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GRAMMY'S AFROBEATS & HIPLIFE: AFRICAN CONTEMPORARY MUSIC

Fall 2022

Class Code

FALL 2022

SCA-UA 9120

GRAMMY'S AFROBEATS & HIPLIFE: AFRICAN CONTEMPORARY MUSIC

Instructor Details

Professor John Collins

Dr. Eric Sunu Doe

Class Details

Thursday 10:00am to 1:00pm

NYU Accra Academic Centre, Classroom 2

Prerequisites

Class Description

Course Title: GRAMMY'S AFROBEATS & HIPLIFE: AFRICAN CONTEMPORARY MUSIC (4 Credits)

Course Introduction

With active recording artists as class guests and visits to selected recording studios, the class explores how multiple artists and musical forms from different continents have continued to influence African popular music. This 15-week course starts with a deep dive into the history of recorded music in West Africa and what has led to the current explosion of Afrobeats and Afro hip-hop (e.g., Ghana's hiplife) in this region. From Fela Kuti to Davido, Shatta Wale, Burna Boy, Wizkid, Mr. Eazi Samini, Stonebwoy, Wanlov, Manifest, Fokn Bois, Becca, Rema, Tina Savage, and more. The course will also include an introduction to the fundamentals of African rhythm, a brief history of West African popular music and music business (with a focus on Ghana),

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and African popular musicians as griots and social commentators. Classes will be enriched with excursions to recording studios and special events, such as a possible masterclass with Universal Music Group on the business of selling African music to the world. The utility of music as an artistic tool of social expression and liberation within the African space is interrogated. With special attention to West Africa and Ghana, the latest genres such as Afrobeats, Afro-pop, Hiplife, and Afro-dancehall are critically examined, and their impact on the modern African music scene, as well as the trends, challenges, and opportunities presented by new types of technology. The course will include four introductory lectures on the history of the Ghanaian (and Nigerian) popular music and recording industry and four sessions (two theoretical and two practical) on traditional West African rhythms and beats. The rest of the course will be visits to local recording studios in the Accra area that will be organized and led by Dr. Eric Sunu Doe. Some being considered are the following: -

- Panji Anoff Pidgin Studio
- Samuel Agyemang Boahen's Sawnd Factory Studio
- Kofi Boachie-Ansah Beat Menace Studio
- Sammy Helwani's Mastermix Studio
- Zap Mallet's Title Track Studio
- Kwame Yebuah's Mix Station Studio
- Bessa Simons Studio (Bessa is an executive of the Musicians Union of Ghana)
- John Collin BAPMAF African Music Archives- and 1980s/90s Bokoor Studio
- Wanlov Studio
- Atongo Zimba's studio
- Nkyinkyim Fie

As most of these locations have not been firmed up (some engineers travel a lot), in the week-to-week breakdown of activities of this syllabus, the weeks dedicated to visiting studios, engineers, and beatmakers are simply put as 'SITE VISITS.'

Desired Outcomes

Familiarity with West African and particularly Ghanaian popular music and its dance beats and their latest manifestations, as well as the evolution of recording technology in Ghana with an emphasis on the current state of recording studios in Ghana, including practical experience gained from visiting some of these studios.

Assessment Components

Three reflection/reaction papers 2-3 pages each 10% each (i.e., 30% in all),
Attendance/class interaction 10%

Midterm test 10% (quiz format twenty questions) will take place last week of the first part of the semester.

Main paper, 50% 12 pages (can include photos), will be presented to the class at the end of the semester.

