



## UNIVERSITY OF GHANA

School of Performing Arts &  
Institute of African Studies  
PO Box LG 73  
University of Ghana,  
Legon, GHANA

### CURRICULUM VITAE

**Daniel Kodzo AVORGBEDOR, PhD (INDIANA U--Bloomington, 1986)**

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**DOB:** 08/18/1952

### SUMMARY OF CURRENT/PAST POSITIONS

**Associate Professor (post retirement) of African Studies & Music**, University of Ghana, Legon (2013--Present)

**Visiting Scholar**, Institute of African Studies, University of Ghana, Legon (2012-2013)

**Visiting Scholar** (2009; 2010) Humboldt University, ZfL, Berlin, Germany

**Visiting Scholar** (2012) Gutenberg University, Mainz, Germany

**Academic Director**, World Learning, Inc., Ghana GHD program (2010-2013)

**Associate Professor** (1995-2009) School of Music /Dept of African American & African Studies, The Ohio State University, Columbus, Ohio, USA

**Head/Coordinator** (2004-2008), Ethnomusicology Program, Ohio State University, Columbus

**Co-Director** (2007-2009) Lusophone Research Working Group, Ohio State University, Columbus

**President** (2006-2007) Midwest Chapter of Society for Ethnomusicology

**Regional Liaison Officer**, International Council for Traditional Music (2014--)

**Regional Chair**, International Committee on Urgent Anthropological Research

**Member, Editorial Board**, Temple University Press (*African Expressive Cultures*); *African Music Journal*; *African Musicology Online*; *Journal of African Musical Arts*; *Ethnomusicology Forum* [GB]

**Editor**, RILM Abstracts International, Graduate Center, NYC (1989-1994)

### EDUCATION

**PH.D. 1986** *Ethnomusicology & Folklore*, Indiana University, Bloomington

**M.A. (MUSIC) 1978** Truman State University, MO (Music Ed., Piano, Composition)

**GEN. DIP MUS 1975** University of Ghana, Legon (Piano, Theory and History)

### **TECHNICAL:**

**1995** CNA (Certified Novell Administrator (License #710DTT0148; New York)

**1995** Computer/LAN Technician (Netcom Technical Services, Inc.; New York)

### TEACHING/PROFESSIONAL WORK

• Associate Professor, School of Performing Arts, University of Ghana (2012—Present)

• Academic Director, World Learning/SIT (USA) (2010-2012)

• Associate Professor, The Ohio State University, Columbus, OH (1995-2009)

• Editor, RILM Abstracts International, Graduate Center, NYC (1989-1994)

- Adjunct Assistant Professor, City College of New York, USA (1990-1994)
- Visiting Lecturer, Bretton Hall College, Wakefield (UK) (1989)
- Lecturer, Department of Music, University of Ghana, Legon (1986-1989)

