

UNIVERSITY OF FORT HARE

**African Philosophy of Music
MUS 501**

November - December

2019

Final Examination

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Time: 3 HOURS

Subject: MUS 501

Marks: 100

This paper consists of 2 pages including the cover page

Internal Examiners:

Mr. T. Vokwana

External Examiner:

Dr. L. Watkins

INSTRUCTIONS

This paper carries 4 Questions. Each carries 25 marks. ANSWER ALL OF THEM.

QUESTION 1

Examine the writings of scholars such as Mudimbe (1988, 1994) and Enwezor (2006) in a discussion that explores the variety of ways in which Africa has been placed within academic discourse and praxis. In your view, what has been the overall effect of these discursive practices in teaching and studying the arts in Africa?

25 marks

QUESTION 2

Critically discuss the perspectives offered by some of the leading scholars on African music. In particular, your discussion must center on the work of Nketia (1974), Bebey (1975), Chernoff (1981). In finalizing your discussion, clearly articulate your standpoint about this scholarship in view of current theorizing in the humanities and social sciences.

25 marks

QUESTION 3

African(ist) scholars have had varied discussions of what constitutes African music; including approaches to study it in meaningful Afrocentric ways. As response, evaluate and reflect on the scholarly contributions of Agawu (1992, 2003, 2011, 2016), Lucia (2005), Kidula (2006), (Stone ([2009], 2000), Mapaya (2014) and others on African music studies. To what insights does this scholarship lead in the quest for a balanced view of African music studies?

25 marks

QUESTION 4

What important insights do post-colonial and decolonial theories bring to the study of African music? In constructing your cogent argument, cite leading scholars in the three fields and show the relationship and/or disjuncture inherent in their approaches.

25 marks

TOTAL = 100 MARKS