

The Ohio State University
Colleges of the Arts and Sciences Course Change Request

African American and African Studies
 Academic Unit

African American and African Studies
 Book 3 Listing (e.g., Portuguese)

789
 Course Number

Summer Autumn Winter X Spring Year 2007

Proposed effective date: choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information. Follow instructions in the OAA curriculum 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 or term, please also complete the Flexibly Scheduled/OffCampus/Workshop Request form.

COMPLETE ALL ITEMS THIS COLUMN

Present Course

1. Book 3 Listing: African American and African Studies
2. Number: 789
3. Full Title: Performance Practices in Sub-Saharan African Music
4. 18-Char. Transcript Title: Perf Pract Afr. Mus.
5. Level and Credit Hours G 3
6. Description: Examination of compositional choices and (25 words or less) Performance conventions in selected musical traditions from Sub-Saharan Africa
7. Qtrs. Offered : W1
8. Distribution of Contact Time: 3 cl (e.g., 3 cl, 1 3-hr lab)
9. Prerequisite(s): Grad standing in Music and AAAS 101 or Mus 251 or 672.
10. Exclusion: Those with credit for AAS 789. (Not open to....)
11. Repeatable to a maximum of _____ credits.
12. Off-Campus Field Experience:
13. Cross-listed with: Music
14. Is this a GEC course?
15. Grade option (circle): Ltr X S/U P If P graded, what is the last course in the series?
16. Is an honors version of this course available?
17. Other general course information:

COMPLETE ONLY THOSE ITEMS THAT CHANGE

Changes Requested

1. _____
2. _____
3. _____
4. _____
5. G 5
6. _____
7. _____
8. 5 cl
9. Graduate standing, upper undergraduate with permission of instructor.
10. _____
11. _____
12. _____
13. _____
14. _____
15. _____
16. _____
17. _____

B. General Information

1. Do you want the prerequisites enforced electronically (see the OAA manual for what can be enforced)?
YES

2. Does this course currently satisfy any GEC requirement, if so indicate which category?
NO

3. What other units require this course? Have these changes been discussed with those units?
Elective in Music. YES

4. Have these changes been discussed with academic units that might have a jurisdictional interest in the subject matter? Attach relevant letters.
YES

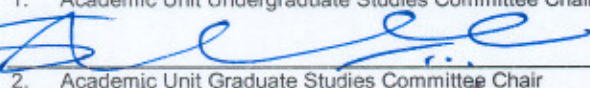
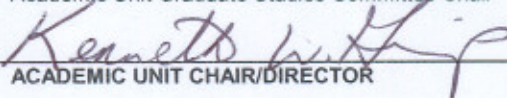
5. Is the request contingent upon other requests, if so, list the requests?
NO

6. Purpose of the proposed change. (If the proposed change affects the content of the course, attach a revised syllabus and course objectives and e-mail to asccurrofc@osu.edu.)
Change in credit brings into line with seminars in Music and AAAS

7. Please list Majors/Minors affected by the proposed change. Attach revisions of all affected programs. This course is (check one):
 Required on major(s)/minor(s) A choice on major(s)/minors(s)
 An elective within major(s)/minor(s) A general elective:

8. Describe any changes in library, equipment or other teaching aids needed as a result of the proposed change or if the proposed change involves budgetary adjustments, describe the method of funding:
NONE

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

- | | | |
|--|------------------|--------------|
| 1. Academic Unit Undergraduate Studies Committee Chair | Printed Name | Date |
|  | Isaac J. Mowae | July 24, '06 |
| 2. Academic Unit Graduate Studies Committee Chair | Printed Name | Date |
|  | Kenneth W. Boing | |
| 3. ACADEMIC UNIT CHAIR/DIRECTOR | Printed Name | Date |
| 4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee. | | |
| 5. COLLEGE CURRICULUM COMMITTEE | Printed Name | Date |
| 6. ARTS AND SCIENCES EXECUTIVE DEAN | Printed Name | Date |
| 7. Graduate School (if appropriate) | Printed Name | Date |
| 8. University Honors Center (if appropriate) | Printed Name | Date |
| 9. Office of International Affairs (study tours only) | Printed Name | Date |
| 10. ACADEMIC AFFAIRS | Printed Name | Date |



February 6, 2006

TO: Curriculum Committee

Dear Colleagues:

SUMMARY OF RATIONALE FOR CHANGE FROM 3 CR TO 5 CR: *MUSIC / AFAM&AST 789: PERFORMANCE PRACTICES IN SUB-SAHARAN AFRICAN MUSIC*

This updated syllabus and request for change from 3 to 5 credits will conform to the current practice in AFAM&AST of offering all graduate courses at the 5-credit level. In addition, it is greatly desirable and easier on students to enroll in 5-credit courses than in, say, 3-credit ones. In addition, the course was originally designed to fulfill 5 credit load and amount quality of work that past students have done to date under the 3-credit scheme would justify this need for an increase to 5 credits.

