MUS 230

African Drumming

S3 External 2013

Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff
Unit Convenor
Tony Lewis
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Y3A 165F
By appointment

Credit points
3

Prerequisites
15cp or MUS229

Corequisites

Co-badged status

Unit description
This unit is a practical and theoretical unit in the ensemble drumming of West Africa, which investigates three different traditions from Ghana. Participants receive direct hands-on tuition in these traditions from an experienced practitioner, and where possible, on authentic instruments. The unit focuses strongly on interlocking networks of simple support parts, which combine to create complex and sophisticated rhythmic structures, and further investigates the phenomena of polyrhythm, polymetre and rhythmic ambiguity in African drumming. The unit considers the instruments of the ensembles, the social role and value of the drumming, and it also looks at certain extra-musical considerations, such as dance, language, and ritual, and how these influence the music. Reading and theoretical work are required, including transcription of given rhythms.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at https://www.mq.edu.au/study/calendar-of-dates

Learning Outcomes

On successful completion of this unit, you will be able to:

Apply skills of physical and mental co-ordination in a collective and co-operative context

Identify and discuss abstract structures in music and rhythm

Recognise and reproduce interlocking rhythms and polyrhythm

Analyse and evaluate the relationships between music and society in Africa

Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment Tasks

Name	Weighting	Due	Groupwork/Individual	Short Extension	AI Approach
1	15%	23/12/13		No	
2	15%	9/1/14		No	
3	30%	9/1/14		No	
4	30%	1/9/14		No	
5	10%	Continuous		No	

1

Due: **23/12/13**
Weighting: **15%**
Groupwork/Individual:
Short extension [3]: No
AI Approach:

To be submitted as a pdf file via iLearn

Important Note: *You will need to begin your reading for the unit well before the first on-campus day, in order to complete this assessment task.*

Write a short essay (800 words) that addresses *one* of the following topics:

· Lewis (2012, pp.5-6) refers to “event, cognition and symbolism”. Elaborate on your understanding of these terms, and the respective roles they may play in your learning in this unit. (**Read:** Lewis 2012.)

· In your readings, how many different African names and spellings have you found for the Ga instrument that we refer to in English as the “gourd rattle” (or sometimes in the literature as just a “rattle”, or a “rattle strung with beads”)? How do you make sense of the wide range of names? Which names do you find more credible than others, and why? (**Read:** DjeDje 1998 p.463, Hampton 1982 p.79, Rentink 2003 p.43, Zabana 1997 Kpanlogo p.1.)

· Chernoff (1991, p.1098) and Lewis (2012, pp.45-46) each give differing explanations of the

qualitative relationship between the so-called “clave” pattern and the “standard African pattern”. How do their respective interpretations differ? (**Read:** Chernoff 1991, Lewis 2012.)

This is a short essay, and can be completed with no further research outside the readings identified against each option above. You may of course conduct further research outside these readings, but please do not use internet sources unless they are identified in your Required Readings or Recommended Further Readings for this unit.

Criteria for Assessment

· Evidence of engagement with the nominated readings

· Demonstrated understanding of the concepts and principles of African drumming that the unit focuses on

· Demonstrated understanding of the language that the unit uses to explain and evaluate these concepts, and appropriate use of them

· Clarity of expression in written form, and correct use of referencing, grammar and spelling, etc.

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

2

Due: **9/1/14**
Weighting: **15%**
Groupwork/Individual:
Short extension [3]: No
AI Approach:

Your task is to notate a given rhythm or piece of drumming music. The example to be notated will be given to you aurally. It will be given to you twice daily (at the beginnings of Periods .2 and .4 each day) for the first 6 days of the unit, for submission at the start of the final day (Period 7.1). You may use conventional notation for this example, any system that is presented to you during the course of the unit or that you have encountered in your further research, or you may devise your own system. The most important requirement is that your notation accurately reflects the critical features and characteristics of the given rhythm pattern, in accordance with the terms and guidelines given to you in the unit’s lecture material. It should also be clear and easy to interpret.

(It is recommended that you read Lewis 2012 Chapter 2 before completing this task.)

