

OHIO STATE COURSE CHANGE REQUEST

College Humanities

Department African American and African Studies Book 3 Listing: AFAM&AST
(e.g., Portuguese)

Proposed Effective Qtr/Yr: SU AU WI SP YEAR: 2005 (See OAA Manual for Deadlines)

A. Course Offerings Bulletin Information. Follow instructions in the *OAA Procedures Manual*. Before you fill out the "Present Course" information, be sure to check the latest edition of the Course Offerings Bulletin and subsequent Circulating Forms. You may find that the changes you need have already been made or that additional changes are needed.

* If the course offered is less than quarter, term, or semester, please also complete the Flexibly Scheduled/Off Campus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: AFAM&AST

2. Number: 748

3. Full Title: CONTMP. ART MUS TRAD. OF AFR. & DIASPORA

4. 18-Char. Transcript Title: CONTMP. ART MUS AFR. DIAS

5. Level and Credit Hours: G5

6. Description: An examination of selected published and unpublished works by contemporary composers of Sub-Saharan Africa and of African descent.
(25 words or less)

7. Qtrs. Offered: SU AU WI SP
1st SEM 2nd SEM

8. Distribution of Contact Time: 2 1.5-hr cl
(e.g., 3 cl, 1 3-hr lab)

9. Prerequisite(s): 251 or 572 AFAM&AST 101, and grad standing in music or permission of instructor

10. Exclusion: Not open to students with credit for Music 748
(Not open to....)

11. Repeatable to a maximum of _____ credits.

12. Off-Campus Field Experience:

13. Cross-listed with:

14. Check the curricular requirement this course fulfills:
BER LAR GEC 3rd writing course

15. Grade option (circle): Ltr S/U P
If P graded, what is the last course in the series?

16. Is an honors version of this course available? Y N

17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE
Changes Requested

UG5

SU AU WI SP
1st SEM 2nd SEM

Jr. or Sr. or Grad standing: _____

Repeatable to a maximum of _____ credits.

Cross listed with:

Check the curricular requirement this course fulfills:
BER LAR GEC 3rd writing course

Grade option (circle): Ltr S/U P

Last course in Progress series:
Y N

B. General Information:

Revised: 08/02

(over)

RECEIVED

MAY 13 2004

ASC Curriculum

1. Do you want prerequisites enforced electronically? (See OAA Procedures Manual for what can be enforced.) YES NO
2. Does this course currently satisfy any GEC requirement? YES NO
3. What other units require this course? MUSIC
Have these changes been discussed with those units? YES NO
4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? (Attach relevant letters.) YES NO
5. Is the request contingent upon other requests? YES NO

List: _____

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives.)

7. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change:

8. If the proposed change involves budgetary adjustments, describe the method of funding:

APPROVAL SIGNATURES (As needed. All signatures on lines in ALL CAPS (e.g. ACADEMIC UNIT) must be completed

Academic Unit Undergraduate Studies Committee Chair (Undergrad course)	Printed Name	Date
<i>Alan Mazru</i>	ALAN MAZRU	May 12, 2004
Academic Unit Graduate Studies Committee Chair (Undergrad/Graduate course)	Printed Name	Date
<i>Steven Fink</i>	Steven Fink	6-14-04
School /College Undergrad Curriculum Committee (Undergrad/Grad course)	Printed Name	Date
School /College Graduate Curriculum Committee (Undergrad/Grad course)	Printed Name	Date
<i>Kenneth W. Goings</i>	Kenneth W. Goings	5-12-04
ACADEMIC UNIT CHAIR/SCHOOL DIRECTOR	Printed Name	Date
<i>Edward Adelman</i>	Edward Adelman	6-14-04
COLLEGE DEAN	Printed Name	Date
Graduate School (If Appropriate)	Printed Name	Date
ASC Curriculum Committee Chair (If Appropriate))	Printed Name	Date
University Honors Center (If Appropriate)	Printed Name	Date
Office of International Education (study tour only)	Printed Name	Date
ACADEMIC AFFAIRS	Printed Name	Date

