**MUS 2116 Foundation of Ugandan Popular Music**

*Description:*

Students will examine the nature of the types of Ugandan popular music, its creators and audiences. Emphasis is on the historical and social factors that shaped this unique body of music. Through critical listening to different genres, the students will explore the characteristics of popular music in Uganda, which forms the basis for a musical voice relevant to the market available in Uganda. The course also examines the process of creating this music with emphasis to the influence of the media and technology. Influence from the Diaspora will also be examined. Various genres will be covered in an effort to show how trends in popular music change, and are in turn changed by, the historical movements of technology, economics, and demographics.

***Objectives:***

1. To examine the meaning of popular music and how it is defined in the Ugandan context
2. To analyze the different musical genres of popular music in Uganda
3. To trace the history of Ugandan popular Music
4. To develop in students an awareness and appreciation for the wide array of styles that makes up the body of popular music in Uganda

*Course Outline*

Topic 1: Introduction

* What is Popular Music?
* Elements of Popular Music in Uganda

Topic 2: History of Popular Music in Uganda: 1940-1970

* Christianity and Colonial Influence
* Emergency of Kadongo- Kamu
* Media and Emergency of Band Music
* Musical Politics after Independence
* Outstanding Musicians
* Known Bands

Topic 3: History of Popular Music in Uganda: 1970-1979

* Musical Recess
* Amin: The Musician
* Outstanding Bands and Musicians
* East African Influence: Kenya and Congo

Topic 4: History of Popular Music in Uganda: 1979-1990

* Dramatizing to Popularize Music
* Sounds of Liberation

Topic 5: History of Popular Music in Uganda: 1990-

* Music and Hyper-Tech
* Outstanding Musicians
* Outstanding Bands

Topic 6: Hip Hop Culture

* Precursors; Early Figures; Political sounds; Crossover.
* The Last Poets, KoolHerc, Sugar Hill Gang, Grand Master Flash, Public Enemy, Run DMC

Topic 7: MTV and the Musical Videos Comes to Uganda

Topic 8: Politics in Music: The Media and PAM Awards

Topic 9: Music in Politics: Text and Meanings

*Learning Outcomes*

1. Demonstration of knowledge of the basic elements of popular music in Uganda
2. Ability to identify the major styles present in popular music, and the great performers representative of the various styles
3. Demonstration of an understanding of the historical continuum and the socio-economic factors that helped shape popular music in Uganda

*Methods of Teaching/Delivery*

Lectures, sound recordings, video and assigned readings, class discussion and group project

*Modes of Assessment*

Course work

* Attendance and participation in class discussions: 5%
* Concert Review: 10%
* Mid-term test: 15%

Final Examinations

* Written examinations: 70%

*Selected Readings*

### Isabirye, Joel. 2008. “Philly Lutaaya: Popular Music and the Fight against HIV/AIDS in Uganda.” *Journal of Post Colonial Writing*. 44(1): 29-35.

### Nannyonga-Tamusuza, Sylvia. 2007. “Gendering ‘Musicking’: Commodification of Women in the Music Business in Uganda.” In *Noterat.*15: 75-101.

###  . 2006.“Constructing the Popular: Challenges of Archiving Ugandan “Popular” Music. In *TheSouth African Journal*. 18 (2): 33-52.

###  . 2005a."Popular Music in Uganda."In *The Continuum Encyclopedia of Popular Music of the World.*Vol. V. Edited by John Shepherd, David Horn, Dave Laing, 2005: 49-52.

###  .2005b. "Popular Music in Kampala."In *The ContinuumEncyclopedia of Popular Music of the World.* Vol. V. Edited by John Shepherd, David Horn, Dave Laing, 52.

###  .2002."Gender, Ethnicity and Politics in Kadongo-kamu Music of Uganda: Analyzing the Song Kayanda." In *Playing with Identities in Contemporary Music in Africa.*Edited by Mai Palmberg, AnnemetteKirkegaardUppsala: Nordiska Afrikainstitutet.134-148.

Swiss, Thomas. Ed. 1998.*Mapping the Beat: Popular Music and Contemporary Theory.*New York: Blackwell.