Students are asked not to make recordings of this rhythm on their mobile phones, video cameras, or any other recording device, as that is against the spirit of the exercise. Students found abusing this rule will fail the assessment task, and will considered not to have undertaken it. Your challenge is to get to know the rhythm from memory and devise a notation system from there.

Your notation should be accompanied by a brief reflective paper (c.500 words). This paper should explain the system of notation you have chosen to use, including why you have chosen it. It should document your processes in arriving at your particular result, and any particular problems, challenges or discoveries you encountered in the exercise. (Please note, this accompanying paper is not an essay – it does not need to be referenced, you may use the first person, and the word count is not strict but a guideline only. However it must be word processed.)

Criteria for Assessment

· Accuracy of representation with regard to the musical example notated

· Effectiveness of the notation in communicating the important musical qualities, including easiness to read

· Clarity of explanation of your notation, with reference to terms and guidelines from unit lecture material

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

3

Due: **9/1/14**
Weighting: **30%**
Groupwork/Individual:
Short extension [3]: No
AI Approach:

Your task is to perform a selected set part from the repertoire studied during the unit, in an ensemble context. A particular part from one of the drumming traditions studied will be

nominated as the assessment part, and all students will be assessed on the same part. During the assessment performance, students will also make up the relevant ensembles around the assessment part, so as to create a musical context for them. Each student will be expected to sustain each selected part in performance for about three minutes.

This exercise will be conducted in the class, on the morning of the final day of the unit (Period 7.1).

Procedure: The class is arranged so that up to 6 students at a time play the assessment part, while other students form the relevant ensemble around them. In this way we run the assessment part in sections, until all students have performed it. I video these performances so that, on the day, I can concentrate on managing the procedure, rather than on assessing you on the spot. The teaching staff then assesses you all from the video, which allows us to make detailed observations on your performance.

Criteria for Assessment

· Rhythmic accuracy and fluency in the execution of the given part

· Correct and appropriate performance technique(s), including hand/sticking structure, hand/sticking shapes and positions, sound and pitch qualities

Appropriate rhythmic relationships of the performed parts to the accompanying parts within the ensemble

On successful completion you will be able to:

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm

4

Due: **1/9/14**
Weighting: **30%**
Groupwork/Individual:
Short extension [3]: No
AI Approach:

This written exam will comprise a number of both short answer and long answer questions. The questions will concern material that has been taught directly in the unit, or that is in your required readings.

Students are asked to write their answers without recourse to their Unit Guide, unit notes or readings, internet access or any kind of external source. You will be given answer sheets to write your answers on, but please bring your own writing implements.

Criteria for Assessment

· Correct answers to questions

· Demonstrated understanding of the concepts and principles of African drumming that the unit focuses on

· Demonstrated understanding of the language that the unit uses to explain and evaluate these concepts, and appropriate use of them

On successful completion you will be able to:

- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

5

Due: **Continuous**
Weighting: **10%**
Groupwork/Individual:
Short extension [3]: No
AI Approach:

Students are evaluated upon their level of participation in the unit through the duration of the on-campus periods. Participation in the unit means being actively and creatively involved in class discussion of theoretical ideas and concepts, and in group execution of the performance exercises that the unit builds upon its source material.

Please note that this task does not allocate marks for attendance. In other words you will not get mark for simply attending each session. Attendance is an essential prerequisite to participation.

Please also note that full attendance at all appointed on-campus periods is compulsory. Students must attend *all* such periods to be eligible for a passing grade. The reasons for this policy are explained under the heading “Attendance”, below.

On successful completion you will be able to:

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Delivery and Resources

Delivery: Day

This unit will use: iLearn

Times and Locations for Lectures and Tutorials

The unit will be run in intensive mode over seven days: Wednesday December 18th to Friday December 20th, 2013, and Monday January 6th to Thursday January 9th, 2014. Each student will be required to attend for five of these seven days – the two Lecture Days, Assessment Day, and two of the Tutorial Days (according to your tutorial groups).

There are four periods each day, apart from Assessment Day – see the full schedule immediately above.

