

MUSI 2960 B -African American Percussive Music: From Africa to the Americas

Fall 2014/Spring 2015

Arvin Scott,

3 Semester-hours of credit,

Hough Hodgson School of Music, Room 212B

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Classes meet

Monday, Wednesday, and Friday, 2:30-3:20 pm

Office Hours

By appointment

Course Title

African American Percussive Music From Africa to the Americas

Course Description

Traditional and Contemporary percussive music beginning with its African heritage and tracking it's development through the Americas, with particular emphases on the United States. Teaching/learning strategies include in-class performance, demonstrations, audiovisuals, and lectures. No previous music performance background is required.

Course Objectives

1. Upon completion of this course the successful student will be able to: Identify those African countries, percussive instruments and rhythms, which have shaped African American percussive music,
2. Trace the influence of percussive instruments in early African American music and contemporary Afro-Latin music,
3. Demonstrate through performance basic rhythms and idioms in African American and Afro-Latin music

Topical Outline

Main topics: African heritage and percussive music; early African American percussive music Jazz, Latin, and Blues; Afro –Caribbean percussive music, Afro –Latin percussive music; New forms and trends in African American music.

Principal course assignments

You are required to develop knowledge of lecture information specified by the instructor as well as—via home work assignments and weekly classroom hands-on activities—basic performance facility with Afro-American, African, Afro-Brazilian, Afro Latin, and Afro Caribbean percussion instruments as demonstrated and taught by the instructor.

Homework will also include identification of relevant percussion instruments and percussive music idioms from audio CDs and video cassettes.

Week:

1. Traditional African drumming and percussive music
2. Traditional African percussion instrument; intro to djembe and djun djun, structure, design and performance techniques.
3. Traditional African percussion instruments; djembe and djun djun rhythms for song and dance structures; hands-on performance.
4. Traditional African percussion instruments; talking drums sabar drums, structure design and performance techniques,
5. Traditional African percussion instruments; talking drums sabar drums, rhythms for song and dance structures; hands-on performance.
6. Afro –Latin percussive music: Brazil, Bahia, Olodum, introduction.
7. Afro –Latin percussive music :Brazil, Bahia, Olodum, multimedia presentation hands-on performance.
8. Afro –Latin percussive music: Brazil, Bahia, Capoeira, introduction hands-on performance of rhythms.
9. Afro –Latin percussive music: Brazil, Rio Samba schools, representative artists and rhythms, multimedia presentation hands-on performance.
10. Afro Caribbean percussive music: Jamaica, The Dominican Republic; Representative artists and rhythms, introduction, multimedia presentation hands-on performance.
11. Afro Caribbean percussive music: Cuba and Puerto Rico, Emphasis on clave, Tumbao, and Bomba,
12. Afro Caribbean percussive music: Cuba and Puerto Rico, Representative artists and rhythms, introduction; Introduction Contemporary African American percussive music; Jazz; Rhythm & Blues and Hip Hop; emphasis on representative artists and rhythms; drumset demonstration; hands-on performance.
13. Contemporary African American percussive music; Jazz; Rhythm & Blues and Hip Hop; multimedia presentation, and demonstration.
14. Contemporary African American percussive music; Jazz; Rhythm & Blues and Hip Hop; emphasis on representative artists and rhythms; drumset demonstration; hands-on performance.

15. Contemporary Fusions; African American, Latin, and Caribbean percussive music, multi media presentation, representative artists and rhythms and instruments; hands-on performance.

16. Contemporary Fusions; African American, Latin, and Caribbean percussive music, multi media presentation, representative artists and rhythms and instruments; Contemporary Fusions: Trends in African American percussive music, multimedia presentation; hands-on performance.

Specific course requirements for grading purposes

There are three requirements for this course:

1. Two In-Class Exams. Questions will be drawn from audio and video recordings, hand-outs, lectures, demonstrations and classroom activities.
2. Paper. A five-page typewritten paper or an in-class research-based presentation of a project or project presentation, which focuses on one or more topics discussed in this course, is required of each student. Students must document their sources (e.g., articles, books, audio and video recordings and/liner notes) and be careful not to plagiarize.
3. Class Attendance and Participation. The structure of this class requires regular attendance and participation in in-class activities by each student. For this reason those who miss more than three will loose 10 points per for each additional absence.

Grading Policy

A-F

Grade Calculation:

Exam 50% (25% each; mid term & final)

Paper or Project/Presentation 15%

Attendance 35%

And Participation

Attendance Policy

The structure of this class requires regular attendance and participation in in-class activities by each student. For this reason those who miss more than three will loose 10 points per for each additional absence. Students are responsible for all materials and work missed while absent.

Required Course Materials

Hand-outs will be distributed in class. Audio and video will be played in class. Additional materials may be assigned.

Policy for Make-up exams

Missed exams must be made up at the instructor's convenience

Miscellaneous policies

Miscellaneous policies will be discussed in class.

Academic Honesty Policy

All academic work must meet the standards in a *Culture of Honesty*. Each student is responsible to inform themselves about those standards before performing any academic work.

Plagiarism—which is the copying and use of sources without the author's permission or proper citation and documentation—is a violation of university policy.

Deviation from syllabus

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.