## **PUBLICATIONS**

- 2017:** In preparation: "Music and Dance as Historical Resources," for *Oxford Research Encyclopedia of African History*.
- 2014-2015:** In Press: "Ghana: History, Culture, and Geography of Music." *Sage Encyclopedia of Ethnomusicology*.
- 2014-2015:** In Press: "Ghana: Modern and Contemporary Performance Practice." *Sage Encyclopedia of Ethnomusicology*.
- 2013:** "Körperliche und nicht-körperliche Expressivität in der afrikanischen Performance Theoretische Perspektiven und Feldevidenz in der Erstellung eines interdisziplinären Bezugssystems" [Bodily and Non-Bodily Expressivity in African Performance: Theoretical Perspectives and Field Evidence in Building an Interdisciplinary Framework]" In Erik Porath and Tobias Robert Klein, eds., *Kinästhetik und Kommunikation: Ränder und Inteferenzen des Ausdrucks*, pp. 139-162. Berlin: Kadmos.
- 2011-2015:** Annotated Bibliography entries—"Music of East and West Africa," Oxford Bibliographies Online: [<http://www.oxfordbibliographies.com/obo/page/music>]
- 2008:** Review Essay: "Steven Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind, and Body*." [<http://emusicology.org/v3n1/bookreview.html>]
- 2009:** "Public Enemy, Or, Sensing Censorship: Musical Performance and Semiotic Disobedience—*Popular Music Censorship in Africa (2006) in Perspective*." *Research in African Literatures* 40/3(Feb. 2009):220-235.
- 2008:** "In and Out of Song: *Female Song Tradition and the Akan of Ghana: The Creative Process in Nnwonkoro*" *Research in African Literatures*, 29.2:131-137.
- 2007:** "Language Plots in Musical Spaces: A Response to Adams Bodo and Manolete Mora," *Empirical Musicology Review*, 2.3 (2007). [<http://emusicology.org/v2n3/contents.html>]
- 2006-2008:** *Special Internet Research Archive Contribution* (sponsored by the Carnegie-Mellon Foundation and Indiana University and University of Michigan, Ann Arbor; equivalent to Book-length project) Contributions of African American Preaching and Liturgical Dance, Step Shows, Urban Churches in Accra, Ewe performing groups and voluntary Associations, Auction Speech, Ghanaian Art Music [<http://www.iub.edu/~eviada/>]
- 2005:** "Musical Traditions of the Ewe and Related Peoples of Togo and Benin." In *The Ewe of Togo and Benin: A Handbook of Eweland*, pp. 197-214. Ed. Benjamin N. Lawrance. Accra, Ghana: Woeli Publishing Services.
- 2004:** "Sources and Processes of Musical Innovation in African Independent Churches." In *African Folklore: An Encyclopedia*, pp. 268-272. Philip Peek and Kwesi Yankah, eds. New York: Routledge.
- 2004:** "Music in World Shamanism." In *Shamanism : An Encyclopedia of World Beliefs, Practices, and Culture*, pp. 179-186. Ed. Mariko Walter and Eva Fridman. Santa Barbara, Calif.: ABC-CLIO.
- 2003:** "Stumbling with/over Scripts: Vignettes." *Oral Tradition*, 18.1:118-120.
- 2001:** "'It's a great song!' *Haló* Performance as Literary Production." *Research in African Literatures*, 32.2:17-43.
- 2000:** "Competition and Conflict as a Framework for Understanding Performance Culture among the Urban Anlo-Ewe." *Ethnomusicology*, 45.2:260-282.
- 2000:** "Dee Hoo! A Typology of Sonic Articulations in Healing and Exorcism Practices of the Anlo-Ewe." *Worlds of Music*, 42.2:9-24.
- 1999:** "The Turner-Schechner Model of Performance as Social Drama: A Re-Examination in the Light of Anlo-Ewe *Haló*." *Research in African Literatures*, 30.4:144-155.
- 1998:** "Anlo-Ewe Music and Society in the Light of Urgent Anthro-Musicology." *Bulletin of the International Union of Ethnological Sciences*, No. 39:17-26.
- 1998:** "Rural-Urban Interchange: Anlo-Ewe Music." *Garland Encyclopedia of World Music, Africa*, Vol. 1; ed. Ruth Stone, pp. 389-399.

- 1994:** "Freedom to sing, License to Insult: The Influence of Haló Performance on Social Violence among the Anlo-Ewe." *Oral Tradition*, 9.1:83-112.
- 1992:** "The Impact of Rural-Urban Migration on a Village Music Culture: Some Implications for Applied Ethnomusicology." *African Music*, 7.2:45-57.
- 1990-91:** "Some Contributions of Haló Music to Research Theory and Pragmatics," *Bul. of the Int. Comm. on Urgent Anthr. & Ethnol. Research*, 32-33:61-80.
- 1986-87:** "Objectivity Without a Subject? Autochthonous Research and the Scientific Method." *Bul. of the Int. Comm. on Urgent Anthr. & Ethnol. Research*, 28-29:9-19.
- 1986:** "The Construction and Manipulation of Temporal Structures in Yewe Cult Music." *African Music*, 6.4:4-18.
- 1985:** "The Transmission, Preservation, and Realisation of Song Texts: A Psycho-Musical Approach." *Cross Rhythms: Occasional Papers in African Folklore*, 2:67-92
- 1983:** "The Psycho-Social Dynamics of Ewe Names: The Case of the *Ahanonko*." *Folklore Forum*, 16.1:21-43.