All classes will be held in Building Y3A, Rooms 207, 210, 211 and 212. On Lecture Days we convene each morning in Room 207 (Theatre 1). On Tutorial Days and we convene in Room 212. On Assessment Day we convene in Room 212 for the morning period, and Room 207 for the afternoon period.

For current updates, lecture times and classrooms please consult the MQ Timetables website: http://www.timetables.mq.edu.au.

Required and recommended resources

All students are required to bring a pair of drumsticks to each class (no special type is required – the cheapest you can find will suffice). If you have access to a conga or similar type of drum, you

are welcome to bring that along too, but you are not expected to. Please bring your own note-taking materials (paper, pens & pencils, etc), and a folder for the paper handouts you will be given in class. Please bring these handouts to all following classes.

Female students are advised that they may be more comfortable in trousers than in skirts or dresses, in consideration of the playing positions of some of the instruments.

MUS230 2013 S3 Required and Recommended Reading:

A substantial list of required and further recommended readings is given below, and is also available to enrolled students through the unit's iLearn site.

Because of the short and intensive contact time of this unit, students are expected to read the required readings well before the contact sessions. Your first assessment task (Short Essay) is based on these readings, and you are required to submit that on Monday December 23rd, 2013, short after the first part of the unit.

All required readings are available through the Macquarie University Library's e-Reserve, and/or through external websites. Most of the recommended further readings are also available on e-Reserve, but copyright restrictions prevent me from supplying them all through that system.

Further notated resources and procedural and support documents are available on the unit's iLearn site.

NB: To access the Macquarie University Library's e-Reserve system, go first to the Library home page (www.lib.mq.edu.au). Enter MUS230 in the e-Reserve dialogue box, and search. A list of accessible documents will come up. You will need your user name and password to access them. Having gained access, you can read the documents online or download them.

Required Reading:

Anku, W. (1997). "Principles of Rhythm Integration in African Drumming" in *Black Music Research Journal*, vol.17 no.2 (Autumn 1997), pp.211-238.

Chernoff, J.M. (1991). "The Rhythmic Medium in African Music" in *New Literary History*, Vol.22 No.4, *Papers from the Commonwealth Center for Literary and Cultural Change* (Autumn 1991), pp.1093-1102.

Jones, A.M. (1959). *Studies in African music*. 2 Vols. London: Oxford University. (Read the extracts that are on e-Reserve.)

Ladzekpo, C.K. (1995). *Foundation Course in African Dance-Drumming*. http://home.comcast.net/~dzinyaladzekpo/Foundation.html –

See especially the pages:

"Drums and Drumming" (http://home.comcast.net/~dzinyaladzekpo/Drums.html), "Rhythmic Principles" (http://home.comcast.net/~dzinyaladzekpo/PrinciplesFr.html)

and further sub-pages to these.

Lewis, A.D. (1999-2011). *Rhythmic ambiguity in the Dagbamba drumming of Ghana, west Africa*. Unpublished thesis. Chapter 5 "Form and Structure in Dagbamba Drumming" (pp.33-51), and Chapter 6 "Rhythmic Orientation and Rhythmic Ambiguity in Dagbamba Drumming" (pp.52-84).

Lewis T. (2012). Chapter 1 "The Fundamentals of Rhythm", Chapter 2 "Symbolism", and Chapter 3 "Some Rhythm Archetypes" – draft chapters from forthcoming book.

Lewis, T. (2013) "Constructions upon Ashanti Adowa". In press.

Nketia, J.H.K. (1988). *The music of Africa*. London: Victor Gollancz. – Three excerpts from this text: 1) "Membranophones" (pp.85-91); "Organization of instrumental ensembles" (pp.111-115); 3) "The rhythmic basis of instrumental music" (pp.125-139).

Rentink, S. (2004). *Kpanlogo. Conflict, identity crisis and enjoyment in a Ga drum dance*. M.A. thesis, University of Amsterdam, pp.28-46. (www.musicology.nl/WM/scripties/rentink.pdf)

Further Recommended Reading:

1. Readings relevant to Ashanti *Adowa*

DjeDje, J.C. (1998). "West Africa: an introduction" in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.442-470.

