E. KWADWO ODAME BEEKO, *PH.D*.

*CURRICULUM VITAE*

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# EDUCATION

***SCHOLARLY QUALIFICATIONS***

Doctor of Philosophy in Ethnomusicology (Ph.D. Mus.)

*University of Pittsburgh, Pittsburgh, PA* (2005)

Master of Philosophy in Music (M.Phil. Mus.)

*University of Ghana, Legon* (2000)

Bachelor of Music Education (B.Mus. Ed. Hons.)

*University of Cape Coast, Ghana* (1996)

Post-Diploma in Music Education (P.D.M.E.)

*National Academy of Music, Winneba, Ghana* (1988)

***THEORY AND PERFORMANCE QUALIFICATIONS***

Diploma in Music (Dip. Mus.)

*National Academy of Music, Ghana* (1984)

Piano Performance Certificate (Grade VIII)

*Associated Board of the Royal Schools of Music, London, UK* (1984)

Music Theory Certificate (Grade VIII)

*Associated Board of the Royal Schools of Music, London, UK* (1979)

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**TEACHING**

***TEACHING POSITIONS***

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA

Department of Africana Studies

Teaching Assistant Professor, 2023-Present

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA

Department of Africana Studies

Visiting Lecturer, 2019-2023

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA

Department of Africana Studies

Adjunct Faculty, 2010-2019

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA

Department of Music

Adjunct Faculty, 2005-Present

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA

Department of Music

Pre-Doctoral Teaching Fellow, 2000-2005

UNIVERSITY OF GHANA, Legon, Ghana

Department of Music

M.Phil. Teaching Assistant, 1999-2000

UNIVERSITY COLLEGE OF EDUCATION, Winneba, Ghana

Department of Music

Lecturer in Music, 1992-1998

NATIONAL ACADEMY OF MUSIC, Winneba, Ghana

Lecturer in Music, 1987-1992

ACHIMOTA COLLEGE, Accra, Ghana

Department of Music

Music Teacher, 1984-1986

***TEACHING SKILLS***

● Long-term experience in teaching and interacting with students, with proven success in motivating students to learn and work in a classroom setting

● Long-term experience in enriching the intellectual and cultural life of various professors in other department through an interest in dealing with broad theoretical issues and performances arising from other cultural traditions.

● Long-term affiliation with three Ghana’s universities, which can help to foster a relationship between those universities in Ghana and those in the United States, by developing exchange programs that would benefit the students and enhance the university’s international profile.

● Personal enthusiasm, humor, and commitment, essential for generating respect and interest, as well as for promoting teamwork among students.

***TEACHING INTERESTS***

Geo-Cultural Areas:

● Performances in Black Cultural Traditions: *African,* *Afro-Latino, Afro-Caribbean, and* *African American* *cultures*; World music

● Global Studies in Africa, dealing with pre-colonial, colonial and contemporary African history, social, cultural, religious and political issues

● The History and Culture of African Diaspora Communities.

Musical Styles:

● Traditional and Popular Music in Africa and African Diaspora Societies

● Black Performance Aesthetics and Cultures

● Non-Western Art Music and Performance

***TEACHING & TUAGHT COURSES***

***♣ University of Pittsburgh, 2000-Present.***

Social Science Courses

● Introduction to Africa – *(2014****-****Present)*

● Early African Civilization – *(2015****-****Present)*

● Cultures of Africa – *(2015, 2021-Present)*

● African Liberation Movements – *(2019****-****Present)*

● West African Cultures and Society – *(2018****-****Present)*

● History of the African Diaspora – *(2019****-****2020)*

● African Civilization and Cultures – *(2010****-****2014)*

● History of African Before 1800 – *(2012-2013)*

● History of African Since 1800 – *(2011-2012)*

● Caribbean History – *(2014)*

Humanities Courses

● Music in Africa – *(2008****-****Present)*

● Keyboard Musicianship – *(2001; 2002)*

● Introduction to World Music – *(2006; 2007)*

● African Literature and Society – *(2016-Present)*

● Black Performance Aesthetics – *(2020-Present)*

● West African Performing Arts – *(2018****-****Present)*

● African Popular Theater – *(Yet-to-be-taught)*

**♣ *Universities and Colleges in Ghana, 1987-2000***

Humanities Courses

● Music Theory and Composition – *(1987-1998)*

● Keyboard Musicianship – *(1987-1998)*

● Music Appreciation – *(1987-1998)*

● African-Art Music – *(1987-1998)*

● Musical Performance – *(1987-1998)*

● Basic Music Education – *(1991-1998)*

***TEACHING AWARDS***

2004-2005 Pre-Doctoral Teaching Fellowship, University of Pittsburgh

2003-2004 Andrew A. Mellon Pre-Doctoral Fellowship, University of Pittsburgh

2000-2003 Pre-Doctoral Teaching Fellowship, University of Pittsburgh

1999-2000 Graduate Teaching Assistant, University of Ghana, Legon

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**RESEARCH**

***RESEARCH INTERESTS***

Geo-Cultural Areas:

● African, Afro-Caribbean, Afro-Latino, Afro-European, and African American cultural traditions.

Theoretical issues:

● General African Issues, in their Social, Political, and Cultural Context, dealing with pre-Colonial, Colonial and Contemporary-African historical, socio-cultural and socio-political issues; and other related courses on socio-cultural issues in Africa and African Diaspora.

● Creativity, innovation and processes of change in music with particular emphasis on cognitive processes in compositions and performances; Music as language; Musical semiotics and the theory of signs.

Musical Styles:

● Traditional, Popular music, and Non-Western art music

Black Musical Aesthetics:

● Performance practices in African and African-Diaspora musical traditions, displaying the tendencies, the mythological beliefs and assumption, the rhetoric utterances, expressive images and interpretative strategies of Black music in both the continent and the Diaspora.

*Current Work*:

● Research on the Performance Aesthetics in Ghanaian Neo-Pentecostal/ Charismatic Church, which broadly cover their ways and forms of worship.

● Research and Writing on African Ethnic Groups, which broadly cover the Historical, Social, and Cultural Traditions; the Aesthetics and Artistic Traditions; the Linguistic Distribution of Ethnic Groups; and the Regional Distribution of Ethnic Groups.

***RESEARCH SKILLS***

Leadership Skills

● Strong conceptualization and analytical skills essential for educational research among students;

● Facilitation of individual efforts toward achieving group objectives; motivation of individuals to achieve individual objectives in learning, research and problem solving

Interpersonal Skills

● Strong interpersonal skills for working with colleagues in any research team for the purpose of achieving educational goals

● Sense of understanding and appreciation for different opinions, as well as readiness in accommodating opposing or dissenting views

● Experience with students in multiple cultures and a broad range of subjects; participation in performances, programs and curriculum planning and development

***RESEARCH ACTIVITIES***

**Current Research Activities**

● Research/ or Collection of data on Ethnic Groups in Africa, under four major areas of interest: their Historical, Social, and Cultural Traditions; their Aesthetics and Artistic Traditions; their Linguistic Distribution over the continent; and their Regional Distribution across the continent.

● Research/ or Collection of data on Style and Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church Musical Practices.”

**Ph.D. Dissertation** (2005)

“Creative Processes in Akan Music Culture: Innovations within Tradition,” Doctoral Program in Ethnomusicology, Department of Music, University of Pittsburgh. Dissertation committee chair, Dr. Akin O. Euba, Andrew A. Mellon Professor in Ethnomusicology.

 Field Research: Explored the creative and cognitive processes in composition and performance of the traditional music of the Akan of Ghana, by examining how traditional musicians work within cultural constraints to generate new ideas as they reproduce, reconstruct, and reinterpret the existing musical elements.

**M.Phil. Thesis** (2000)

“Exploration of Procedures of Pitch Organization in Akan Traditional Songs: The Case of *Nnwonkro*,” Master’s Program in Ethnomusicology and Theory, Department of Music, University of Ghana. Thesis advisor, J. H. K. Nketia, Emeritus Professor in Ethnomusicology.

 Research: Summer 1999 in Ghana. Examined and analyzed tonal procedures of pitch organization, providing information on processes of development, study and general understanding of the idiom and on how tonal issues can be addressed in music teaching.

**Other Field Research Activities**

***Member of a Field-Research Team***: April 1995, jointly coordinated by the University College of Education, Winneba, Ghana; the British Council, Ghana branch; and UNESCO Studied education-related problems facing selected primary and elementary schools in the Central region of Ghana, and suggested solutions to those problems.