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Assessment Expectations

Usual grading system for A to F

Grad conversion

A	94- 100	Excellent
A-	90-93	Very Good
B+	87-89	Good
B	84-86	Above Average
B-	80-83	Average
C+	77-79	Pass
C	74-76	Pass
C-	70-73	Pass
D	65-69	Concessionary Pass
F.	Below 65	Fail

Grading Policy

In general, An A indicates excellent work, B indicates good work, C indicates passable work, and a D is the lowest passing grade. F indicates failure. The following grades may be awarded: A, A-, B+, B, B-, C+, C, C-, D+, D, F (Fail), I (Incomplete), and W (Withdrawal)

Late Submission of Work

End-of-semester papers must be given to Prof Collins before the student leaves the country. Electronic copies sent later from the States will not be accepted

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Attendance Policy:

Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the center is mandatory, and unexcused absences will affect students' semester grades. Students are responsible for making up any work missed due to absence. Repeated absences will result in harsher penalties, including failure. Absences are only excused if they are due to illness, religious observance, or family emergencies. **For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences.**

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grades. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose. Accommodations would be made to allow students who have been absent for religious reasons to make up any missed work.

Requests to be excused from a class on medical grounds should go to the Student Life Coordinator. All non-medical requests must go to the Site Director and should be made in person (not by email) BEFORE the day of class.

Plagiarism Policy

As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." **Students at Global Academic Centers must follow the University and school policies.**

Required Text(s)

African Music & African Sensibility, John Chernoff (Chicago Univ. Press 1979) [0-226-10344-7]
African Musical Symbolism in Contemporary Perspective, by John Collins. (Pro Business Germany 2004) [3-938262-15-X]
E. T. Mensah the King of Highlife by John Collins (Anansesem Press, Accra, 1996) [9988-552-17-3]
Fela: An African Musical Icon by Michael Veal (Temple Univ. Press, 2000). [1-56639-764-2]

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- Fela: From West Africa to West Broadway ed. Trevor Schoonmaker (Palgrave/MacMillan 2003). [1-4039-6209-3]
- Fela: Kalakuta Notes. John Collins (Royal Tropical Institute Amsterdam, 2009). [978-9068327489] Updated expanded version published by Wesleyan University Press in 2015 [ISBN 978-8195-75339-5]
- Highlife Time by John Collins (Anansesem Press, Accra, 1996). [9988-522-03-3]
- Highlife Time 3 by John Collins (Dakpabli Press, Accra 2018). [978-9986-2-7619-5]
- Hip Hop Africa: New African Music in a Contemporary World, ed. Eric Charry. (Indiana Univ. Press 2012) [978-0253-00575-5]
- Hiplife in Ghana by Halifu Osumare (Palgrave Macmillan 2012). [978-1-137-02164-9]
- West African Pop Roots John Collins (Temple Univ. Press, US, 1992). [0-87722-916-3]
- Living the Hiplife, by Jesse Shipley (Duke University Press, USA, 2013)
- Highlife Saturday Night by Nate Plageman (Indiana University Press, USA, 2013)
- Highlife Giants: West African Dance Band Pioneers. By John Collins. (Cassava Republic Press, Abuja, Nigeria. 2016) On Record, eds. Simon Frith and Andrew Goodwin. (Pantheon Books, New York, 1990)
- Music and Copyright, ed. Simon Frith. (Edinburgh University Press, 1993).
- Playback: From the Victrola to MP3, 100 Years of Music, Machines, and Money, by Mark Coleman (DaCapo Press, New York, 2003)
- Capturing Sound – How Technology has Changed Music by Mark Katz (University of California, Berkeley, 2004)
- 'World Music: A Stimulus to Ghanaian Tourism. Education and 'Cross-Over" Musical Collaborations,' by John Collins. Journal of Performing Arts, Univ. of Ghana Vol. 4, No. 2, 2011 pp. 71-80. [0855-2606]
- 'Popular Dance Music and the Media' by John Collins. Chapter 14 in Media and Identity in Africa, eds. Kimani Njogu and John Middleton, Edinburgh University Press for the International African Institute, 2009 (ISBN No. 978 0 74863522 1)
- 'Ghana and the World Music Boom,' by John Collins. In: World Music: Roots and Routes, Helsinki Collegium for Advanced Studies, ed. Tuulikki Pietila, Vol, 6, 2009, [http://www.helsinki.fi/collegium/e-series/volumes/volume_6/index.htm].
- 'Copyright, Folklore and Music Piracy in Ghana,' by John Collins. Published by Critical Arts: A Journal of South-North Cultural and Media Studies Culture, Communication and Media Studies, (ed. Keyan Tomaselli), Howard College Campus, University of KwaZulu-Natal, Durban, 2006. [http://www.academia.edu/4481847/JCollins]
- 'Hitechnology, Individual Copyright, and Ghanaian Music' by John Collins. In: Ghana - Changing Values/Changing Technologies, (ed) Helen Lauer, published by the Council for Research in Values and Philosophy, U.S.A, 2000, pp.183-2001.