Gourlay, K.A. (1984). "Donno" in *The New Grove dictionary of musical instruments*. (1):585.

Nketia, J.H.K. (1963). *Drumming in Akan communities of Ghana*. London: University of Ghana.

Zabana, K. (1997). *African Drum Music – Adowa*. Ghana: Afram Publications.

2. Readings relevant to Ga *Kpanlogo*

Chernoff, J.M. (1985). "Africa Come Back. The popular music of West Africa" in Haydon, G. & Marks, D. (eds.). *Repercussions. A celebration of African-American music*. (Ch.7, pp.152-178). London: Century.

DjeDje, J.C. (1998). "West Africa: an introduction" in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.442-470.

Powers, M. (2007). *Jammin' the Kpanlogo*. http://www.wenatcheemusic.com/phocadownload/kpanlogoArticle.pdf

Zabana, K. (1997). *African Drum Music – Kpanlogo*. Ghana: Afram Publications.

3. Readings relevant to Ewe drumming

Chernoff, J.M. (1979). *African rhythm and African sensibility*. Chicago: University of Chicago.

Ladzekpo, S.K & Pantaleoni, H. (1970). "Takada Drumming" in *African Music*, Vol.4, No.4, pp.6-31.

Locke, D. (1982). "Principles of Offbeat Timing and Cross-Rhythm in Southern Eve Dance Drumming" in *Ethnomusicology*. 26 (2): (pp.217-246).

Locke, D. (1998). *Drum Gahu!: an introduction to African rhythm*. White Cliffs Media Co.

Locke, D. (2008.) "Africa / Ewe, Mande, Dagbamba, Shona, BaAka" in Titon, J.T. (ed.) *Worlds of music. An introduction to the music of the world's peoples*. (5th ed.) New York: Schirmer. Chapter 3, pp.83-144.

Locke, D. & Agbeli, G.K. (1980). "A Study of the Drum Language in Adzogbo" in *African music*, Vol.6, no.1, pp.32-51.

Locke, D. & Agbeli, G.K. (1981). "Drum Language in Adzogbo" in *The Black Perspective in Music*, Vol.9, no.1 (Spring 1981), pp.25-50.

Zabana, K. (1997). *African Drum Music – Slow Agbekor*. Ghana: Afram Publications.

4. Readings relevant to Dagbamba drumming

Chernoff, J.M. (1979). *African rhythm and African sensibility*. Chicago: University of Chicago.

Chernoff, J.M. (1985). "The Drums of Dagbon" in Haydon, G. & Marks, D. (eds.). *Repercussions. A celebration of African-American music*. (Ch.5, pp.101-127). London: Century.

DjeDje, J.C. (1998). "West Africa: an introduction" in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.442-470.

Gourlay, K.A. (1984). "Lunga (i)" in *The New Grove dictionary of musical instruments*. (2):546.

Haas, K. (2007). *Kambon-waa: Warrior Music of Dagbon*. MA Thesis, Tufts University. (gradworks.umi.com/1451852.pdf)

Haas, K. (2008). "Kambon-waa: The Music of the Dagbamba Warrior Tradition and the Individual Negotiation of Metric Orientation" in *Pacific Review of Ethnomusicology*, Vol.13, Fall 2008. http://www.ethnomusic.ucla.edu/pre/Vol13/Vol13html/V13Haas.html

Kinney, S. (1970). "Drummers in Dagbon: The Role of the Drummer in the Damba Festival" in *Ethnomusicology*, vol.14 no.2. (May 1970), pp.258-265.

Locke, D. (1985). "The Rhythm of Takai" in *Percussive notes*, vol.23 no.4, (pp.51-54.)

Locke, D. (1990). *Drum Damba: talking drum lessons*. Indiana: White Cliffs Media.

Locke, D. (2008.) “Africa / Ewe, Mande, Dagbamba, Shona, BaAka” in Titon, J.T. (ed.) *Worlds of music. An introduction to the music of the world's peoples*. (5th ed.) New York: Schirmer. Chapter 3, pp.83-144.