### **Book/Multimedia Reviews**

- 2014:** *Music in Kenyan Christianity: Logooli Religious Song* by Steven Feld. (Bloomington: Indiana University Press, 2013.) *The International Journal of African Historical Studies*, Volume 48, 1 (2015), pp. 159-161.
- 2014:** *Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana* by Steven Feld (Durham, N.C.: Duke University Press, 2012). *American Anthropologist*, 116/3, pp. 6-7.
- 2013:** *Remains of Ritual: Northern Gods in a Southern Land*. (Chicago: University of Chicago Press, 2010). *Ethnomusicology Forum*, 22.3, pp. 379-382.
- 2012:** *Medicinal Plants of South Africa*. (Ben-Erik van Wyk, Bosch van Oudtshoorn and Nigel Erić. Pretoria: Briza Publications, 2009). *African Book Publishing Record*
- 2011:** *Linking African Traditional Dance and History: A Study of the Muchongoyo Dance among the Ndau of Southeastern Zimbabwe*. Occasional Paper No. 29. (Fidelis Duri and Gadziro Gwekwerere. Cape Town: The Centre for Advanced Studies of African Society, 2007). *African Book Publishing Record*.
- 2011:** *Instruments de Musique Communs aux Iles de L'Océan Indien* (Yu Sion Live. Sainte-Marie: Azalées Editions, 2006.) *African Book Publishing Record*.
- 2010:** *Pathways in Christian Music Communication: The Case of the Senufo of Côte D'ivoire* (Roberta R. King. Pickwick Publications). *Religious Studies Review* 36/1:62.
- 2008:** *Towards a Christian Theology of African Religion: Issues of Interpretation and Mission* (Francis Anekwe Oborji. Eldoret, Kenya: AMECEA Gaba Publications). *African Book Publishing Record*.
- 2008:** *African Women, Religion, and Health: Essays in Honor of Mercy Amba Ewudziwa Oduyoye* (Isabel Apawo Phiri and Sarojini Nadar, ed. Maryknoll, NY: Orbis Books). *African Book Publishing Record*.
- 2008:** *The Will to Arise: Women, Tradition, and the Church in Africa*. (Mercy Amba Oduyoye and Musimbi R. A. Kanyoro, eds. Maryknoll, NY: Orbis Books). *African Book Publishing Record*.
- 2007:** *Musical Instruments of Africa*, (Kurt Huwiler, ...) H-AfrArts, H-Net Reviews, June, 2006. [<http://www.h-net.org/reviews/showrev.cgi?path=320731159035562>.]
- 2005:** *La Naissance et la mort en Afrique: le cas des Bamileké du Cameroun*. (Jean Tchegho. Yaoundé: Editions Démons). *African Book Publishing Record*.
- 2004:** *Mande Music* (Eric Charry, University of Chicago Press, 2000). *World of Music* 42/2.
- 2003:** *Dinka Christianity: The Origins and Development of Christianity among the Dinka of Sudan with Special Reference to the Songs of Dinka Christians*. (Mark Niggel. Nairobi: Pauline Publishers, 2001). *African Book Publishing Record* 29(4):357-358.
- 2003:** *Rituals of Fertility and the Sacrifice of Desire: Nazarite Women's Performance in South Africa* (Carol Muller. Chicago: University of Chicago Press, 1999). *Research in African Literatures* 34/1:192-198.
- 2002:** *Herbs of Ghana* (Oscar Dokosi. Accra: Ghana Universities Press, 1998). *African Book Publishing Record* 28/1:1.
- 2002:** *Zambian Theatre: From Traditional Arts to Movements for Cultural Expression* (Dickinson Mwana. Lusaka: Multimedia, 1999). *African Book Publishing Record* 28/1:16.

