



WEST AFRICAN DRUMMING AND DANCE IN NORTH AMERICAN UNIVERSITIES

An Ethnomusicological Perspective

GEORGE WORLASI KWASI DOR

West African Drumming And Dance In North American Universities An Ethnomusicological Perspective

Ying-Ying Zheng



West African Drumming And Dance In North American Universities An Ethnomusicological Perspective:

West African Drumming and Dance in North American Universities George Worlasi Kwasi Dor, 2014-02-20 More than twenty universities and twenty other colleges in North America USA and Canada offer performance courses on West African ethnic dance drumming Since its inception in 1964 at both UCLA and Columbia West African drumming and dance has gradually developed into a vibrant campus subculture in North America The dances most practiced in the American academy come from the ethnic groups Ewe Akan Ga Dagbamba Mande and Wolof thereby privileging dances mostly from Ghana Togo Benin Senegal Mali Guinea and Burkina Faso This strong presence and practice of a world music ensemble in the diaspora has captured and engaged the interest of scholars musicians dancers and audiences In the first ever ethnographic study of West African drumming and dance in North American universities the author documents and acknowledges ethnomusicologists ensemble directors students administrators and academic institutions for their key roles in the histories of their respective ensembles Dor collates and shares perspectives including debates on pedagogical approaches that may be instructive as models for both current and future ensemble directors and reveals the multiple impacts that participation in an ensemble or class offers students He also examines the interplay among historically situated structures and systems discourse and practice and explores the multiple meanings that individuals and various groups of people construct from this campus activity The study will be of value to students directors and scholars as an ethnographic study and as a text for teaching relevant courses in African music African studies ethnomusicology world music African diaspora studies and other related disciplines

West African Drumming and Dance in North American Universities George Worlasi Kwasi Dor, 2014-02 More than twenty universities and twenty other colleges in North America USA and Canada offer performance courses on West African ethnic dance drumming This strong presence of a world music ensemble in the diaspora has captured and engaged the interest of scholars musicians dancers and audiences In the first ever ethnographic study of West African drumming and dance in North American universities the author documents and acknowledges ethnomusicologists ensemble directors students administrators and academic institutions for their key roles in the histories of their respective ensembles

American Gamelan and the Ethnomusicological Imagination Elizabeth A. Clendinning, 2020-09-28 Gamelan and American academic institutions have maintained their close association for more than sixty years Elizabeth A Clendinning illuminates what it means to devote one's life to world music ensemble education by examining the career and community surrounding the Balinese American performer and teacher I Made Lasmawan Weaving together stories of Indonesian and American practitioners colleagues and friends Clendinning shows the impact of academic world music ensembles on the local and transnational communities devoted to education and the performing arts While arguing for the importance of such ensembles Clendinning also spotlights how performers and educators use them to create stable and rewarding artistic communities Cross cultural ensemble education emerges as a worthy goal for students and

teachers alike particularly at a time when people around the world express more enthusiasm about raising walls to keep others out rather than building bridges to invite them in

The African Imagination in Music Victor Kofi Agawu, 2016

The world of Sub Saharan African music is immensely rich and diverse containing a plethora of repertoires and traditions In *The African Imagination in Music* renowned music scholar Kofi Agawu offers an introduction to the major dimensions of this music and the values upon which it rests Agawu leads his readers through an exploration of the traditions structural elements instruments and performative techniques that characterize the music In sections that focus upon rhythm melody form and harmony the essential parts of African music come into relief While traditional music the backbone of Africa s musical thinking receives the most attention Agawu also supplies insights into popular and art music in order to demonstrate the breadth of the African musical imagination Close readings of a variety of songs including an Ewe dirge an Aka children s song and Fela s *Suffering and Smiling* supplement the broader discussion *The African Imagination in Music* foregrounds a hitherto under reported legacy of recordings and insists on the necessity of experiencing music as sound in order to appreciate and understand it fully Accordingly a Companion Website features important examples of the music discussed in detail in the book Accessibly and engagingly written for a general audience *The African Imagination in Music* is poised to renew interest in Black African music and to engender discussion of its creative underpinnings by Africanists ethnomusicologists music theorists and musicologists