The new syllabus has additional meeting time, an intensive lab session devoted to listening and analysis of material that cannot be covered in during regular class hours. The extra hours and weekly lab session thus provide additional justification and substance for this request for 5 credit assignment. The reading list and the online reserve list would also support this request.

Sincerely,

Daniel Avorgbedor, PhD
Associate Professor, School of Music and Dept of African American & African Studies

NEW 5-cr version

MUSIC/AFAM&AST 789: PERFORMANCE PRACTICES IN SUB-SAHARAN AFRICAN MUSIC

= indicates new material/addition

CREDIT: 5 HRS **## Meetings:** Wed, Fri 4:00 – 6:18

Thur evening Lab: 6:00 - 8:00PM

INSTRUCTOR: Dr. Daniel Avorgbedor **CONTACT:** 101C Hughes Hall 292-9441; Avorgbedor.I@osu.edu

OFFICE HRS: 3:00 – 4:00 Wed. (else by appointment)

VENUE: Sullivant Hall 166 (basement, seminar rm)

PREREQUISITES: Graduate standing; upper undergraduate with permission of instructor

Homepage: <http://people.cohums.ohio-state.edu/avorgbedor1/>

[all assignments, handouts, research guidelines and resources are linked at this homepage]

COURSE OBJECTIVE AND DESCRIPTION

This course will examine a limited corpus of musical traditions from sub-Saharan Africa in order to understand how, why, and what types of compositional choices are made, as well as the local ideas or concepts that support these choices. The goal of the course is to explore the specific ways in which these choices and conventions represent for the participants an ideal way of presenting music. Conventions such as tuning patterns, ensemble formation and selection of instruments, vocal timbre, different manifestations of the notion of "heterogeneous sound ideal," and the importance of social and musical cues or markers in building form and general musical coherence will be studied in detail. An additional goal is to highlight those conventions that inform much of the performance practices (e.g., techniques of improvisation, pitch-bending, use of speech surrogates, etc.) associated with African-American genres. Musical examples will include the following: the *kora* performance tradition of the Mande *Sunjata* epic, the *Adzida* ensemble of the Anlo-Ewe of Ghana, and the *Amadinda/Akadinda* (xylophone) traditions of Uganda, East Africa, etc. We will also explore the specific performance modes identified with panegyric or praise song genres such as Zulu *izibongo* and Yoruba *Ijala*. The course will be supplemented by intensive listening and live demonstrations.

Texts (reserve, if a small class):

Kubik, Gerhard, *A Theory of African Music, Vol. 1*. Wilhelmshaven, Germany. Florian Noetzel Verlag, 1994

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

Nketia, Kwabena & Djedje, Jacqueline Cogdell, ed. *Studies in African Music [Selected Reports in Ethnomusicology, V]*, Department of Music, UCLA, 1984

REQUIREMENTS, EXPECTATIONS, AND EVALUATION

Non-majors: While an ability to read and write music will be advantageous in this class, it is not absolutely necessary that all students possess those skills.

Grading*

Grades will be assigned according to the following criteria and will take into consideration the class standing of students (e.g., graduate, upper level undergraduate):

40%: Research Paper (modified)

Students will complete and original research paper that is between 15 and 30 pages long. In the special circumstance of an undergraduate in the class, that student will have an option of submitting a shorter paper, between 15 and 20 pages long (excluding appendices such as scores or extended transcriptions). Term papers should provide an in-depth analysis of the concepts and examples presented in class (or relating to these). Topics must first be approved by the instructor. A final paper must be submitted after an

oral presentation of the same in class.

##20%: LAB: intensive analytical listening: weekly exercises, written analytical overview of assigned audio/visuals

20%: **brief written and oral reports** in class-- reports will be based on specific tasks involving ideas discussed in class, critical overview of assigned essays drawn from the reading list; they will include also listening and analyzing specific musical selections.