***Field Research on Akan Musical Traditions***: January-December 1986; Supervisor, Dr. S. D. Asiama, University of Ghana; Documented the musical art and cultures of the Akan of Ghana.

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**PUBLICATIONS, PROOF-READING AND EDITING**

***CURRENT PUBLICATIONS***

**Book/Monograph Publications**

● *Creative Processes in Akan Musical Cultures: Innovations within Tradition*. Germany: VDM-Verlag Dr. Muller Aktiengesell Schaft & Co., KG. 2009. (Originally a Ph.D. Dissert.,2005).

**Book-Chapter Publications**

● “African Musical Traditions and Practices: Past and Current Trends.” In *(Re)Tracing Africa: A Multi-Disciplinary Study of African History, Societies, and Culture*. Edited by Salome C. Nnoromele and Ogechi E. Anyanwu. Dubuque: Kendall Hunt Publishing Co. 2012: 153-176.

● “Toward a New Stylistic Identity: An Analytical Overview of Ghanaian Contemporary Choral Music.” In *Composition in Africa and the Diaspora Series*, Vol.2, (Centre for Intercultural Musicology). Edited by Akin Euba & Cynthia Tse Kimberlin. UK: MRI Press. 2010: 33-41.

**Scholarly-Article** **Publications**

● “The Dual-Relationship Concept of Right-Ownership in Akan Musical Tradition: A Solution for the Individual and Communal Rights-Ownership Conflicts in Music Production.” *International Journal of Cultural Property*, Vol. 18 (3), 2011: 337-364.

***FURTURE PUBLICATIONS***

**Book/Monograph Publication**

● *Ethnic Groups in Africa*; Four (4) Volumes: Volume 1: Historical, Social, and Cultural Traditions; Volume 2: Aesthetics and Artistic Traditions; Volume 3: Linguistic Distribution of Ethnic Groups; Volume 4: Regional Distribution of Ethnic Groups.

● *Exploration of Procedures of Pitch Organization in Akan Traditional Songs: The Case of* *Nnwonkro*. (Originally an M.Phil. Thesis). (Yet to be published by VDM-Verlag Dr. Muller Aktiengesell Schaft & Co., KG, Germany).

**Scholarly-Article** **Publications**

● “Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church Musical Practices”

● “Modes of Cultural Representation: Koo Nimo’s Sung-Tales as Rhetoric, Innuendo, and Double-entendre.

● “Construction of Stylistic Identity in the Context of Creativity: J. H. Kwabena Nketia’s Akan Solo Pieces, the Sankudwom.”

● “Black Performance Aesthetics: Agency, Resistance, and the Cultural Politics of Identity in the Performance of Ghanaian Cultural Troupes.”

***PROOF-READING/ EDITING/ REVIEW***

● A Review of a book entitled “*Power and Politics in Africa*” by Takuo Iwata in 2024, to be published by the Vernon Press.

● A Review of a book entitled “*Undesirable Practices: Women, Children, and the Politics of the Body in Northern Ghana, 1930-1972*,” by Jessica Cammaert in November 2017, to be published by the University of Nebraska Press.

● Proof-Reading of a book entitled “*Asante Ivory Trumpet Music in Ghana: Cultural and Tradition in Spiritual Context*,” by Joseph Kaminski in March 2010, to be published by the Ashgate Publishing Limited (U.K.).

● Translation of Akan Words/ Terms into English in John Miller Chernoff’s book, entitled “*Hustling is Not Stealing: Stories of An African Bar Girl*,” in August 2002, to be published by The University of Chicago Press.

● Translation of Akan Words/ Terms into English in John Miller Chernoff’s book, entitled “*Exchange is No Robbery: More Stories of An African Bar Girl*,” in August 2002, to be published by The University of Chicago Press.

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**PRESENTATIONS**

**Scholarly Lecture-Demonstrations**

● “African Musical Practices: Journeying from the Tradition to Global;” African Studies Program, and University Center for International Studies (UCIS), University of Pittsburgh, January 2008.

**Scholarly Conference Papers**

● “The Study of Africa Today: Africanizing Knowledge About Africa,” ASWAD (Association for the Study of the Worldwide African Diaspora) Conference, Ghana, West Africa; August 2023.