Neeley, P. & Seidu, A. (1995). “Pressing patrons with proverbs: Talking drums at the Tamale markets” in *Notes on Anthropology and Intercultural Community Work* 17:32–43. Summer Institute of Linguistics. www.sil.org/anthro/articles/pressingpatronswithproverbs.htm

Audio-visual:

Dagbamba praise name dances. Stories and drummed language. (1990). Abubakari Lunna. White Cliffs Media. VHS video cassette.

Drum Damba. (1996). Featuring Abubakari Lunna. White Cliffs Media (WCM 9508). CD.

Master Drummers of Dagbon. (1992). Alhaji Ibrahim Abdulai & John Miller Chernoff. (Rounder CD 5016.) CD.

Master Drummers of Dagbon. Volume 2. (1990). Alhaji Ibrahim Abdulai & John Miller Chernoff. (Rounder CD 5046.) CD.

The music and dance of Ghana, west Africa. Takai: a recreational dance for the princes of Dagbon. (1989). Agbekor Drum & Dance Society. Cambridge Continental Television. Cambridge, Massachusetts. VHS video cassette.

Talking drums. (1990). TV documentary on the Commonwealth Drum Festival, Auckland, New Zealand, January 1990. Auckland: TV New Zealand. VHS video cassette.

5. General Readings on African Drumming & Music

Agawu, K. (1987). “The Rhythmic Structure of West African Music” in *The journal of musicology* vol.5 no.3 (pp.400-418.)

Agawu, K. (2006). “Structural Analysis or Cultural Analysis? Competing Perspectives on the ‘Standard Pattern’ of West African Rhythm” in *Journal of the American Musicological Society*, Vol.59 No.1 (Spring 2006), pp.1-46.

Anku, W. (2000). “Circles and Time: A Theory of Structural Organization of Rhythm in African Music”. *Music Theory Online. The Online Journal of the Society for Music Theory*. Vol.6 No.1, January 2000. http://societymusictheory.org/mto/issues/mto.00.6.1/mto.00.6.1.anku_frames.html

Bebey, F. (1975). *African music. A people's art.* USA: Lawrence Hill.

Berliner, P.F. (1981). *The soul of mbira. Music and traditions of the Shona people of Zimbabwe*. Chicago: University of Chicago.

Chernoff, J.M. (1991). “The Rhythmic Medium in African Music” in *New Literary History*, Vol.22 No.4, *Papers from the Commonwealth Center for Literary and Cultural Change* (Autumn 1991),

pp.1093-1102.

DjeDje, J.C. (1998). “West Africa: an introduction” in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.442-470.

Hampton, B.L. (1982). “Music and Ritual Symbolism in the Ga Funeral” in *Yearbook for traditional music*. Vol.14, pp.75-105.

Haydon, G. & Marks, D. (eds.) (1985). *Repercussions. A celebration of African-American music*. London: Century.

Jones, A.M. (1954). “African Rhythm” in *Africa: Journal of the International African Institute*, Vol.24, No.1, pp.26-47.

Koetting, J.T. (1992). “Africa/Ghana” in Titon, J.T. (ed.) *Worlds of music. An introduction to the music of the world’s peoples*. (2nd ed.) (Ch.3, pp.67-105). New York: Schirmer.

Kubik, G. (1962). “The Phenomenon of Inherent Rhythms in East and Central African Instrumental Music” in *African music*, Vol.3, no.1 (pp.33-42).

Kubik, G. (2001). “Africa” in Sadie, S. (ed.) *The New Grove dictionary of music and musicians*. (2nd edition). Vol.1, pp.190-210.

Leake, J. (2007). “The Modes of the Standard African 12/8 Bell” in *Percussive Notes* 38, pp.38-40. http://www.rhombuspublishing.com/articles/modes_of_the_african_bell.pdf

Nketia, J.H.K. (1963). *African music in Ghana*. USA: Northwestern University.

Nketia, J.H.K. (1980). “Ghana” in *The New Grove dictionary of music and musicians*. (7):326-332.

Nketia, J.H.K. (1988). *The music of Africa*. London: Victor Gollancz.

Rattray, R.S. (1923). “The Drum Language of West Africa: Part I” in *journal of the Royal African Society*, vol.22 no.87 (April 1923), pp.226-236.