AAAS/MUSIC 748: CONTEMPORARY ART MUSIC TRADITIONS OF AFRICA AND THE DIASPORA

Credit: 5 hrs

Two 1½ -hour meetings

Instructor: Dr. Daniel Avorgbedor

Office Hours: 3 - 4:30; otherwise by appointment

CONTACT: Hughes Hall 101c; 292-9441; avorgbedor.1@osu.edu

Homepage: <http://people.cohums.ohio-state.edu/avorgbedor1/> (this syllabus and handouts are here)

Description:

This course will examine a selective corpus of published and unpublished musical works by contemporary composers of sub-Saharan Africa and those of African descent. The course will explore in detail the musical vocabularies, stylistic tendencies, as well as the sociocultural milieu shaping the musical language(s) of these composers. A major task is to determine the extent to which cultural, political, ideological, and indigenous musical resources serve as a frame of reference, consciously or unconsciously, for the composers. The course will seek new analytical perspectives that would better explain not only the manner in which the background musical and cultural resources constitute a common frame of reference but also the idiosyncratic ways in which these resources are inscribed in individual pieces. The list of composers to be studied will include these: in Africa, Ephraim Amu, N.Z. Nayo, Akin Euba, J.H. Nketia, Gyimah Labi, Joshua Uzoigwe, and Solomon Mbabi-Katana; in the diaspora, Anthony Davis, Hannibal (Lokumbe), David Baker, Olly Wilson, Leslie Adams, Carman Moore, and Alvin Singleton. The course will be supplemented by intensive listening and live demonstrations (including some by visiting artists and scholars).

Objectives:

- to expose students to a hitherto unknown but significant body of works by African composers and those of African descent
- to establish the common as well as the idiosyncratic tendencies in the works of contemporary African composers and those of the diaspora
- to establish the influences of indigenous musical and cultural background on the music of contemporary African composers and those of the diaspora
- to provide analytical perspectives that are consistent with musical languages and sociocultural implications of the works
- to create an awareness of the "African presence" in the larger international world of art music
- to develop a coherent conceptual framework for understanding and appreciating the music of African composers and those of the diaspora

Texts:

Baker, David N. et al., ed. **The Black Composer Speaks**. Metuchen, N.J.: Scarecrow Press, 1977

Kebede, Ashenafi. **Roots of Black Music: The Vocal, Instrumental, and Dance Heritage of Africa and Black America**. Englewood Cliffs, N.J.: Prentice-Hall, 1982

Roberts, John Storm. **Black Music of Two worlds**. New York: Praeger, 1972

Roach, Hildred. **Black American Music: Past and Present**. Malabar, Florida: Krieger Publishing, 1992

Uzoigwe, J. Akin Euba: **An Introduction to the Life and Music of a Nigerian Composer**. Bayreuth: 1992

Requirements & Evaluation:

Grades will be assigned according to the following criteria:

Research Paper*	30%
Quizzes**	15%
Discussion	15%
Bi-weekly written responses***	15%
Mid-Term	25%

*Research Paper: students will complete, after deciding on a topic and in consultation with the instructor, a minor but original research paper that is between 10 and 12 pages long. The paper should provide an in-depth discussion (and

analysis of the music, where appropriate) of one or more composers, including relevant biographical and sociopolitical undercurrents. The analysis should demonstrate originality and at same time draw on at least one of the perspectives discussed in class. The final paper must be submitted on the last day of classes. Students should feel free to discuss research problems and progress with the instructor at any stage. Instructor will provide students with sample research topics and discuss these in class.

The paper must be fully documented and must conform to one of the standard citations formats consistently. All papers and written assignments must be typed, double-spaced, using Times Roman 12 point size. Bibliographies and extended charts or examples must be appended as extra materials.

** Quizzes will be in a variety of formats: multiple choice, matching, TRUE/FALSE, and short answer.

** Each student will present, biweekly, one written report, which is a critical overview of assigned essays or based on particular listening to and analysis of music. Due dates will be announced in class. Students will be asked to give brief oral presentations of the same as part their class participation.

All reading and listening assignments must be completed prior to each meeting.

