

Music and Dace of Senegal CFA MU 467 (4 credits) Summer 2009

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This course examines Senegalese music and dance with a focus on the cultural history and repertory of sabar, a drum and dance tradition of the Wolof ethnic group. Study will take place in the classroom and in locales throughout the city itself. In addition to sabar, we look at the Senegalese commercial music style known as mbalax as well as additional local ethnic music traditions. The course includes class discussions and readings, hands-on study of drumming and dance, and field trips to local music and dance events.

Required Reading:

- Durán, Lucy.
1989. "Key to N'Dour: Roots of the Senegalese Star." *Popular Music* Vol. 8, No. 3, *African Music*, Oct. 1989, pp 275-284.
- Ebron, Paulla.
2002. *Performing Africa*. Princeton: Princeton University Press. Selected chapters TBA.
- Heath, Deborah.
1994. "The Politics of Appropriateness and Appropriation: Recontextualizing Women's Dance in Urban Senegal." *American Ethnologist*, Vol. 21, no. 1 (Feb. 1994), pp 88-103.
- McLaughlin, Fiona.
1997. "Islam and Popular Music in Senegal: The Emergence of a 'New Tradition.'" *Africa: Journal of the International African Institute*, Vol. 67, No. 4, pp. 560-581.
- Shain, Richard.
2002. "Roots In Reverse: Cubanismo in Twentieth-Century Senegalese Music." *The International Journal of African Historical Studies*, Vol. 35 No. 1, Special Issue, Leisure in African History, pp. 83-101.
- Tang, Patricia.
2007. *Masters of Sabar: Wolof Griot Percussionists of Senegal*. Philadelphia: Temple University Press.

Recommended Reading

Tang, Patricia. 2005b. "Negotiating Performance in Senegalese Popular Music: Sound, Image and the Ethnomusicologist as Exoticized 'Other.'" *Journal of Popular Music Studies* vol. 17, no. 3, pp. 275-300.

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Required Listening :

CDs containing musical examples will be available for listening at the Baobab Center.

Course Work and Grades :

Class participation	30%
Two-page response papers based on three selected outings	25%
Exam	20%
Final paper (5-7 pages)	25%

Regular attendance in all class events is required. The exam will take place on the last class day. The final paper, a reflection on your overall musical experience in Senegal, will be due July 20.

Please familiarize yourselves with Boston University's academic conduct code: <http://www.bu.edu/cas/undergraduate/conductcode.html>. Plagiarism and other violations of the academic conduct code are serious matters and will be dealt with appropriately.

Course Format :

The class meets three times weekly. The first two sessions generally meet on Monday and Wednesday evenings 6:00-8:00 p.m. at the Baobab Center; the third session involves field observation and will take place as local events unfold. These and additional outings will be announced as the course progresses. In order to take best advantage of cultural opportunities, the course schedule is subject to change.

Course Schedule

Week 1 (class meeting times to be arranged)

Class One: Introduction. Understanding African music. Rhythm basics.

Reading: Ebron, pp 29-52.

Class Two: Introduction cont.: Understanding world music. Overview of Senegalese popular music, from early Afro-Cuban roots to mbalax and on.

Reading: Ebron, pp. 53-79; Shain, "Roots in Reverse:..."

Class Three: Attendance at a musical event. TBA.

Week II

Class One: Music in Dakar – Sabar and Pop

Reading: Tang book, pp. 13-46; McLaughlin.

Class Two:

MEET AT ACI

Observation of sabar drum-making, then regular class.

Wolof griots and sabar.

Reading: Tang, pp. 47-56, 126-153.

Class Three: Evening outing TBA

Week 3

Class One: Introduction to sabar drumming. Basic techniques and rhythm patterns.

Reading: Tang: pp. 57-95

Class Two: Sabar drumming continued. Introduction to dance.

Reading: Heath, "The Politics of Appropriateness..."

Class Three: Outing TBA – soirée sénégalaise

Week 4

Class One: Sabar dance workshop.

Class Two: SABARU XALE (sabar dance party for kids) at HLM5.

Class Three: EXAM.

Week 5

Class One: Music and dance rehearsal

Class Two: Music and dance rehearsal

Class Three: Final reception and performance.