10% a book report

10% quiz based on recognition of significant terms and processes

*Letter grades will be assigned in all cases. 95-100 =A; 90-94-A-; 85-89=B+; 80-84=B; 75-79=B-; 70-74=C+; 65-69=C; 60-64=D;

Attendance: Regular attendance is required and students must submit proofs (or a doctor's note) of unusual circumstances or emergencies (such as sickness, bereavement, etc.) in cases of absence in class.

Quizzes/Exams: The format of the mid-term will include T/F, multiple choice, short paragraph responses. Requests for makeup exams are extremely discouraged and will most likely be denied. In the unlikely event of extreme emergency, students must contact an instructor or the music department office in advance of the scheduled exam.

Written Assignments and Final Paper: Guidelines (and deadlines) for brief written or oral reports will be circulated in class. All Written work must be typed or word processed, double-spaced, and must conform to one of the standard citation formats consistently throughout the text. [See details below under Research Paper.] The final research paper is **due** on the last day of regularly-scheduled classes (oral summaries will be presented in class prior to the last day of classes). See under "Grading" for length specifications.

The Research paper must be based on a topic that must first be approved in consultation with the instructor and must relate to specific aspects of the topics, issues and examples discussed in class and must draw on materials and data focusing on the African continent or the African diaspora. It is highly recommended that students submit a research proposal early by the end of the fifth week of classes in order to receive useful feedback from the instructor. Sample research proposals and topics are accessible from the instructor's homepage, which is given at the heading of the syllabus.
[<http://people.cohums.ohio-state.edu/avorgbedor/>]

The paper must be between 12 and 25 pages. However, quality is far more important than quantity and thus, a solid 12-page paper with coherent arguments and supportive examples presented in concise format and well documented is far more worthy than a 20-page paper that is filled with long quotations and with 5-page irrelevant appendices or examples. The instructor's homepage also maintains **Research links and Assignments** for this course with important resources, including hardcopy and electronic citation formats.

Students will be required to complete all reading and listening assignments (indicated in the detailed weekly schedule) before each class.

A 10% penalty will be deducted from the grade for the assignment if submitted late--no exceptions

Plagiarism: It is against University regulations to "steal" answers from your classmates during exams/quizzes. A research paper or assignment that is composed mostly of *unacknowledged* sources will be treated as a case of plagiarism, and after a consultation with the student concerned. **The Internet:** All information downloaded/ printed from the internet/WWW must receive proper citation, as detailed below. It is being considered unethical, troublesome and even "illegal" in certain academic sectors when student purchase ready-made term papers on the Internet. Identifiable cases will be processed according to

university regulations. (Visit <http://www.osu.edu/offices/oa/procedures/1.0.html> for details).

• **Accessibility:** Individuals with special needs (such as physical limitations, etc.) should feel free to inform the instructor in order to make the necessary arrangements.

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 and Dance Library, Sullivant Hall
- Supplementary reading materials are also on reserve at the Music and Dance Library

[Search under instructor's name or course number to access reserve list online from OSCAR]

SCHEDULE**

Week 1

- overview of "performance practice" in ethnomusicological perspectives
- unity in diversity--overview of concepts and processes in music making in sub-Saharan Africa

Reading Assignment:

- Béhague, **Performance Practice: Ethnomusicological Perspectives**, "Introduction"
- Kubik, **A Theory of African Music**, "Introduction," pp. 9-46.
- Nketia, Kwabena J.H. "The Intensity Factor in African Music."
- Nketia, **The Music of Africa**, chapter 20--"The Conventions of Musical Practice," pp. 231-240.
- chapter 2--"Music in Community Life," pp.21-34.

Week 2

- the temporal, structural, and general stylistic aspects of Time-Line (TL) in African music
- detailed analysis, regional distribution, and performance of selective TLs, with emphasis on their musical attributes

Reading Assignment:

- Kubik, **A Theory of African Music**, pp.44-46.
- Kubik, "Oral Notation of Some West and Central African Time-Line Patterns"
- Kauffman, "African Rhythm: A Reassessment"
- Nketia, **The Music of Africa**, chapter 12--"The Rhythmic Basis of Instrumental Music," pp.125-138.
- Stone, "In Search of Time in African Music"

Week 3

- tuning systems--musical and cultural considerations
- tuning preferences/discriminations in string instruments--the kora
 - tomora, sataro, kelefaba, and hardino modes
- tuning preferences/discrimination in percussion instruments--drums
 - Mandinka and Anlo-Ewe drums--non-pitched
 - etenga* tuned drums of Uganda
 - musical and linguistic constraints

Reading Assignment:

- in Knight, "The Style of Mandinka Music: A Study in Extracting Theory from Practice," in **Studies in African Music**, pp. 3-66.
- Kubik, **A theory of African Music**, chapter 5, section 3--"Likembe tunings and Musical concepts" pp.328-404; "Embaire xylophone music of samusiri Babalanda." In *Composing the music of Africa : composition, interpretation, and realisation*, pp. 107-133.
- Anderson, "Multipart Relationships in Xylophone and Tuned Drum Traditions in Buganda," in **Studies in African Music**, pp. 121-144.