Reserve Materials:

- A set of listening tapes and video selections will supplement class discussions/examples. These items are available at the Audio-Visual section of the Music/Dance Library, Sullivant Hall.
- Supplementary reading materials as well as relevant scores will be placed on reserve at the Music/Dance Library.

UNIVERSITY POLICIES

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Website Access: If you have trouble accessing any class-related materials located at my homepage or on the Internet, please contact me immediately at 292-9441 or at avorgbedor.1@osu.edu.

SCHEDULE

Week 1

- overview of the sociopolitical climate and cultural resources of precolonial and colonial Africa
- overview of indigenous musical resources of colonial African

Reading Assignment:

Mudimbe, **The Idea of Africa**

Nketia, **The Music of Africa**, chapter 2--"Music in Community Life," pp.21-34.

Langley, **Ideologies of Liberation in Black Africa, 1856-1970**

Bottomley, Gillian. "Culture, Ethnicity and the Politics/Poetics of Representation"

Week 2

- patterns of post-independence national and cultural identity in Africa

-- African personality, pan-Africanism, changing sociopolitical movements and their influences on the construction of African and African-American identities and the role of the performing arts

Reading Assignment:

Jones (Baraka), **Blues People: The Negro Experience in white America and the Music that Developed from it**

Owens, Craig, **Beyond Recognition: Representation, Power, and Culture**

Walters, **Pan Africanism in the African Diaspora: An analysis of Modern Afrocentric Political Movements**

Grimier, "The Construction of Music as a Social Phenomenon: Implications for Deconstruction,"

Wolff, "The Ideology of Autonomous art," In **Music and Society**, pp.1-12

Week 3

African composers:

-- reception of Western art music in Africa--the church, school, colonial establishment

-- discussion of Irele, "Is African Art Music Possible?" (discussion with Irele)

-- the search for African identity in art music

Reading Assignment:

Irele, "Is African Art Music Possible?"

Euba, "The Potential of African Traditional Music as a Contemplative Art"

Euba, "Intercultural Expressions in Neo-African Art Music: Methods, Models and Means"

Stokes, ed. **Ethnicity, Identity, and Music: The Musical Construction of Place**

Week 4

the music of Amu and Nketia

-- techniques and processes of incorporating and interpreting indigenous resources

-- discrete indigenous musical resources--pitch, rhythm, and language

Reading Assignment:

Agawu, "The Impact of Language on Musical Composition in Ghana: An Introduction to the Musical Style of Ephraim Amu"

Agawu, "Conversation with Ephraim Amu"

Euba, "Intercultural Expressions in Neo-African Art Music: Methods, Models and Means"

Nketia, "Exploring African Musical Resources in Contemporary Compositions"

study scores on reserve

Week 5

the music of Nayo and Uzoigwe

-- orchestral/ensemble textures and the employment/re-interpretation of indigenous sonorities

Reading Assignment:

Euba, "Intercultural Expressions in Neo-African Art Music: Methods, Models and Means"

Nketia, "Exploring African Musical Resources in Contemporary Compositions"

study scores on reserve

Week 6

the music of Euba and Labi; the idea of "African pianism"; Euba at the crossroads of 20th-Century atonal procedures and Yoruba musical practices: the vocal/chamber works

Reading Assignment:

Troup, "Towards an African Pianism: Interculturalism on the March"

Uzoigwe, **Akin Euba: An Introduction to the Life and Music of a Nigerian Composer**

Euba, "Creating Authentic Forms of New African Art Music"

Euba, "Intercultural Expressions in Neo-African Art Music: Methods, Models and Means"

study scores on reserve

Week 7

African aesthetics and problems of form, medium, and interpretation in the African art music traditions
Diaspora:

-- early appropriations of indigenous African materials in the works of composers of African descent

Reading Assignment:

Nketia, "Exploring African Musical Resources in Contemporary Compositions"

Floyd, **The Power of Black Music**

Wilson, "The Black-American Composer"
Shapiro, "The Politics of Representation"
Gilroy, "Sounds Authentic: Black Music, Ethnicity, and the Challenge of a *Changing Same*"

