



KABARAK UNIVERSITY
School of Music and Performing Arts
COURSE OUTLINE

(I) MUSIC AND DANCES OF AFRICA I

(II) UNIT CODE: BMAM 120

(III) GENERAL INFORMATION

3 Credit Hour (CFs)

Lecturer: Prof. Mellitus N. Wanyama

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Contact Time: Thursday 7 AM – 10 AM

Consultation Time: Wednesday 5 to 6 pm

(IV) COURSE DESCRIPTION

The Musical Traditions of Africa; Characteristics of musics and dances of Africa, African folk songs, African folk dances, African musical instruments, Form and analysis of African music, Life and works of some African musicians, composition and performance of African music, African music in selected regions and communities (East, Central and Southern Africa). Court Music in Uganda; Uganda Xylophones, Mbira in Zimbabwe; Isicathamiya, Indigenous music in Kenya (e.g. in Music festivals).

(V) PURPOSE OF THE COURSE

To expose students to traditional African music practice and theory in East, Central and Southern Africa and involve them in African Music Making and Performance.

(VI) LEARNING OUTCOMES

By the end of the course the learner should be able to:

- 1). Explain characteristics of African music
- 2). Identify and describe African music in East Africa
- 3). Identify and describe African music in Central Africa
- 4). Identify and describe African music in South Africa
- 5). Analyse selected African music and dance
- 6). Classify African instruments with examples from selected regions.
- 7). Choreograph and perform selected dances from Africa

(VII) LEARNING APPROACHES

Lectures, discussions in class and groups, short presentations, individual exercises and structured activities.

(VIII) MATERIALS

Textbooks, Whiteboard, handouts, library, YouTube, and other Internet resources, audio-visual material and equipment, performance space,

(IX) METHODS

Lectures, Class discussion, Readings, Term Paper, playing of different African instruments, performing African music and dance from selected regions.

(X) ASSESSMENT PROCESS

1). CAT (Take aways)	10
2). Project work	20
3). Final Examination	<u>70</u>
Total	<u>100</u>

(XI) WEEKLY COURSE OUTLINE

Weeks	Dates	Detailed course content
Week 1	7-1-2020	The Musical Traditions of Africa
Week 2 & 3	14-1-2020	Characteristics of music and dances of Africa
Week 4	21-1-2020	Cat 1
Week 5 & 6	28-1-2020 3-2-2020	African folk songs, African folk dances, African musical instruments (examples and illustrations from Eastern Africa, Central Africa and Southern Africa)
Week 7&8	10-2-2020 17-2-2020	Form and analysis of African music (examples and illustrations from Eastern Africa, Central Africa and Southern Africa)
Week 9	24-2-2020	Life and works of some African musicians
Week 10	2-3-2020	Cat 2
Week 10	9-3-2020	Composition and performance of African music (viewing, analyzing and performing selected music and dances from Eastern Africa, Central Africa and Southern Africa)
Week 11	16-3-2020	African music in selected regions and communities (Eastern Africa), Central and Southern Africa).
Week 12	23-3-2020	African music in selected regions and communities (Central Africa).
Week 13	30-3-2020	African music in selected regions and communities (Southern Africa).
Week 14		Exams
Week 15		Exams

(XII) GRADING

70-100%	=A
60-69	=B
50-59	=C
40-49	=D
0-39	=E (Fail)

(XIII) ATTENDANCE POLICY

It is mandatory to attend all your classes. Commitment is key to achieving all your goals in music. Write an email in advance in case of illness or an emergency/misadventure for records. It is a student's responsibility to make arrangements in covering missed lessons. Students must provide evidence in form of written documentation for University approved absences e.g music competition or Vice-Chancellor approved absence. Work missed during university-approved absence may be made-up. Work missed for student elective absences may be made-up at the discretion of the faculty member.

