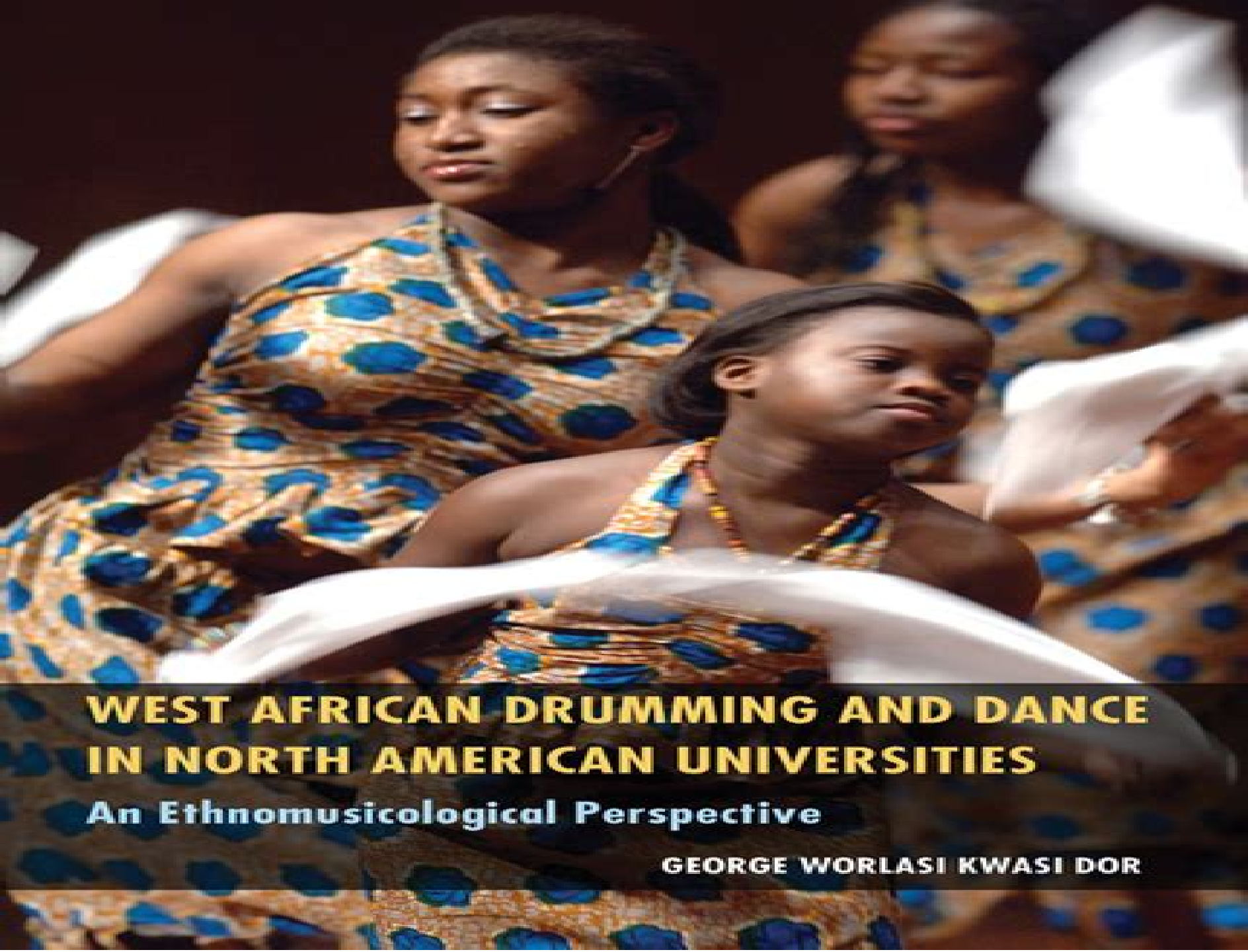




WEST AFRICAN DRUMMING AND DANCE IN NORTH AMERICAN UNIVERSITIES

An Ethnomusicological Perspective

GEORGE WORLASI KWASI DOR

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

George Worlasi Kwasi Dor



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

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

The African Imagination in Music Kofi Agawu, 2016-02-02 The African Imagination in Music offers a fresh introduction to the vast and complex world of Sub Saharan African music Through close readings of traditional music and references to popular music Agawu considers

topics including the place of music in society musical instruments language and music and appropriations of African music

College Music Curricula for a New Century Robin D. Moore, 2017-04-03 *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