Week 4

- three primary performance modes in Mande *Sunjata* epic with emphasis on units of composition-- literary, musical, and thematic features:
 - praise-proverb mode ; --song-lyrical mode; --narrative mode

Reading Assignment:

Johnson, "Yes, Virginia, There is Epic in Africa"

Johnson, **The Epic of son-Jara: A West African Tradition**, pp. 97-181 (transcribed text only)

Okpewho, *The Oral Performance in Africa*, 1990; *The Epic in Africa*, 1979

Week 5

- *adzida* ensemble of the Anlo-Ewe
 - pre-performance activities and their musical implications
 - rehearsal and oral-aural modes of musical transmission

Reading Assignment:

Ladzekpo, Alfred K.; Ladezkpo, Kobla. "Anlo-Ewe Music in Anyako, Volta Region, Ghana" *Fiagbedzi, Nissio. The Music of the Anlo*

Week 6

- musicians, music roles, and arrangements supporting a meaning performance
- form, structure, and influential factors in *adzidza*

Week 7

- Ensemble procedures in Mande *kora*, *balafon*, song and dance
- demonstration by visiting artist

Reading Assignment:

Knight, Roderic. "Music in Africa: The Manding Contexts"

Knight, Roderic. "The Style of Mandinka Music: A Study in Extracting Theory from Practice," in **Studies in African Music**, pp. 3-66.

Week 8

- influence of language on musical style and performance procedures
- tone-tune relationships in Anlo-Ewe song culture

Reading Assignment:

Agawu, Kofi. "Tone and Tune: The Evidence for Northern Ewe Music"

Nketia, **African Music**, chapter 16--"Speech and Melody," pp. 177-188.

Nketia, Kwabena J.H. "The Linguistic Aspect of Style in African Music"

Mbabi-Katana, "The Use of Measured Rhythm to Communicate Messages among Banyoro and Baganda in Uganda"

Johnson, "Yes, Virginia, There is Epic in Africa"

Cope, *The Zulu Izibongo*

Week 9

- drum language and speech surrogates
 - the influence of linguistic considerations on the selection and play of instruments
 - the linguistic basis of drumming; musical and signal modes of instrumental performance
 - examples from *atumpan* talking drum, *akadinda/amadinda* xylophone techniques; horns,

flutes

Week 10

- techniques of composition and performance in the *balafon* and *akadinda/amadinda*
- overview of performance practices in African-American genres and their interface with African traditions

Reading Assignment:

Kubik, **A theory of African Music**, chapter 1--"Xylophone Playing in Southern Uganda," pp.47-85

Anderson, Lois. "Multipart Relationships in Xylophone and Tuned Drum Traditions in Buganda," in **Studies in African Music**, pp. 121-144

Wilson, "The Heterogeneous Sound Ideal in African-American Music"

Maultsby, "Influences and Retentions..."