Week 8

contemporary African-American art music traditions:
-- conceptual and strategic approaches to African identity
-- building the African presence through history and "cultural memory" as reflected in the works of Davis, Hannibal, Moore, Adams

Reading Assignment:

Floyd, **The Power of Black Music**
Kebede, **Roots of Black Music**
Roach, **Black American Music**
Roberts, **Black Music of Two worlds**
Baker, **The Black Composer Speaks**

Week 9

contemporary African-American art music traditions:
-- conscious and unconscious exploration of preexisting African-American musical practices/genres as a framework for building cultural awareness and African-American identity: Wilson, Moore, Singleton, Davis

Reading Assignment:

Wilson, "The Black-American Composer"
Jones (Baraka), **Blues People**
Roach, **Black American Music**
Roberts, **Black Music of Two worlds**
Baker, **The Black Composer Speaks**

week 10

-- improvisation, repetition, and the "heterogeneous sound ideal" as "cultural rhetoric" in the works of Davis, Hannibal, and Adams
-- building analytical frameworks: the notions of "cultural memory," "cultural rhetoric," "open form," and David Evans' ideas of retention, reinterpretation, syncretism, and Gerhard Kubik's notion of "autonomous invention"; some considerations for musical criticism

Reading Assignment:

Moe, "A Question of Value: Black American Music and Criticism"
Williams, "Lelsie Adams and the Making of the Opera *Blake*"
Baker, ed. **The Black Composer Speaks**
Wilson, "The Heterogeneous Sound Ideal"
Floyd, **The Power of Black Music**

BIBLIOGRAPHY

Alaja-Browne, Afolabi. "A History of Intercultural Art Music in Nigeria," *Intercultural Music 1, Bayreuth African Studies 29* (Bayreuth: E. Brietinger, 1995), 79-94

Baker, David N. et al., ed. **The Black Composer Speaks**. Metuchen, N.J.: Scarecrow Press, 1977

Agawu, Kofi. "The Impact of Language on Musical Composition in Ghana: An Introduction to the Musical Style of Ephraim Amu," *Ethnomusicology 28/1*(1984):37-73

Agawu, Kofi. "Conversation with Ephraim Amu: The Making of a Composer," *Black Perspective in Music 15/1*(1987):51-63

Bottomley, Gillian. "Culture, Ethnicity and the Politics/Poetics of Representation," *Australian and New Zealand Journal of Sociology 28/2* (1992)

Euba, Akin. "Ayo Bankole: A View of Modern African Art Music through the Works of a Nigerian

- Composer," in Akin Euba, *Essays on Music in Africa*, 1. IWALEWA-Haus, Bayreuth: Universität Bayreuth, 1988, pp. 87-117
- Euba, Akin. "The Potential of African Traditional Music as a Contemplative Art," *Black Orpheus* 3/1 (1974)
- Euba, Akin. "Intercultural Expressions in Neo-African Art Music: Methods, Models and Means," in Akin Euba, *Essays on Music in Africa*, 2. Lagos, Nigeria: Elekoto Music Centre, 1989, pp.115-178
- Euba, Akin. "Creating Authentic Forms of New African Art Music," in *Working Documents*, International Conference on African Music and Dance: Problems and Prospects. Bellagio Study and Conference Center, October 12-16, 1992; pp. 303-330
- Floyd, Samuel A. *The Power of Black Music. Interpreting its History from Africa to the United States*. New York: Oxford University Press, 1995
- Gilroy, Paul. "Sounds Authentic: Black Music, Ethnicity, and the Challenge of a *Changing Same*," *Black Music Research Journal* (1991)
- Green, Mildred Denby. *Black Women Composers: A Genesis*. Boston: Twayne Publishers, 1983
- Grinier, Line. "The Construction of Music as a Social Phenomenon: Implications for Deconstruction," *Canadian University Music Review/Revue de musique des universités canadiennes* 10/2(1990):27-47
- Harris, Carl. "Conversation with Undine Smith Moore, Composer and Master Teacher," *Black Perspective in Music* 13/1(1985):79-90
- Irele, Abiola. "Is African Art Music Possible?" *Transition* 61(1992):61-71
- Jones LeRoir (Baraka, Amiri). *Blues People: The Negro Experience in White America and the Music that Developed from it*. New York: Morrow, Quill, 1963
- Kafui, Kenneth. *Six Ghanaian Composers*. Unpublished ms.
- Kebede, Ashenafi. *Roots of Black Music: The Vocal, Instrumental, and Dance Heritage of Africa and Black America*. Englewood Cliffs, N.J.: Prentice-Hall, 1982
- Knopoff, Steven. "The Use of African Music by Western Art Music Composers," in *Working Documents*, International Conference on African Music and Dance: Problems and Prospects. Bellagio Study and Conference Center, October 12-16, 1992; pp.1-17
- Kramer, Lawrence. *Classical Music and Postmodern Knowledge*. Berkeley: University of California Press, 1995
- Langley, J. Ayodele. *Ideologies of Liberation in Black Africa, 1856-1970: Documents on Modern African Political Thought from Colonial Times to the Present*. London: Richard Collins, 1979
- Lepperts, Richard and Susan McClary, eds. *Music and Society: The Politics of Composition, Performance and Reception*. Cambridge: Cambridge University Press, 1987
- Meadows, Eddie. "African Musical Representation in North America," in *Working Documents*, International Conference on African Music and Dance: Problems and Prospects. Bellagio Study and Conference Center, October 12-16, 1992; pp.18-55
- Moe, Orin. "A Question of Value: Black American Music and Criticism," *Black Music Research Newsletter*