- 2001:** *Intercultural Music*, vol. 2. Ed. Cynthia Kimberlin and Akin Euba. Richmond, CA: Music Research Institute, 1999. *Intercultural Musicology* 3 (1-2):3, 21.
- 2001:** *Music and Culture of West Africa: The Strauss Expedition* (Prod. Gloria Gibson and Daniel Reed. 2 CD-Rom package and teacher/user manual. Distributed by Indiana University Press, Bloomington, 2000). *Research in African Literatures* 32/2:211-213.
- 2001:** *Dancing Prophets: Musical Experience in Tumbuka Healing* (Steven Friedson, 1999). *Research in African Literatures* 32/2:213-219.
- 2001:** *Nigerian Art Music, with an Introductory Study of Ghanaian Art Music* (Bade Omojola. Ibadana: Institut de Recherche en Afrique, 1995. *Research in African Literatures* 32/2:219-222.
- 2000:** *Africa; Folk Music Atlas* (Ed. Leonardo D'Amico and Francesco, 1996), *International Journal of African Historical Studies* 32/2.
- 1999:** *Seeing with Music: the Lives of Three Blind African Musicians* (Simon Ottenberg, 1996). *Notes* (June 1999):939-940.
- 1998:** *Nightsong: Performance, Power, and Practice in South Africa* (Veit Erlmann. Chicago: University of Chicago Press, 1996, *African Studies Review* 41/1:195-198.
- 1997:** *Five Dialects in African Pianism* (Gyimah Labi, 1994). *African Publishing Book Record* 23/2:144.
- 1996:** *African Rhythm: A Northern Ewe Perspective* (Kofi Agawu, 1995). *Yearbook for Traditional Music Council* 28:200-202.
- 1997:** *Theory of African Music*, 1 (Gerhard Kubik, 1994). *Research in African Literatures* 28/1:232-239.
- 1996:** *Contemporary African Music in World Perspective* (N. N. Kofie, 1994). *Research in African Literatures* 27/3:164-168.
- 1996:** *Festschrift for Kubik. Yearbook for Traditional Music*, 28:194-195.
- 1995:** *Lyrics of the Afro-American Spiritual: A Documentary Collection* (Erskine Peters, 1993). *Research in African Literatures* 26/2:223-224.
- 1994:** *The World of African Music* (Ronnie Graham, 1992). *Research in African Literatures* 25/6:192-193.
- 1992:** *African Music: A Bibliographic Guide to the Traditional. Popular, Art, and Liturgical Musics of Sub-Saharan Africa* (John Gray, 1991). *Journal of Modern African Studies* 30/3:527-528.
- 1989:** *The Da Capo Guide to Contemporary African Music* (Ronnie Graham, 1988). *Journal of Modern African Studies* 27/1:154-155.
- 1986:** *Social Research in Rural communities* (P.A. Twumasi, 1986). *Journal of Modern African Studies* 24/4.
- 1985:** *Bibliography of Black Music. IV* (De Lerma, 1984). *Journal of Modern African Studies* 23/3.
- 1984:** *African Philosophy: Myth or Reality* (Leo Apostel, 1981). *Journal of Modern African Studies* 22/4.
- 1982:** *Malagasy Tale Index* (Lee Haring, 1982). *Journal of American Folklore*, No. 3.

## **CONFERENCE PRESENTATIONS**

**2017:** "Interrogating Genre-Crossing and Hybridity: Examples from Africa and the African Diaspora." Paper presented at the International Council for Traditional Music meeting, University of Limerick, Ireland, July 12-19, 2017.

**2016: (Chair and Presenter):** "Borders of Home: New Directions in Approaching Notions of Home and Return in African Diaspora Discourses." V International Conference on Afro-Hispanic, Luso-Brazilian, and Latin American Studies (ICALLAS), August 3 – 5, 2016, University of Ghana Legon.

**2015: (Chair and Presenter):** "Invention, Resistance, and Resiliency: the Pan-African Orchestra in Context." Paper presented on the panel, "Performance, Power, and Identity: Case Studies from

Ghana” at the 2015 World Conference of the International Council for Traditional Music, Astana, Kazakhstan, July 14-22, 2015.