The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26

The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

Child and Youth Care across Sectors, Volume 2 Kiaras Gharabaghi, Grant Charles, 2020-10-26

Child and Youth Care across Sectors aims to reflect the changing field by capturing a diverse array of themes and issues through an inclusive framework In Volume 2 the contributors continue the discussion on sectors and contexts of child and youth care with an emphasis on giving space and voice to different ways of thinking about and describing the field Focusing on acknowledging and confronting the complex

issues within child and youth care this new volume includes groundbreaking chapters on pertinent topics from homelessness to immigration antiracism African centred praxis and Indigenous ways of being Expanding from the first volume this text explores additional settings of child and youth care including hospitals schools day treatment programs and the complicated youth criminal justice sector As the field of child and youth care continues to evolve this timely and thought provoking text will be vital for students scholars and practitioners in child and youth care in Canada and abroad

FEATURES Incorporates discussions on Canada's northern provinces and territories specifically Labrador and Nunavut in child and youth care contexts and regions typically neglected in the field Includes chapters centering Indigenous ways of being and thinking written by Indigenous scholars

College Music Curricula for a New Century Robin D. Moore, 2017 College Music Curricula for a New Century considers what a more inclusive and socially engaged curriculum of musical study might look like in universities Its goal is to create dialogue about how to transition to new paradigms and how they might be implemented in practical terms based on existing experiments taking place nationally and internationally

American Contact Rhae Lynn Barnes, Glenda Goodman, 2024-08-06 How studying material texts can help us better understand the diversity of the Americas past and present A Hawaiian quilt stitched with anti-imperial messages a Jesuit report that captures the last words of a Wendat leader an invitation to a ball repurposed by enslaved people in colonial Antigua a book of poetry printed in a Peruvian penitentiary Countless material texts legible artifacts resulted from the diverse intercultural encounters that characterize the history of the Americas American Contact explores the dynamics of intercultural encounters through the medium of material texts The forty-eight short chapters present biographies about objects that range in size from four miles long to seven by ten centimeters date from millennia in the past to the 2000s and originate from South America North America the Caribbean and other parts of the Atlantic and Pacific worlds Each essay demonstrates how particular ways of reading can render the complex meanings of the objects legible or explains why and how the meanings remain illegible In its diversity and breadth this volume shows how the field of book history can be more inclusive and expansive Taken together the essays shed new light on the material practices of communicating power and resistance subjection and survivance in contact zones of America

Contributors Carlos Aguirre Ahmed Idrissi Alami Chadwick Allen Rhae Lynn Barnes Molly H Bassett Brian Bockelman George Aaron Broadwell Rachel Linnea Brown Nancy Caronia Ra l Coronado Marlena Petra Cravens Agnieszka Czeblakow Lori Boornazian Diel Elizabeth A Dolan Alejandra Dubcovsky Cecily Duffie Devin Fitzgerald Glenda Goodman Rachel B Gross David D Hall Sonia Hazard Rachel B Herrmann Alex Hidalgo Abimbola Cole Kai Lewis Alexandra Kaloyanides Rachael Scarborough King Danielle Knox Bishop Lawton Jessica C Linker Don James McLaughlin John Henry Merritt Gabriell Montgomery Emily L Moore Isadora Moura Mota Barbara E Mundy Santiago Muñoz Arbel ez Marissa Nicosia Diane Oliva Megan E O Neil Sergio Ospina Romero John H Pollack Shari Rabin Daniel Radus Nathan Rees Anne Ricculi Maria Ryan Maria Carolina Sintura Cristina Soriano Chelsea Stieber Amy Kuuleialoha Stillman