Supplemental Texts(s) (not required to purchase as copies are in

Professor Collins will make available to the student on a CD (to put on a lap-top) of many of his writing on West African popular music: including books, articles, discographies, and 145 music samples. Some of these are also available on his Blogspot at www.bapmaf.home.blog, and also 70 or so of Professor Collins's publications are available on <https://ug-gh.academia.edu/EJohnCollins>

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NYU-L
Library)

FILMS RELEVANT TO COURSE AVAILABLE FROM PROF COLLINS Available on
<https://drive.google.com/drive/folders/1YehwgO2nZofgbVRZOQ7J6ZamWqdM4Xrl?usp=sharing>

African Cross Rhythms on the social context of music. Loki Films Denmark, 1994
When The Moment Sings on African musical philosophy. Visions TV, Norway, 1995
Brass Unbound on brass-band music in Ghana. ID TV, Holland, 1993
Living The Hiplife by Jessie Shipley and Coltan Media, USA, 2007
Who is Highlife on burger 'disco' highlife. Deiter Matzka et al, Germany, 2010.
Music is the Weapon on Nigeria's Fela Kuti's by Jean-Jacques Flori, 1982
Teacher Do not Teach Me Nonsense. Fela Kuti in 1982 by Dennis Marks & Gerry Pomeroy, 1984
Traditional drum-dance: a short clip of the Ewe Agbadza from Alorgboshie village.
Traditional drum-dance: a short clip of the Ga Kpanlogo by an Accra Bukom group,
Yaa Amponsah to Telephone Lobi. On the Burger highlife musician Sloopy Mike Gyamfi. Dutch NPS TV, 1999
Highlife in Ghana. Huschert Realfilm (incl. Koo Nimo, Mustapha Tettey Addy and Kakraba Lobi) 1993,
Rock City. Film on Hiplife by Swedish TV, 2009
Living the Highlife. Ghana Joy News TV (incl. Ebo Taylor, Rex Omar, Kwabena Kwabena), 2018.
Soul to Soul.' on 1971 show in Accra (incl Tina Turner, Santana, Roberta Flack, Wilson Picket, and Les McCann, and Eddie Harris with Amoah Azangeo), Nigram Corp, USA

Internet
Research
Guidelines

Additional
Required
Equipment

N/A

Session 1

INTRODUCTION TO COURSE AND THE RISE OF GHANAIAAN/NIGERIAN TECHNOPOP: FROM 1980s AFRO-DISCO TO 1990s HIPLIFE AND AFRO-HIPHOP, AND CURRENT AFROBEATS, AFROPOP, AND DANCEHALL. Various forms of Ghana 'techno-pop' emerged in the early 1980s with a local version of Disco-Music known as 'Burger Highlife' followed in the 1990s by 'Hiplife.' It was the time when numerous small 'porta' (i.e., portable) and Digital studios began to be set up in Ghana, often by musicians returning home from Germany and elsewhere abroad. The music itself was released on commercial cassettes, which was the primary way popular music was disseminated in Ghana before the introduction of the compact disc. Furthermore, it was in 1994 that the Ghanaian airwaves were liberalized. There was a proliferation of