Rattray, R.S. (1923). “The Drum Language of West Africa: Part II” in *journal of the Royal African Society*, vol.22 no.88 (July 1923), pp.302-316.

Shelemay, K.K. (1998). “Notation and Oral Tradition” in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.146-163.

Stone, R.M. (ed.) (1998). *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland.

Stone, R.M. (1998). “Time in African Performance” in Stone, R.M. (ed.) *The Garland encyclopedia of world music. vol.1 Africa*. New York: Garland. Pp.124-145.

Stone, R.M. (2005). *Music in West Africa: experiencing music, expressing culture*. Oxford University Press.

Tracey, H. (1948). *Chopi musicians*. London: Oxford University.

Turino, T. (1992). “The Music of Sub-Saharan Africa” in Nettl, B., Capwell, C., Wong, I.K.F., Turino, T., & Bohlman, P.V. *Excursions in world music*. (2nd ed.) (Ch.7, pp.161-190). New

Jersey: Prentice Hall.

Wilson, B. (2006). “The Drumming of Traditional Ashanti Healing Ceremonies” in *Pacific Review of Ethnomusicology*, vol.11 (Winter 2006), pp.1-17. www.ethnomusic.ucla.edu/pre/Vol11/Vol11html/V11Wilson.html

Audio-visual:

The Garland encyclopedia of world music. vol.1 Africa. New York: Garland. (1998). CD to accompany book.

The JVC/Smithsonian Folkways video anthology of music and dance of Africa. (1996). JVC, Victor Company of Japan. 3 vols. VHS Video cassettes.

Towards an understanding of rhythm in West African music. Goldsworthy, D. (n.d). Armidale: University of New England. VHS Video cassette.

Journals:

The following periodical journals are highly recommended –

Ethnomusicology

African Music

The Yearbook for Traditional Music

Databases:

The following databases are accessible through the Macquarie Library website, in a manner similar to e-Reserve. Go to the MU Library home page and enter “music” under Databases. A number of databases come up. The following are particularly recommended –

The Garland Encyclopedia of World Music (in particular see Volume 1: Africa)

Grove music online

JSTOR

Changes based on student feedback

Based on feedback obtained from past students, this unit has been adapted in the following way(s):

- Assessment tasks have been redesigned and reweighted
- More online resources are being supplied through procedural and support documents
- The Department has acquired more instruments for student use
- The library has improved its resources on the topic

Unit Schedule

Daily Schedule

There will be four 90 minute periods each day, between 9.15am and 4.45pm.

Assessment Day is in two 2.5 hour periods.

9.15-10.45am Period .1 (90 mins)

Break 15 mins

11am-12.30 pm Period .2 (90 mins)

Lunch 1hour

1.30-3pm Period .3 (90 mins)

Break 15 mins

3.15-4.45pm Period .4 (90 mins)

Full Schedule

Please note that the days you are required to attend depend upon which tutorial group you are enrolled in. Please ensure that you know your tutorial group and your appointed days.