Chris Suh Mathew R Swiatlowski Marie Balsley Taylor Martin A Tsang Germaine Warkentin Adrian Chastain Weimer Bethany Wiggin Xine Yao Corinna Zeltsman *On African Music* Kofi Agawu, Victor Kofi Agawu, 2023 Written by one of the best known academic writers on African music *On African Music* is a collection of seven essays addressing various techniques influences and scholarly approaches to African music After a concise introduction spelling out the rationale for the book successive chapters develop answers to questions such as How does a minimalist impulse animate creativity in Africa and does Western minimalism differ from African minimalism How do we explain the prevalence of iconic effects in African expressive forms How has European tonality functioned as a colonizing force in African music Why is the written art music of the continent talked about so little when it has been in existence since the middle of the nineteenth century How might the discipline of music theory be rejuvenated by aid from Africa What are the strengths and limitations of ethnotheory as a methodology Who is who in theorizations of African rhythm and how might we explain the shape of the existing archive This book thus deals with analytical and interpretive issues the politics of scholarship and salient features of African music Laced with provocative viewpoints on each page *On African Music* should appeal not only to readers curious about the structural underpinnings of African music but also to those who wish to reflect critically and philosophically on how we study and write about the music of the continent how we might approach its global status with a firm understanding from the inside and what our priorities might be in promoting an empowering cosmopolitan discourse *The Palgrave Handbook of African Colonial and Postcolonial History* Martin S. Shanguhya, Toyin Falola, 2018-01-28 This wide ranging volume presents the most complete appraisal of modern African history to date It assembles dozens of new and established scholars to tackle the questions and subjects that define the field ranging from the economy the two world wars nationalism decolonization and postcolonial politics to religion development sexuality and the African youth experience Contributors are drawn from numerous fields in African studies including art music literature education and anthropology The themes they cover illustrate the depth of modern African history and the diversity and originality of lenses available for examining it Older themes in the field have been treated to an engaging re assessment while new and emerging themes are situated as the book's core strength The result is a comprehensive vital picture of where the field of modern African history stands today Staging Ghana Paul Schauert, 2015-09-07 The Ghana Dance Ensemble takes Ghana's national culture and interprets it in performance using authentic dance forms adapted for local or foreign audiences Often says Paul Schauert the aims of the ensemble and the aims of the individual performers work in opposition Schauert discusses the history of the dance troupe and its role in Ghana's post independence nation building strategy and illustrates how the nation's culture makes its way onto the stage He argues that as dancers negotiate the terrain of what is or is not authentic they also find ways to express their personal aspirations discovering within the framework of nationalism or collective identity that there is considerable room to reform national ideals through individual virtuosity Las apropiaciones de los repertorios guineanos en Tijuana y Guadalajara

Igaél González Sánchez, 2022-04-27 Este trabajo da cuenta de la presencia y consolidación de ensambles de danza y percusión de frica del Oeste en Guadalajara y Tijuana. Se trata de un estudio sobre las relaciones construidas en torno a la práctica de la danza y los ritmos procedentes de la región Mandinga de frica del Oeste y sobre los significados compartidos por la colectividad. Asimismo se caracterizan las redes que vinculan a alumnos y profesores provenientes de frica, la oferta de cursos, talleres y festivales. Los resultados de esta investigación permiten caracterizar la manera en la que el performance cultural del frica Mandinga fue apropiado y resignificado por percusionistas y bailarines mexicanos organizados como ensambles de danza y percusión. **Public Ethnomusicology, Education, Archives, & Commerce** Svanibor Pettan, Jeff

Titon, 2019-02-20 *Public Ethnomusicology: Education, Archives, and Commerce* is the third of three paperback volumes derived from the original *Oxford Handbook of Applied Ethnomusicology*. It offers an introduction to applied ethnomusicology and explores the role of ethnomusicology in music education, public folklore archival and collection work, and the commercial music industry. *S.E.M. Newsletter*, 1990. *The New Harvard Dictionary of Music* Don Michael Randel, 1986. Revised edition of *Harvard dictionary of music*. *Comprehensive Dissertation Index*, 1989. *Choice*, 1985. *World Rhythms!*