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private FM radio stations with specialized music programs from just three state-run radio stations. Ghanaian Hiplife ('hip-hop highlife') was based on the beat-boxes, deejaying, and break-dancing of American hip-hop. However, by the mid-1990s, it was being rapped in Pidgin English or the local Ghanaian language by Reggie Rockstone, Lord Kenya, Nana King, Tic Tac, the Native Funk Lords, etc. Hiplife then evolved into different sub-styles such as the Jamaican-influenced 'Ragga Hiplife' or 'Ragalife' of Yoggy Doggy, Bandana, and Aberewa Nana. Later came the dance-oriented 'Jama Hiplife' of Samini, Wutah, and K. K. Fosu of Hush-Hush Studio that incorporates local 'jama' dance beats and the Gh Rap (i.e., Ghana Rap) of VVIP, Okyeame Kwame, Sarkodie and Wanlov that focuses more on lyrics. Hiplife also influenced 'Contemporary Highlife,' an electronic form of highlife popularised by Ofori Amponsah, Bisa K'Dei, Kofi Kinaata, and Kuami Eugene. Likewise, in Nigeria, there was the Afro-Hiphop and Naija Rap (i.e., Nigerian Rap) of the Plantashun Boys, 2Face Idibia, Tony Tertuila, Wande Coal, D'Banj, P-Square and Weird MC - and the current hi-tech highlife of the Cavemen. The Jamaican presence was felt in these Anglophone West African countries through Dancehall and its 'toasting,' which influenced Ghana's Stonebwoy and Shatta Wale and Nigeria's Patoranking and Burna Boy. At the same time, the R&B (Contemporary Urban, Neo-Soul, etc.) also influenced 'Afropop' in both countries where women singers are prominent, such as Ghana's Becca, Efya, and Tiffany and Wiyaala and Nigeria's Nyalo, Waje and Tina Savage. By the time Afro-Dancehall and Afropop surfaced, the young Ghanaian musicians had migrated away from using CDs to storing their music on hard drives and pen drives. They recorded it in small home digital studios and disseminated it on the web through their online platforms or secure digital music download sites like Napster, iTunes, Spotify, and Amazon Music. AFROBEATS Currently, the most successful techno-pop in West Africa is a local version of Electronic Dance Music (EDM) called 'Afrobeats' [cf. Fela Kuti's older 'Afrobeat'] appeared first in Ghana in 2010 as 'Azonto,' then by 2012 in Ghana and Nigeria as 'Afrobeats.' It has been popularized worldwide by Ghana's Fuse ODG, Edem, Samini, Kwabena Kwabena, R2Bees, E.L. Guru and Manifest, and Nigeria's Wizkid, Davido, Burna Boy, Mr. Easi, and Rema. An even newer form of EDM in Ghana is a local version of American 'Drill' rap music that has surfaced in Kumasi over recent years, at first called 'Kumamerika' but now renamed 'Asakaa.' (*Reads: Highlife Time 3, Collins, 2018, ch 38, Coda and Introduction: Hip Hop Africa, Eric Charry, 2012, ch 34 'Contemporary Ghanaian Music since the 1980s' by John Collins.*) [FILMS: LIVING THE HIPLIFE/ ROCK CITY (on hiplife) & WHO IS HIGHLIFE/ YAA AMPONSAH TO TELEPHONE LOBI (on burger highlife)]

Session 2

GHANAIAN/WEST AFRICAN POPULAR MUSIC AND THE MUSIC INDUSTRY FROM THE INDEPENDENCE ERA TO THE 1970S.

During the Second World War (1939-5) Swing-Jazz music was introduced to West Africa by British and American soldiers and this led to the rise of the Jazz influenced highlife dance bands music pioneered in the late 1940s by E.T. Mensah and his Tempos band; and many others followed in the 1950s and 60s, such as Broadway, the Black Beats, Rhythm Aces, Ramblers and