**2013: (Chair and Presenter):** “Eternal Braid/*Bread*: Revisiting Music-Language-Gesture-Brain Discourses in the Light of Select African Performance Traditions.” Paper presented at the International Conference on African Studies, October 24-26, University of Ghana, Legon.

**2013: Chair,** panel: “Religion and Community.” Annual meeting of the Society for Ethnomusicology, November 14-17, Indianapolis, IN.

**2012:** Chair and presenter: “The Place of *Haló* in Peacebuilding and Social Reconstruction among the Anlo-Ewe.” Paper presented under the panel “Repositioning The Arts In Conflict Resolution And Shared Violent Pasts: Four Cases Studies In Peacebuilding, West Africa” for the interdisciplinary symposium on *Conflict, Memory, and Reconciliation. Bridging Past, Present and Future*, Kigali, Rwanda, January 10-13, 2012.

**2012:** “The Place of The Visual in Constructing and Extending Affect and Meaning in Ewe Performance Traditions with Attention to *Dufози*: Some Theoretical and Methodological Implications.” Symposium on “African Music in the 21st Century – An Iconic Turn? An International Symposium Celebrating the 21st Anniversary of the African Music Archives Mainz (AMA)”, June 13-16, 2012. Gutenberg University, Mainz, Germany.

**2010: Invited Speaker,** From Mithen (2006) To Falk (2009): *Naming And Calling* Music's Origins: Reconsidering Perspectives From Mithen And Falk To Ewe *Ahanonko*.”

International Research Project on "Expressive Gestures in Evolutionary Theories and Cultural History." Zentrum für Literatur- und Kulturforschung Geisteswissenschaftliche Zentren, Humboldt University, Berlin.

**2008: Invited Speaker,** “The Black Music Diaspora: Developing a Framework for Theory and Method.” Conference on Black Music Research, Center for Black Music Research, Columbia College, Chicago, February 14-17.

**2007: Invited Speaker,** “Sacred Spaces in Secular Places: Popular Culture, Commodification and Dialectics of the Sacred and Secular in Contemporary African-American Christian Music and Dance.” Second Annual Conference on Black Religion and Spirituality in the 21<sup>st</sup> Century,” November 7-9, Michigan State University, East Lansing.

**2007:** “Situating the ‘Uprooted’: Dynamics and New Contexts of Learning Ewe Music and Dance—The Urban Evidence.” 52<sup>nd</sup> Annual Meeting of the Society for Ethnomusicology, Columbus, OH, Oct.

**2007: Invited Speaker,** "Belief, Memory, and Cultural Autonomy: Performance Traditions in the Contemporary Ghanaian Church." National Symposium on Music and Missions in Africa at Wheaton College, Illinois, September 21-23.

**2007:** “Performance as Site for (Re)Membering Africa in Diasporan Spaces.” Annual meeting, National Society of Black Engineers, March 31, Columbus.

**2006: Invited speaker,** International Symposium, “African Diaspora Studies and the Disciplines,” March 23-26, 2006, Madison, Wisc.

**2006: Invited moderator** and panel paper, “Multimedia and the Spectacular: Visual and Usual Aesthetics and the Challenges of Teaching Black Musical Traditions,” March 15-19, Chicago. Center for Black Music Research.

**2005: Chair,** panel: “Bending, Melding, and Mending Pitches: Hybridity and the Critic’s Voice in African American Art Music.” Title of both panel and paper presented at the 50<sup>th</sup> anniversary meeting of the Society for Ethnomusicology in Atlanta, Nov. 16-20.

**2004: Chair,** session on “Pedagogy and Epistemology at the 14th Annual Conference Of The Pan African Anthropological Association, 2nd – 6th August.

**2003: Invited Speaker,** “Sound in/and Context: Critical Paths toward Understanding Music in Everyday Life.” Int. Symposium on the Music of Africa. Princeton University, October 10-11.

**2003: Invited Speaker,** “Integrating Indigenous Practices in Christian Worship.” Global Consultation on Music and Missions, Sept 15-18, Fort Worth, TX.

**2003: Chaired** a session on "Negotiating Identities" at the 27th Comparative Drama Conference, April 24-26, Columbus, Ohio.