Arts Program presents West African Drum & Dance Kalani, Ryan M. Camara, *The rhythms and dances of Guinea West Africa spring to life in this ground breaking multimedia collection from award winning author Kalani and noted world percussionist Ryan M Camara*. More than just a drumming book, this easy to use method immerses teachers and students in traditional West African music, dance, and culture through a step by step curriculum that maintains cultural authenticity. *The World Rhythms Arts Program WRAP* is a multiple discipline curriculum that incorporates drumming, singing, dance, and culture. Rooted in traditional West African music and dance, WRAP helps develop essential arts and life skills through a holistic approach to music and movement education. A must for your classroom. **The Emic and Etic Teaching Perspectives of Traditional Ghanaian Dance-drumming** Mitchell J. Greco, OhioLINK Electronic Theses and Dissertations Center, 2014. Globalization has brought traditional Ghanaian drum dances to world stages, particularly in institutions of higher education in America. Ethnomusicologists utilize interdisciplinary techniques to trace a music culture's continuation and change. This study compares the transmission process in the cultural context and the instruction of Ghanaian repertoire among African ensembles in American college and universities. The original hypothesis contends that the pedagogy in university African ensembles would be profoundly different from that of the authentic Ghanaian perspective, thereby reinforcing a divergence in music cognition between learners in the two cultures. Part I: Introduction establishes the parameters of the research and provides a brief description of the Ghanaian musical context. The Research Design section provides an explanation of the participant observer research methodology during my fieldwork in Ghana and the United States, as well as a briefing on the comparative method used between the two cultures. Insight into teaching perspectives and student cognition that resulted from the variables of different pedagogical techniques was gained through observing of multiple university African

ensembles in rehearsal and performance Interviews were conducted and questionnaires were collected for hard data Features of the music culture vital to the socialization method and music cognition are addressed with particular attention given to the intersubjective collectiveness found in nearly every facet of West African life and the emic musical concepts of melorhythm and Ensemble Thematic Cycle E T C The bulk of the fieldwork is presented in Part 2 Teaching Techniques and Learning Processes The first section surveys the teaching and learning perspectives of the traditional socialization methods of the Ghanaian people The oral method and informal style are clarified and further non written methods and instances of formality found in certain Ghanaian contexts are explained The second section covers teaching and learning as it occurs in the ensembles found in American colleges and universities Large repertoires of teaching strategies encompassing oral visual and kinesthetic methods were witnessed from different demographics of instructors Ghanaian American and other African origins The cognition of the students participating in the ensembles were equally as diverse but commonalities in their learning process were apparent University African ensembles that perform Ghanaian drum dances differ significantly based on the institution department community and instructor They operate under the format of a performance ensemble study group or a division of the percussion ensemble Based on the evidence found the course objectives and goals were found to be a main determinant of pedagogy and style This conclusion diverges significantly from the classification system commonly applied in our field which views an instructor s ethnicity and musical background as the major influences When building their pedagogical strategies it was clear that instructors consider their own experience as well as the objective of their ensemble The research also brought information regarding student learning and music cognition to the forefront There are many factors that go into a participant s experience and therefore his or her cognition of the foreign musical system A major influence towards an emic and etic perspective may be a result of the differing function that the music culture has in the two societies while the emic function seeks to maintain social values the etic function may be to construct an appreciation of another cultures non music students to introduce a different music perspective music students or to develop hand drumming skills percussionists A connection between instruction and learning is made as pedagogy found within university ensembles across the country is unsystematic and inconsistent Some pedagogical techniques appeared to encourage emic perspectives such as melorhythm Ensemble Thematic Cycle E T C and the significance of singing and dancing On the other hand some techniques reinforced students etic Western perspectives such as a visual approach Western soloing and establishing external points of reference

World Rhythms! Arts Program Presents West African Drum & Dance: A Yankadi-Macrou Celebration (Teacher's Guide), Book, DVD & CD Kalani, Ryan M. Camara, 2007 The rhythms and dances of Guinea West Africa spring to life in this ground breaking multimedia collection from award winning author Kalani and noted world percussionist Ryan M Camara More than just a drumming book this easy to use method immerses teachers and students in traditional West African music dance and culture through a step by step curriculum that maintains cultural authenticity The World Rhythms

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