**The instructor reserves the right to make changes to the schedule as become necessary.

BIBLIOGRAPHY

- Agawu, Kofi
1995. *African Rhythm: A Northern Ewe Perspective*. Cambridge: Cambridge University.
1988 "Tone and Tune: The Evidence for Northern Ewe Music," *Africa* 58/2:127-146.
- Anderson, Lois
1985 "Multipart Relationships in Xylophone and Tuned Drum Traditions in Buganda," in *Studies in African Music*, pp. 121-144.
- Avorgbedor, Daniel
1991. "Un voyage vers l'inconnu: Conventions esthétiques dans la musique des Anlo-Ewe du Ghana," *Cahiers de musiques traditionnelles* 7/1:105-119 [English manuscript].
- Anyidoho, Kofi
1981 "Musical Patterns and Verbal Structures: Aspects of Prosody in an African Oral Poetry," *BlackOrpheus* 6/1(1981):27-44.
- Babalola, S.A.
1966. *Content and Form of Yoruba Ijala*. Oxford; Clarendon Press.
- Béhague, Gerard
1984 "Introduction," in **Performance Practice: Ethnomusicological Perspectives**. Westport, Conn.: Greenwood, pp. 3-12.
- Chernoff, John Miller
1979 *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago.
- Fiagbedzi, Nissio
1977 **The Music of the Anlo: Its Historical Background, Cultural Matrix, and Style**. Doctoral d
iss., Los Angeles, UCLA.
- Johnson, John William
1980 "Yes, Virginia, There is Epic in Africa," *Research in African Literatures* 11/3:308-326.
1986 **The Epic of son-Jara: A West African Tradition**. Bloomington: Indiana University.
- Kauffman, Robert
1980 "African Rhythm: A Reassessment." *Ethnomusicology* 24/3:393-415
- Knight, Roderic
1985 "The Style of Mandinka Music: A Study in Extracting Theory from Practice," in *Studies in African Music*, pp. 3-66.
- Kubik, Gerhard
1999 "Embaire xylophone music of samusiri Babalanda." In *Composing the music of Africa : composition, interpretation, and realisation*, pp. 107-133. Ed. Malcolm Floyd. Aldershot, England: Brookfield, Vt. : Ashgate
1994 *A theory of African Music, Vol. 1*. Wilhelmshaven, Germany: Florian Noetzel Verlag.
1972 "Oral Notation of Some West and Central African Time-Line Patters," *Review of Ethnology* 3/22:169-176.
- Kwakwa, Patience
1992 "The Dynamics of Music and Dance Integrations in Traditional Societies," in *Working Documents: International Conference on African Music and Dance--Problems and Prospects*. Legon, Ghana: International Centre for African Music and Dance.
- Ladzekpo, Alfred K.; Ladezko, Kobla
1980 "Anlo-Ewe Music in Anyako, Volta Region, Ghana," in Elizabeth May, ed., *Musics of Many Cultures: An Introduction*. Berkeley: ULCA, pp. 216-231.

- Ledang, Ola Kai
1983 "Open Form in African Tribal Music," *Studia Musicologica Norvegica* 9:9-26.
- Lo-Bamijoko, Joy Nwosu
1984 "Performance Practice in Nigerian Music," *Black Perspective in Music* 12/1:3-20.
1982 "Tuning Methods of African Musical Instruments: Some Examples from Nigeria and Ghana," *Nigeria Magazine* no. 142:15-24.
- Locke, David
1987 *Drum Gahu: A Systematic Method for an African Percussion Piece*. Crown Point, Indiana: White Cliffs Media.
- Mbabi-Katana, Solomon
1985 "The Use of Measured Rhythm to Communicate Messages among Banyoro and Baganda in Uganda," in *Studies in African Music*, pp. 339-356.
- Maultsby, Portia
1979 "Influences and Retentions of West African Musical Concepts in U.S. Black Music." *Western Journal of Black Studies* 112:202.
- Nketia, Kwabena J.H.
1976 *The Music of Africa*. New York: W.W. Norton
1992 "The Linguistic Aspect of Style in African Music," in *Working Documents: International Conference on African Music and Dance--Problems and Prospects*. Legon, Ghana: International Centre for African Music and Dance, pp.214-249.
1988 "The Intensity Factor in African Music." In *Performance in Contemporary African Arts*, pp. 53-86. Ed. Ruth M. Stone. Bloomington, IN: African Studies Program, 1988. Published also as *Journal of Folklore Research* 25/1-2.
- Nzewi, Meki
1985 "Traditional Strategies for Mass Communication: The Centrality of Igbo Music," in *Studies in African Music*, pp. 319-338.
- Omibiyi, Mosunmola
1973-74 "A Model for the Study of African Music," *African Music* 5/3:6-11.
- Okpewho, Isidore, ed.
1990 *The Oral Performance in Africa*. Ibadan, Spectrum Books, 1990
- Omondi, Washington
1985 "Tuning of the Thum, the Luo Lyre: A Systematic Analysis," in *Studies in African Music*, pp. 263-284.
- Schmidt, Cynthia
1985 "Interlocking Techniques in Kpelle Music," in *Studies in African Music*, pp.195-216.
- Stone, Ruth
1985 "In Search of Time in African Music." *Music Theory Spectrum* 7(1985):139-178
- Wright, Josephine, ed.
1992 *New Perspectives on Music: Essays in Honor of Eileen Southern*. Harmonie Park, Mich.: Harmonie Park Press, 1992.
- Wilson, Olly
1992 "The Heterogeneous Sound Ideal in African-American Music," in *New Perspectives on Music*, chapter 16, pp.326-337.