**2003: Chaired** a panel titled “Musical memories of Loss and Trauma” at the 48 Annual meeting of the Society for Ethnomusicology, Miami, Florida Oct 1-5

- 2001: Chaired** a session on "Ethnomusicology In Africa: Theory And Education." 2001 annual meeting of the Society for Ethnomusicology, Detroit, October 2-28.
- 2001:** "Investigating The Subterranean Dimension of the Performative in Anlo-Ewe *Haló*" at the 44th meeting of the African Studies Association in Houston, November 15-18.
- 2000: Chaired** a session on "Collaboration and Negotiation" at 2000 annual meeting of the Society for Ethnomusicology in Toronto, Canada, November 1-5.
- 2000:** "'Netopia' And 'Homelessness': A Critical Look At Patterns Of Communication In Cyberspace." Conference on "Internet and National Cultures: Problems and Prospects." June 1-3, Columbus, OH. Battelle Endowment and Center for African Studies.
- 1999:** "*Literary Discourse As Musical Advantage In Ewe Haló Performance.*" 42nd Annual Meeting of the African Studies Association, Nov. 11-14, Philadelphia, PA. (Also organizer and **Chair** of the panel, "Texts in Context: Aesthetics of Resistance and Subversion").
- 1999: Invited Speaker,** "*Voiced Noise: The "Heterogeneous Sound Ideal" As Preferred Acoustic Environment In Selective Sub-Saharan African Instruments And Ensembles.*" American Society for Acoustics annual meeting in Columbus, Ohio, Nov. 1-5 (also **Co-Chair** of panel on Musical Acoustics: African Musical Instruments and Traditions).
- 1999: Invited Speaker,** "Internet Information and Search Strategies." Workshop presented at the College of Humanities conference on "Technology across the Humanities Classroom," October, OSU, Columbus.
- 1998:** "*African Art Music: Analyzing Its Intercultural Dimensions.*" The 5th Biennial International Symposium and Festival, Centre for Intercultural Music Arts, City University of London, London, March 30 - April 4.
- 1997:** "*The Impact of Rural-Urban Links on The Performance Practices of Urban Anlo-Ewe Ensembles.*" Paper presented at the 40th meeting of the African Studies Association, Columbus, Ohio, October 13-16.
- 1997:** "*The Practice of Ethnomusicology And The Challenges of Christian Accountability.*" 5th Summer Institute of Linguistics Ethnomusicology Conference, Dallas, Texas, October 16-17.
- 1997:** "*Cultural Display and the Construction of Ethnic Identities in a Contemporary Independent Church: The Apostolic Revelation Society (A.R.S.) of Ghana.*" Conference on Holidays, Ritual, Festival, Celebration, and Public Display, May 29-31 Bowling Green State University, Bowling Green.
- 1997:** "*Resources and Problems in Studying the African Continuum in African-American Performing Genre.*" International Conference on African Music and Dance, U. of Michigan, Ann Arbor, April 3-5.
- 1997:** "*Shifting Identities and Problems in Studying The African Continuum in Contemporary African-American Musical Traditions.*" Sidney Bechet Symposium, Indiana Univ. Penn., March 21.
- 1996:** "*Musical Invention as Cultural Rhetoric: The Case of Selective Ghanaian Churches.*" African Studies Association in San Francisco, November 23-26.
- 1996:** "*The Turner-Schechner Model of Performance As Social Drama: A Re-Examination In The Light of Anlo-Ewe Haló.*" Society for Ethnomusicology in Toronto, October 31 - November 3.
- 1996:** "*Church Pops into Pop Charts: The Impact of Contemporary Church Music Industry on Popular Culture in Ghana.*" American Folklore Society in Pittsburgh, October 17-20.