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Uhuru bands. Highlife also became established in the 1950s in Nigeria and was played there by the dance bands of Bobby Benson, Victor Olaiya, Rex Lawson, Victor Uwaifo and others. In fact, Highlife became the 'sound-track' for the early independence era of Ghana and Nigeria. Moreover, between 1957-66 the Ghanaian Leader, Kwame Nkrumah, enhanced Highlife and other forms of popular music by establishing state highlife bands, building the top-rate Ghana Films Corporation recording studio, facilitating the building of local vinyl record manufacturing plants, encouraging the formation of music unions and inviting the American jazz musician Louis Armstrong to Ghana in 1956 and 1960. Then in the 1960s and 70s, there was the impact on West Africa of western pop music such as Rock, Soul, Funk and later Reggae, and their incorporation into Afro-fusion music, with some notable examples being the Afro-Soul of Sierra Leone's Geraldo Pino, the Soul-Makossa of Cameroon's Manu Dibango, the Afro-Rock of Ghana's Osibisa, the Afrobeat of Nigeria's Fela Kuti; with the 1980s seeing West African Versions of Reggae by Alpha Blondy, Majek Fashek and Kojo Antwi. In Ghana, the late 1970s to the early 1990s was a time when the local popular music industry collapsed due to a series of military governments (and accompanying shortages and curfews). The large highlife bands folded up, many live-music venues closed, the local vinyl record industry disappeared, and there was a 'brain drain' of talented musicians looking for greener pastures abroad. It created a vacuum in the Ghanaian popular music scene into which, from the 1980s, came 'Techno' pop-music alternatives. These did not involve large bands or live performances but focused on small studio bands using drum machines and synthesizers to make music videos and provide the public with dance music recorded on commercial cassettes, Ghana's dominant recording medium. Ghana's first such techno-pop style was a 'Disco' type of highlife called 'Burger Highlife' created by Ghanaian musicians like George Darko and Daddy Lumba, who had settled in Germany and so were affected by the Disco Music of Donna Summer, Munich Machine and Kraftwerk (*Reads: Highlife Time 3, Collins, ch 34 (pop music), ch 35 (soul), ch 18 (Osibisa/Afro-rock), ch 36 (reggae), ch 49 (Fela Kuti): Fela: Kalakuta Notes, Collins, 2009 & 2015: Fela: A Musical Icon, Veal, 2000: Fela: West Africa to West Broadway, Schoonmaker, 2003*) [FILMS: FELA MUSIC IS THE WEAPON/ TEACHER DON'T TEACH ME NONSENSE / SOUL TO SOUL]

Session 3

THE GHANAIAN/WEST AFRICAN POPULAR MUSIC AND RECORDING SCENE - VERY EARLY DAYS 1900-1970S. Introducing African popular music, including highlife music as an urban fusion of African and western music that evolved in the early 1900s and involved the seminal catalytic impact of the music and dances of the Black Americas, that began as long ago as 1800 when formerly enslaved people from Jamaica settled in West Africa bringing their gumbay music with them. It formed the earliest 'feedback' or 'repatriation' of music to Africa from the Black Americas and Caribbean, a process which has continued since the 1800s beginning with Ragtime, Jazz, Calypso, Rumba, Samba, then R&B, Rock 'n' Roll, Soul, Funk and Reggae, and right up to the Hiphop, Dancehall and Electronic Dance Music of today. This class looks in particular at the origin of West African Highlife that emerged in the late 19th century and came

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in three forms, the first being a proto highlife called 'Adaha' that was an Africanized form of marching band music created in the 1880s/90s by Africans trained in the British colonial army who were also influenced by the syncopated Afro-Caribbean music of the thousands of black West Indian soldier stationed in the coastal Ghanaian towns of El Mina and Cape Coast. Also influencing early highlife was the music of West African seamen who Africanized the Spanish guitar on the high seas and spread their new style along the West African coast, where it was absorbed into West African regional music styles like Osibisaaba, Ashiko, 'Native Blues' and 'Palmwine Music,' that in turn led into the early highlife guitar-band music of Ghana and Nigeria. The third type of early Highlife was the product of the high-class ballroom dance orchestras of the local African elites that in the early 1900s played Waltzes, Foxtrots, and Ragtime. However, also occasionally, local Adaha, Osibisaaba, and Ashiko street songs which, by the mid-1920s, were being called 'Highlife' (i.e., 'high-class life') by the poor audiences who stood outside the exclusive elite dancing clubs to listen and dance to this new sound. Some of the early guitar and orchestral Highlife was recorded as an early recording industry that sprang up in West Africa and began in the late 1920s and operated into the 1930s; this is a topic also discussed in this class. For instance, between 1931-33, around 800,000 shellac records by so-called 'Native Artists' were released by the European record companies for the local West African market, which only stopped with the outbreak of the Second World War in 1939. (*Reads: E.T. Mensah the King of Highlife, Collins 1996: Highlife Giants, Collins, 2016, ch 1 on West African brass bands, guitar bands, and dance orchestras*) [FILMS: BRASS UNBOUND /HIGHLIFE IN GHANA - see list of films available from Prof. Collins]-