Day 1 (Wednesday December 18th, 2013) Lectures

Tutorial groups to attend: All

Lecturer: Tony Lewis

Period 1.1: Lecture 1 Introduction and Overview

Period 1.2: Lecture 2 Understanding Rhythm

Period 1.3: Lecture 3 Ga *Kpanlogo*

Period 1.4: Lecture 4 Ashanti *Adowa*

Day 2 (Thursday December 19th, 2013) Tutorials

Tutorial groups to attend: 1&2

Tutors: Jess Ciampa and Leigh Giles

Period 2.1: Ga *Kpanlogo*

Period 2.2: Ga *Kpanlogo*

Period 2.3: Ashanti *Adowa*

Period 2.4: Ashanti *Adowa*

Day 3 (Friday December 20th, 2013) Tutorials

Tutorial groups to attend:3&4

Tutors: Jess Ciampa and Leigh Giles

Period 3.1: Ga *Kpanlogo*

Period 3.2: Ga *Kpanlogo*

Period 3.3: Ashanti *Adowa*

Period 3.4: Ashanti *Adowa*

Session Interval

Day 4 (Monday January 6th, 2014) Lectures

Tutorial groups to attend: All

Lecturer: Tony Lewis

Period 4.1: Lecture 5 Ewe drumming

Period 4.2: Lecture 6 Dagbamba drumming

Period 4.3: Lecture 7 Ga *Kpanlogo*

Period 4.4: Lecture 8 Ashanti *Adowa*

Day 5 (Tuesday January 7th, 2014) Tutorials

Tutorial groups to attend: 1&2

Tutors: Jess Ciampa and Leigh Giles

Period 5.1: Ga *Kpanlogo*

Period 5.2: Ga *Kpanlogo*

Period 5.3: Ashanti *Adowa*

Period 5.4: Ashanti *Adowa*

Day 6 (Wednesday January 8th, 2014) Tutorials

Tutorial groups to attend: 3&4

Tutors: Tony Lewis and Megan Lipworth

Period 6.1: Ga *Kpanlogo*

Period 6.2: Ga *Kpanlogo*

Period 6.3: Ashanti *Adowa*

Period 6.4: Ashanti *Adowa*

Day 7 (Thursday January 9th, 2014) Assessment Day

Tutorial groups to attend: All

Assessment staff: Tony Lewis, Jess Ciampa and Leigh Giles

Period 7.1: 9.30am-12noon: Performance exercise

Period 7.2: 1-3.30pm: Written exam

Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central. Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://www.mq.edu.au/policy/docs/academic_honesty/policy.html

Assessment Policy http://www.mq.edu.au/policy/docs/assessment/policy.html

Grading Policy http://www.mq.edu.au/policy/docs/grading/policy.html

Grade Appeal Policy http://www.mq.edu.au/policy/docs/gradeappeal/policy.html

Grievance Management Policy http://mq.edu.au/policy/docs/grievance_management/policy.html

Special Consideration Policy http://www.mq.edu.au/policy/docs/special_consideration/policy.html

In addition, a number of other policies can be found in the Learning and Teaching Category of Policy Central.

Student Support

Macquarie University provides a range of Academic Student Support Services. Details of these services can be accessed at: http://students.mq.edu.au/support/

UniWISE provides:

- Online learning resources and academic skills workshops http://www.students.mq.edu.a

u/support/learning_skills/

- Personal assistance with your learning & study related questions.
- The Learning Help Desk is located in the Library foyer (level 2).
- Online and on-campus orientation events run by Mentors@Macquarie.

Student Services and Support

Students with a disability are encouraged to contact the Disability Service who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

Details of these services can be accessed at http://www.student.mq.edu.au/ses/.

IT Help

If you wish to receive IT help, we would be glad to assist you at http://informatics.mq.edu.au/help/.

When using the university's IT, you must adhere to the Acceptable Use Policy. The policy applies to all who connect to the MQ network including students and it outlines what can be done.

Graduate Capabilities

Capable of Professional and Personal Judgement and Initiative

We want our graduates to have emotional intelligence and sound interpersonal skills and to demonstrate discernment and common sense in their professional and personal judgement. They will exercise initiative as needed. They will be capable of risk assessment, and be able to handle ambiguity and complexity, enabling them to be adaptable in diverse and changing environments.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- 1
- 2
- 3

- 4
- 5

Commitment to Continuous Learning

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment task

- 5

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- 1
- 2
- 3
- 4

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- 1
- 2
- 3
- 4

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm

- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- 2
- 4

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Identify and discuss abstract structures in music and rhythm
- Recognise and reproduce interlocking rhythms and polyrhythm
- Analyse and evaluate the relationships between music and society in Africa
- Analyse and evaluate the relationships between aural timed-based phenomena, and visual static representations of the phenomena

Assessment tasks

- 1
- 4
- 5

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded, sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Analyse and evaluate the relationships between music and society in Africa

Assessment tasks

- 2
- 3
- 5

Socially and Environmentally Active and Responsible

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

Learning outcomes

- Apply skills of physical and mental co-ordination in a collective and co-operative context
- Analyse and evaluate the relationships between music and society in Africa

Assessment tasks

- 3
- 5