- 1996:** *"Field and Library Methods In Studying The Continuum of African Dance in the Diaspora: Lomax and Emery Re-Considered."* Congress on Research in Dance [CORD] Special Topics Conference, University of Illinois, Urbana-Champaign.
- 1995:** **Chair**, panel on "Hearing, Seeing and Moving: Music, Dance and the Visual Arts in East Africa," Symposium on African Art, April 19-25, New York.
- 1993:** *"The Limits Of Artistic License: A Study of Haló Performance and its Influence on Social Violence."* Society for Ethnomusicology, Annual Meeting, Oxford, MI.
- 1991:** *"The Musical Construction of Social Reality: A Symbiotic Perspective."* Society for Ethnomusicology, Annual Meeting, Chicago.
- 1991:** *"The Pan-African Orchestra of Ghana: Analysis of The Music within its Sociopolitical Manifesto."* Mid-Atlantic Chapter Meeting, Society for Ethnomusicology, New York City.
- 1989:** *"Music And The Related Arts: New Perspectives From Haló Music Of The Anlo-Ewe."* African Studies Association, Atlanta.
- 1988:** *"Aspects Of Cultural Identity As Reflected in Contemporary Christian Music of Ghana."* African Studies Association, Chicago.
- 1988:** *"Objectivity without a Subject? Some Problems of Autochthonous Research in Ghana."* American Folklore Centennial Conference, Cambridge, Boston.
- 1988:** *"Relationships between Paramusical Devices and Incisive Communication of Insults among the Anlo-Ewe."* 1st Ghana Oral Literature Conference, Legon, Ghana.
- 1987:** *"Indigenous Popular Music in an Urban Setting."* 4th International Conference on Popular Music, Accra, Ghana.
- 1986:** *"The Impact of Media and Cultural Policy on Music Broadcast in Ghana: Strategies and New Resources for the Music Educator."* MEDIACULT, Vienna, Austria.
- 1986:** *"Musical Conservatism and Textual Renewal: Aesthetic Foundation of the Creation of New Songs among the Anlo-Ewe of Ghana."* 17th African Literature Conference, Bloomington, Indiana.
- 1984:** *"Children in Search of the Self: Patterns of Cultural Continuity in an Urban Environment."* 2nd International Colloquium on African Folklore, Budapest.
- 1983:** *"The Impact Of Rural-Urban Migration on A Village Music Culture: Some Implications for Applied Ethnomusicology."* ICTM, Columbia Univ., New York.
- 1982:** *"The Place of The Folk in Ghanaian Popular Music."* International Society for Music Education, Trento, Italy.
- 1982:** "African Literature Association, Washington, D.C. *The Interaction of Music and Spoken Texts in The Context of Anlo-Ewe Music.*"
- 1982:** *"The Transmission, Preservation, and Realisation of Song Texts: A Psycho-Musical Approach."* 7th Ibadan Literature Conference, Nigeria.

## **PUBLIC LECTURES & WORKSHOPS**

- 2010:** "Private Symbols and Public Spectacle: The Increasing Display and Performance of Ritual and Symbol as Popular Culture in Ghana." Seminar talk, African Studies Centre, Humboldt University, Berlin (May 22, 2010).
- 2009:** "The Primacy of Local Ontologies in Understanding the Sacred-Secular Continuum in African and African-American 'Religious' Orientations." Center for the Study of Religions, OSU, Feb 22, 2009.
- 2009:** "Radical Or Rational Traditions?: A Reconsideration Of The Role Of Women In African Performing Arts. Symposium on "African Women and the Arts." Ohio University, Athens, March 30 - May 2.

**2008:** “Autochthonous Research and Biographical Evidence: Knowledge Construction, Interdisciplinarity, and Ethnomusicological Research in Africa with Focus on Religious-Ritual Traditions” Center for African Studies (OSU) Brownbag series.

**2006:** “Bending, Melding, and Mending Pitches: Hybridity and the Critic’s Voice in African American Art Music.” Lectures in Musicology series, OSU.

**2005:** participated in a panel discussion on the life, music and politics of the late legendary West African musician Fela Anikulapo Kuti at the Cincinnati Contemporary Arts Center, Jan. 20.

**2004:** “Intersections of the Sacred and Secular in African and African American Christianity with Emphasis on Music and Dance.” Lecture presented at the Nazarene University, Mt. Vernon, OH. February 10.