Session 4

ZOOM LECTURE BY PROFESSOR COLLINS ON THE NIGERIAN AFROBEAT MUSICIAN FELA KUTI WITH WHOM HE WORKED IN THE 1970S. FOLLOWED BY A FILM AND DISCUSSION WITH DR SUNU DOE

Session 5

SITE VISIT – Ghana Music Rights Organization (GHAMBRO)

- Comparative reflection paper

Session 6

SITE VISIT - Recording Studio Session (Sawnd Factory Studios)

- Comparative reflection paper

Session 7

CLASS TEST (20 QUESTIONS) + FIRST PRACTICAL DRUMMING CLASS. There are around 4-500 drum rhythms in Ghana, and through using the drums and percussion instruments of NYU-Ghana, two specific rhythms will be taught to the students by Prof Collins. The first one is the syncopated 4/4-time Highlife-cum-Kpanlogo rhythm that uses a five-stroke (3+2) bell pulse and is now called by young Ghanaian's the 'jama beat' that is found in their contemporary musical idioms like Hiplife, Afro-Dancehall, and Afrobeats.

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Session 8

SPRING BREAK. NO CLASSES

Session 9

CLASS 1] ON TRADITIONAL AFRICAN MUSIC - ITS INSTRUMENTS, FUNCTIONS, FEATURES, AND RHYTHMS. Prof. Collins discusses traditional African music and performance, including types of instruments and their various functions related to social memory/history, social control and criticism, work and recreation, politics, religion, peace, and warfare, as well as gender roles. These classes then turn to the features of traditional African music: improvisations, flattened blues-like notes, 'buzzing' sounds, call-and-response, multi-media format, high degree of audience participation, and the close links between music, dance, and motion. The rhythmic side of African music includes its use of cross or 'poly' rhythms, musical cycles or 'time-line' grooves, offbeats, syncopations, and staggered drum entrances. The relations of these to the 'back-beats,' 'swing,' 'skanking,' 'one-drops,' and 'clave rhythms' of Black American and Caribbean music are also discussed. For these rhythmic discussions, Prof. Collins uses easy-to-read tabular and circular diagrams. He demonstrates these with local drums, bells, the rhythmic asratoa instrument, and the guitar. Prof. Collins also introduces the two types of Ghanaian drumming that will be taught to the students in the practical classes: namely the Kpanlogo drum-dance (also used in Highlife music) of the Ga people of Greater Accra and the Agbadza of the Ewe people south-eastern Ghana (*Reads: African Musical Symbolism, Collins, 2004, ch 1-2: African Music and African Sensibility, Chernoff, 1979, ch 2-3: Highlife Time 3, Collins, 2018, ch 27*) [FILMS: WHEN THE MOMENT SINGS/AFRICAN CROSS RHYTHMS/SHORT CLIPS OF THE GA KPANLOGO AND EWE AGBADZA DRUM-DANCES]

Session 10

CLASS 2] ON TRADITIONAL AFRICAN MUSIC - ITS INSTRUMENTS, FUNCTIONS, FEATURES AND RHYTHMS THIS WILL BE PRESENTED AS A ZOOM LECTURE BY PROFESSOR COLLINS. FOLLOWED BY A FILM AND DISCUSSION WITH DR SUNU DOE

Session 11

SECOND PRACTICAL DRUMMING CLASS. The second class of rhythm being taught is exemplified by the Agbadza of the Ewe people of south-eastern Ghana, which was originally a war dance. The agbadza provides a case of polyrhythmic drumming, which involves different drums and percussion instruments being in a staggered or call-and-response relationship to one another but also combines duple and triple time together into what is termed a 6/8 or 12/8 rhythm.