(XIV) ACADEMIC INTEGRITY

Plagiarism/Cheating:

Plagiarism: that is, using the words or ideas of another person as if they were one's own without due acknowledgement. These include presenting substantial extracts from books, articles, thesis and other published or unpublished works. Contravention of acceptable order in examination rooms such as unauthorized noise and conversations. Kindly access the following for information on plagiarism: <http://www.plagiarism.org/>

(XV) SUBMISSIONS OF ASSIGNMENTS

Note that assignments must be submitted before the deadline. Late submission of assignments without the approval from the course facilitator will attract the following penalty:

1. Late assignments submitted within one week after the due date will receive 10% deductions
2. Assignments submitted more than one week and less than two weeks late will receive 20% deductions
3. Assignments submitted two weeks late or after the final date of the course will not be accepted
4. Group projects, including group discussion board threads and/or replies and assignments will not be accepted after the due date

N/B: Special circumstances (e.g. deaths in the family, proposal health issues) will be reviewed by the course facilitator on a case-by-case basis.

(XVI) FINAL EXAMINATION

The content will be tested in accordance to Kabarak exam policy. Kindly refer to the University policy. In case of approved/excused absence, it is the student's responsibility to provide the course facilitator with documentation for the absence and arrange to complete the missed exams when the course is offered next. Missed exams not completed when the unit is next offered shall result into a retake.

(XVII) STUDENT RESPONSIBILITIES

The course outline will be sent to the student via email. Note that it is the student's responsibility to print the course outline and discuss the content issues with the lecturer. Students are advised to read ahead using the course outline. In regard to resources, note that there are multiple ways of accessing the same including the library and the internet.

(XVIII) CLASS DISCIPLINE

It is expected of all student to adhere to the following (among others) at all times:

- Punctuality
- Commitment to attending the whole lesson
- Active and productive participation during the lesson
- Turning cell phones off during class time
- Using lap top computers for note taking or accessing relevant information in the classroom
- Observation of etiquette during and after the lesson. For example, acceptable dress code, constructive communication with others (faculty, staff, fellow students, visitors etc) and responsible handling of all forms of resources.

(XIX) DROPPING AND ADDING COURSES

Students who wish to add or drop a course must do so in the first two weeks in the semester. The student must write to the Head of the Department to seek permission to drop or add a course. If a student stops attending a course without writing and obtaining an official written permission, a grade of F will be entered on the student's permanent record. A course dropped or added must not reduce or add the minimum or maximum units required in a semester.

(XX) REFERENCES

1. Anderson, Lois. 1967. "The African Xylophone." *African Arts* 1: 46-49; 66-69. Listening assignment
2. Agawu, K. (2014). *Representing African music: Postcolonial notes, queries, positions*. New York & London: Routledge.
3. Agawu, Kofi. 2003. "Colonialism's Impact." In *Representing African Music*, 1- 22. New York: Routledge.
4. Atieno, O. H. (2006). *Traditional Musical Instruments of Kenya. A Comprehensive Resource Book for Teachers and Learners*. Maseno: Hato Publishers & Research
5. Bakan, M. (2007). "Music Instruments," in *World Music: Traditions and Transformations*, 61-73. New York: McGraw-Hill.
6. Blacking, J. (1965). Music in Uganda. *African Music*, 14-17.
7. Coplan, D. B., & Wright, P. G. (1985). *In township tonight!: South Africa's black city music and theatre* (p. 146). London: Longman.
8. Gunderson, F. D., & Barz, G. F. (Eds.). (2000). *Mashindano!: competitive music performance in East Africa*. Tanzania: Mkuki Na Nyoka Publishers.
9. Kubik, G. (1981). Neo-traditional popular music in East Africa since 1945. *Popular Music*, 1, 83-104.

10. Nannyonga-Tamusuza, S. (2006). Constructing the popular: Challenges of archiving Ugandan 'popular' music. *Current Writing: Text and Reception in Southern Africa*, 18(2), 33-52.
11. Nketia, Kwabena. 1989. "The Aesthetic Dimensions of African Musical Instruments." In Marie-Thérèse Brincard (ed), *Sounding Forms: African Musical Instruments*, 21-30. New York: American Federation of the Arts
12. Nketia, J. H. (1974). *The Music of Africa*. New York: *WW Norton & Company*.
13. Nketia, K. (1974). "The Musical Traditions of Africa." In *The Music of Africa*, 1-20. New York: WW Norton.
14. Nyakiti, O. C. (2011). *Music Traditions of Africa: A Study of the Music of the People of Busia, Kenya*. VDM Verlag. Germany:
15. Senoga-Zake, G. W. (1986). *Folk music of Kenya*. Naironi: Uzima Publishing House.
16. Stone, R. M. (Ed.). (2010). *The Garland handbook of African music*. New York & London: Routledge.