8/1(1985:11

Mudimbe, Vumbi Yoka. **The Idea of Africa**. Bloomington: Indiana University Press, 1994

Nketia, J.H. Kwabena. "Exploring African Musical Resources in Contemporary Compositions," *Intercultural Music 1, Bayreuth African Studies 29* (Bayreuth: E. Brietinger, 1995), 221-239

Nketia, J.H. Kwabena. **The Music of Africa**. New York: Norton, 1974

Owens, Craig. **Beyond Recognition: Representation, Power, and Culture** (ed. Scot Bryson et al.). Berkeley: University of California Press, 1992

Roach, Hildred. **Black American Music: Past and Present**. Malabar, Florida: Krieger Publishing, 1992

Roberts, John Storm. **Black Music of Two worlds**. New York: Praeger, 1972

Shapiro, Michael J. "The Politics of Representation," *Philosophy of the Social Sciences* 20/4(1990)

Spencer, Jon Michael. **The Rhythms of Black Folk: Race, Religion, and Pan-Africanism**. Trenton, N.J.: Africa World Press, 1995

Stokes, Martin, ed. **Ethnicity, Identity, and Music: The Musical Construction of Place**. Oxford, UK; Providence, RI: Berg, 1994

Troup, Malcolm. "Towards an African Pianism: Interculturalism on the March," *Piano Journal* 11/32(1990)

Uzoigwe, J. Akin Euba: **An Introduction to the Life and Music of a Nigerian Composer**. Bayreuth: 1992

Walters, Ronald W. **Pan Africanism in the African Diaspora: An analysis of Modern Afrocentric Political Movements**. Detroit: Wayne State, 1993

Williams, Yvonne C. "Lelsie Adams and the Making of the Opera *Blake*: An Interview with the Composer," in Josephine Wright, ed., **New Perspectives on Music: Essays in Honor of Eileen Southern**. Warren, MI: Harmonie Park Press, 1992, pp.173-209

Wilson, Olly. "The Black-American Composer," *Black Perspective in Music* 1 (1973):33-36

Wilson, Olly. "The Black-American Composer and the Orchestra in the Twentieth Century," *Black Perspective in Music* 14/1(1986):26-34

Wilson, Olly. "The Heterogeneous Sound Ideal in African-American Music," in **New Perspectives on Music**, ed. Josephine Wright (Harmonie Park, Mich.: Harmonie Park Press, 1992), pp.326-337

Wolff, Jane. "The Ideology of Autonomous art," In **Music and Society**, pp.1-12

Wyatt, Lucius. "Conversation with Alvin Singleton," *Black Perspective in Music* 11/2(1983):179-189