**2002:** “The Work of the Performative: Constructions of Cultural Autonomy in Contemporary African Christianity.” Faculty Lecture, Department of African American and African Studies, November 22.

**2001:** “Locating the Middle Passage *Be-twin* the works of Two African-American Composers.” School of Music Faculty Musicology Lecture Series, October 8.

**2000:** “Mario Bunge’s Epistemologies and the Inquiring Mind in Ethnomusicology.” School of Music Faculty Lecture Series, November 10.

**1998:** "African Musical Instruments as Objects of Art." The Art Institute of Chicago, March 21.

**1998:** "Unity in the Arts: Sub-Saharan Musical Traditions." The Art Institute of Chicago, March 24.

**1998:** Demonstration of West African Narrow Strip Weaving (horizontal loom) a 4-day residency at the Art Institute of Chicago, March 19-24.

**1998:** "A Sound Life: Sound, Sight, and Celebration among the Baulé." The Art Institute of Chicago, in conjunction with the exhibit on the Baulé, Feb 24.

**1997:** "Internet Resources for Teaching about Africa." Summer Institute for Teachers, Center for African Studies and College of Humanities, OSU-conducted hands-on session for 25 Grade and High School teachers.

**1997:** Presenter at "Seminar on Music in Worship" organized by the Grace Orthodox Presbyterian Church, Worthington, Ohio, 10-12 October.

**1997:** “Resonances of Africa in African-American Performing Arts.” Sponsored by the African Students Association and Le Cercle Français, Oct 30, OSU.

**1997:** Presenter at the Summer Global Institute for Teachers, Dublin, (Dublin, Ohio, June 17-20 ) on the topic, "Resources and Contemporary Challenges for Teaching African Music."

**1997:** “Reinventing Musical Culture in Urban Spaces: The Case of Contemporary Anlo-Ewe Society.” Lectures in Musicology series, OSU.

**1996:** “Ways of Being: The Urban Factor in Anlo-Ewe Music Dance Traditions.” OSU Folklore Center Spring Symposium.

**1996:** “How to do Things with Music: Music and Social Aggression Re-considered.” Lectures in Musicology series, OSU.

**1991:** “Some Common Elements of Sub-Saharan African Music.” American Museum of Natural History, New York City.

**1988:** “Art Criticism and its Relevance to the Ghanaian Society.” Radio Talk, Ghana.

**1988:** “The Role of Spatio-Temporal Dimensions in the Construction of Affective Strategies in African Music.” University of Ghana Inter-Faculty Lecture.

**1987:** “A Review of Brass Band Music in Ghana.” Radio Talk, Ghana.

**1985:** “The Unbroken Thread: Innovation in Traditional and Contemporary Music in Africa.” Kalamazoo College, Kalamazoo, MI.

**1982:** “Beyond the Noise: Some Aspects of Affective Strategies in African



Music.” Evanston, Northwestern University.  
**1982:** “Women's Role in African Music.” Evanston Public Library, Evanston.  
**1979:** “Basics to Appreciation of African Music.” Chicago Conservatory of Music, Chicago.

**GRANTS & RESEARCH AWARDS**

2007: Lilly Endowment for Library Research  
 2006: EVIADA/Mellon toward collaborative online digital archive (eviada.org)  
 2005: College of Arts Faculty Level 2 Research Grant, Ohio State University  
 2004: College of Humanities Seed Grant (\$8,000), Ohio State University  
 2000: (team) NEH grant proposal (\$230,000) to support the preparation and circulation of multimedia pedagogical materials on South African praise poetry.  
 2001: College of the Arts Multicultural and Global Understanding through the Arts Grant  
 2000: College of the Arts special "Action" fund for summer research travel  
 1998: International Travel and Research Grant (College of Humanities)  
 1997: Nominated for Outstanding Teaching Award, Colleges of Arts and Sciences  
 1997: Faculty Innovator Grant (OSU)  
 1996: College of Arts Faculty Development Grant (OSU)  
 1991: Wenner-Gren Postdoctoral Grant  
 1989: H.F. Guggenheim Research Grant  
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