Session 12

Guest Lecturer: – Interaction with Bessa Simons (Acting President, Musicians Union of Ghana [MUSIGA]) [Experience, Challenges, and Prospects of Producing a Recording Artist in Ghana]

Session 13

SITE VISIT – Interaction with an active Recording Artist [Artist to be confirmed]

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Session 14

SITE VISIT – Nkyinkyim Band at Nkyinkyim fie [Interaction with an active Band]

Session 15

SITE VISIT – Live Artistic Presentation [Venue to be confirmed]

Session 16

PRESENTATION OF TERM PAPERS

Classroom Etiquette

Punctuality and politeness. **No eating during lectures, and smart/cell phones and other electronic devices should be off during class lectures**

Required Co-curricular Activities

Although drums for the practical classes are available from NYU Accra, students are encouraged to acquire their own local drums and other percussion instruments, like the small cross-rhythmic asratoa instrument.

Suggested Co-curricular Activities

From time to time, Prof Collins will suggest various musical activities his students can attend. Students are encouraged to keep a diary of the various musical activities they are involved with, whether visiting recording studios, going to shows and performances, or meeting artists. This material may come in helpful when deciding on the topic of their end-of-semester paper.

Students with Disabilities

New York University provides reasonable accommodations to students who document their disability with the Henry and Lucy Moses Center for Students with Disabilities (CSD). Reasonable Accommodations are adjustments to policy, practice, and programs that “level the playing field” for students with disabilities and provide equal access to NYU’s programs and activities. Accommodation plans and related services are individualized based on each student’s disability-related needs, disability documentation, and NYU program requirements and are therefore determined case-by-case basis. **Students who need reasonable accommodations to successfully carry out their academic work should inform the Student Life Coordinator immediately after classes begin to enable her to liaise with the CSD and the professor to identify and plan specific accommodations suitable for the student’s special needs. It is important to note that some accommodations are not appropriate in all courses.**

Your instructors

John Collins has been active in the Ghanaian/West African music scene since 1969 as a guitarist, band leader, music-union activist, journalist, recording engineer, writer, and archivist. He obtained his B.A. degree in sociology/archaeology from the University of Ghana in 1972 and his Ph.D. in Ethnomusicology from SUNY Buffalo in 1994. Collins has published almost 100 books and articles on African music, has

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given many radio and television broadcasts (including over 40 for the BBC), and has been a consultant for numerous films on African music. During the 1990s, Collins was Technical Director of the University of Ghana/Mainz Music Digital Re-documentation Project and was with the Ghana National Folklore Board of Trustees/Copyright Administration for seven years. Collins began teaching at the Music Department of the University of Ghana in 1995, obtained a Full Professorship there in 2002, and between 2003-5 was Head of Department. He naturalized as a Ghanaian in 2008. Collins has been teaching the African Popular Music course at NYU-Ghana since 2005 and is currently on a post-retirement contract with the University of Ghana. He is the manager of the Bokoore Music Studio, Chairman of the BAPMAF Highlife Institute/Music Archives, patron of the Ghana Musicians Union (MUSIGA), a member of the Ghana Association of Writers, and a Fellow of the Ghana Academy of Arts and Sciences.

Eric Sunu Doe is an Applied Ethnomusicologist and holds a lectureship position at the Department of Music, University of Ghana. He has a BA degree in Music and Psychology, an MPhil in Music from the University of Ghana, and a Ph.D. in Music (Applied Ethnomusicology) from the University of KwaZulu Natal. He is a palmwine guitarist and currently leads the Legon Palmwine Band, a group of young musicians leading a revitalization of the palmwine music tradition in Ghana. His research interests include revitalizing indigenous Ghanaian popular music, African music pedagogy, musical ethnography of palmwine musicians, and performance practices of African vocal cultures. He curates the Nsadwase Nkɔmɔ Performance Circle and the Nsadwase Music Festival.