan 19 Wed  Can white music be “black”?


Jan 21 ✓ Fri  Aesthetics and authenticity in popular music


**Week Three: politics & calypso performance in Trinidad**

Jan 24 Mon  Carnival and the birth of the pan


Jan 26 Wed  Sweet words/hard words in calypso vocal performance


Jan 28 √ Fri The seriousness of humor: carnival and party politics

Week Four: salsa – the body & rhythm (trans-)nation

Jan 31 Mon Latin Music from New York

Feb 2 Wed Rhythm, dance, and musical embodiment

Feb 4 √ Fri Salsa as a way of being Latino

Week Five: performing music & performance theory

Feb 7 Mon Interpreting a performance

Feb 9 Wed Communities as performers

Feb 11 Fri Is it live, or…? The impact of recording on performance

**Week Six: roots, rock, reggae — Jamaican music & Rastafari**

Feb 14 Mon  Reggae prehistory: slavery, oppression, and Rastafari


Feb 16 Wed  Rastafari breakthrough


Feb 18 Fri  Bob Marley and the reggae revolution


**Week Seven: dread in Babylon**

Feb 21 Mon  Reggae crossing-over: 2 Tone, punk, skins, third-wave ska...


Feb 23 Wed  Global Rasta: Why did reggae catch fire?


Feb 25 Fri  Midterm: listening/watching/writing exercise
**Week Eight: urban popular music of Africa’s western coast**

Feb 28 Mon  Merchant networks and the repatriation of New World Black music  

Mar 2 Wed  Highlife, jùjú, and Pan-African urbane-ism  

Mar 4 Fri  Jùjú – an African popular music in performance  

**Spring Break – March 6-13**

**Week Nine: recording technology — industry, law & ethics**

Mar 14 Mon  Recording and the recorded object  

Mar 16 Wed  The political economics of the recording industry  

Mar 18 Fri  Copyright: issues and ethics of musical ownership  

**Week Ten: South African township musics**

Mar 21 Mon  Music, South Africa, and the apartheid state  
Mar 23  Wed  Migrant workers’ choral music


Mar 25  Fri  No class — Good Friday holiday

**Week Eleven: cosmopolitanism & World Beat**

Mar 28  Mon  No class — Easter Monday holiday

Mar 30  Wed  Migrant voices of South African choral music


Apr 1  Fri  Troubled bridge: Paul Simon and *Graceland*


+ Performance analysis due in class (April 1).

**Week Twelve: cultural imperialism & musical empires**

Apr 4  Mon  Musical borrowings? Peter Gabriel, for example...


Apr 6  Wed  Reconsidering ‘cultural imperialism’


Apr 8  Fri  The problem of cosmopolitan Africans on the World (Beat) stage


**Week Thirteen: music's role in the construction of "blackness"**

Apr 11 Mon  The Black Atlantic as a musical construct  

Apr 13 Wed  Reconsidering what's "black" about Black music  

Apr 15 Fri  Reconsidering what's "black" about Black music (part 2)  

**Week Fourteen: the Brazilian musical universe**

Apr 18 Mon  Samba in Brazil’s “colorblind racial democracy”  

Apr 20 Wed  The “re-africanization” of Bahian carnival  

Apr 22 Fri  Musical cannibalism, from Carmen Miranda to funk to Timbalada...  
Week Fifteen: beat & identity

Apr 25 Mon  Musical ways of being

Apr 27 Weds  Review and Catch Up!

May 3 Tues Final Exam – 8:00 to 10:00 am. In the normal classroom.