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

[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 Hawai ian 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 Marlana 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 Mu oz 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 Ku uleialoha Stillman Chris Suh Mathew R Swiatlowski Marie Balsley Taylor Martin A Tsang Germaine Warkentin Adrian Chastain Weimer Bethany Wiggin Xine Yao Corinna Zeltsman *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 *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 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 cultures 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

Spheres of Connection Sarah D. Beller,2003

Roots Super Jam Nowick Gray,2016-02-28 The first three volumes of Roots Jam West African and Afro

Latin drumming lessons and notation in one book Learn djembe rhythms dunun patterns and other hand drum and percussion parts along with tips to improve your technique and feel For solo practice dance class arrangements drum circles or ensemble performance Download supporting audio files from DjembeRhythms com Musicians' Migratory Patterns: The African Drum as Symbol in Early America Christopher Johnson,2019-10-16 Musicians Migratory Patterns The African Drum as Symbol in Early America questions the ban that was placed on the African drum in early America It shows the functional use of the drum for celebrations weddings funerals religious ceremonies and nonviolent communication The assumption that drums and horns were used to communicate in slave revolts is undone in this study Rather this volume seeks to consider the social place of the drum for both blacks and whites of the time using the writings of Europeans and colonial era Americans the accounts of African American free persons and slaves the period instruments and numerous illustrations of paintings and sculpture The image of the drum was effectively appropriated by Europeans and Americans who wrote about African American culture particularly in the nineteenth century and re appropriated by African American poets and painters in the early twentieth century who recreated a positive nationalist view of their African past Throughout human history cultural objects have been banned by one group to be used another objects that include books religious artifacts and ways of dress This study unlocks a metaphor that is at the root of racial bias the idea of what is primitive while offering a fresh approach by promoting the construct of multiple points of view for this social historical presentation West African Dance in the United States University Curriculum: African Dancing Grounds to American College Grounds Ma-Abena Aduonum,2011

Ethnomusicology and African Music J. H. Kwabena Nketia,2005 The volume in hand deals with modes of inquiry and interpretation broadly organised into sections on theory and historical and creative studies The section on theoretical issues comprises papers on the problem of meaning in African music musicology and African music the juncture of the social and the musical integrating objectivity and experience in ethnomusicological studies the aesthetic dimension in ethnomusicological studies universal perspectives in ethnomusicology and contextual strategies of inquiry and systematisation The section on creative and historical topics covers the following the history of music in African culture history and the organization of music in West Africa historical evidence in Ga religious music processes of differentiation and interdependency in African music African musical roots in the Americas and developing contemporary idioms out of traditional music **Roots Jam 3** Nowick Gray,2014-05-13 This latest collection of rhythms helps you take the next step in playing West African drums for dancers in a group or just for fun Learn basic accompaniment parts selected bass drum dunun and bell patterns and variations and traditional djembe solos Roots Jam 3 adds to the previous Roots Jam books in offering complete and cohesive ensemble arrangements for 16 popular dance rhythms Included are lessons and exercises to help you understand basic downbeat upbeat and offbeat timing choose from available bell and clave patterns and learn both traditional and improvised lead djembe solos Practice listening to and playing parts with the optional audio CD available from

djemberhythms.com Also featured is notation for 27 original compositions by Nowick Gray with audio tracks on a second CD
Roots Jam 3 draws from Nowick Gray's experience studying with world drum masters and playing for dance classes
compiling 16 arrangements for West African Drum and Dance along with original compositions and recordings

Perspectives on the Process of Learning African Drumming Rick Barry, 1999

The Top Books of the Year West African Drumming And Dance In North American Universities An Ethnomusicological Perspective The year 2023 has witnessed a noteworthy surge in literary brilliance, with numerous captivating novels enthralling the hearts of readers worldwide. Lets delve into the realm of bestselling books, exploring the engaging narratives that have captivated audiences this year. The Must-Read : Colleen Hoover's "It Ends with Us" This heartfelt tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover masterfully weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can prevail. West African Drumming And Dance In North American Universities An Ethnomusicological Perspective : Taylor Jenkins Reid's "The Seven Husbands of Evelyn Hugo" This spellbinding historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reid's compelling storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Discover the Magic : Delia Owens' "Where the Crawdads Sing" This captivating coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens crafts a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These top-selling novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of engaging stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is an exceptional and gripping novel that will keep you speculating until the very end. The novel is a cautionary tale about the dangers of obsession and the power of evil.

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Introduction

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