● “The Study of Africa Today: Africanizing Knowledge About Africa,” CAS (Center for African Studies), Spring Conference, University of Pittsburgh, May 2023.

● “Reviving Tradition, Engaging Modernity: A Paradigm Shift of Musico-Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church,” The Niagara Chapter of the Society of Ethnomusicology (NCSEM), Pennsylvania, USA, April 2015.

● “Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church Musical Practices,” ASWAD (Association for the Study of the Worldwide African Diaspora), Dominican Republic, October-November 2013.

● “Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church Musical Practices,” AMNAIH (Africa Meets North America In Harlem) Conference, New York, October-November 2011.

● “Construction of Stylistic Identity in the Context of Creativity: J. H. Kwabena Nketia’s Akan Solo Pieces, the *Sankukwom*,” Nketia Symposium Festschrift Conference, University of Ghana, Legon, Ghana, September 2011.

● “Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian (Neo) Pentecostal/Charismatic Church Musical Practices,” Society for Ethnomusicology (SEM) Conference, University of California, Los Angeles, November 2010.

● “African Musical Practices: Journeying from Traditional to Global,” a Lecture-Demonstration, African Studies Program Annual Series at the University of Pittsburgh, January 2010.

● “Mediating the Environment: the Socio-Spatial Dimensional Shift in Akan Musical Performances,” Society for Ethnomusicology (SEM) Conference, Columbus, Ohio, October 2007.

● “Modes of Cultural Representation: Koo Nimo’s Sung-Tales as Rhetoric, Innuendo, and Double-entendre,” Society for Ethnomusicology (SEM) Conference, Honolulu, Hawai’i, November 2006.

● “Composing for the Community or for Self?: Attitudinal Shift and the Effect of Copyright Laws on the Akan Traditional Composer,” International Symposium on Music and Cultural Rights: Challenges and Prospects, University of Pittsburgh, April 2005.

● “Toward A New Stylistic Identity: An Analytical Overview of Ghanaian Contemporary Choral Music,” 2nd International Symposium and Festival on Composition in Africa and the Diaspora, Churchill College, University of Cambridge, UK, August 2003.

● “Conflict of Interests: Traditional Music and the Youth in Ghanaian Educational System,” Graduate Student Symposium, University of Western Ontario, London, Canada, June 2003.

● “Conflict of Interests: Traditional Music and the Youth in Ghanaian Educational System,” Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM), Ramapo College, Mahwah, New Jersey, March 2003.

● “Exploration of New Dimensions in Pitch Organization: The Case of *Nnwonkro*,” Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM), University of Pittsburgh, March 2001.

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**PERFORMANCES**

**Musical Performances**

● “*Concerts of African Drumming and Dancing*;” in Pittsburgh, Pennsylvania, USA, as a traditional drummer with the University of Pittsburgh African Drumming and Dance Ensemble, in April 2011; December 2010; April 2009; December 2009; April 2004; April 2003; April 2002, December 2002; and December 2001.

● “*Christmas Concerts;*” as a director and/or Pianist/Organist in Pittsburgh, Pennsylvania, USA, with Bethany Baptist Church, as a director and/or Organist/Pianist, in December 2012; December 2010; December 2008; December 2006; December 2004; and December 2002.

● *Concert of Music for Soprano, Korean Kayagum, African Drums and Western instruments*, in the Churchill College, University of Cambridge, U.K., as a traditional drummer at the 2nd International Symposium and Festival on Composition in Africa and the Diaspora, August 2003.

● “*Christmas Concerts;*” as a director and/or Pianist/Organist with International Central Gospel Church (ICGC), Accra, Ghana, W.A.; in December 1999; December 1998; December 1997; and December 1996.

● “*Piano Performance;*” as a Solo Pianist in University College of Education, Winneba, Ghana, in August 1993.

● “*Christmas Concerts;*” as a director and/or Pianist/Organist with Calvary Baptist Church (CBC), Accra, Ghana, W.A.; in December 1985; December 1984; December 1983; December 1981; and December 1980.

● “*Christmas Concerts;* as an Organist/ Pianist with Kaneshi Presbyterian Church, Accra, Ghana, W.A.; in December 1979.

● “*Christmas Concerts;* as an Organist/ Pianist with Dansoman Presbyterian Church, Accra, Ghana, W.A.; in December 1978.

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**AUDIO-VISUAL RECORDINGS**

**Recordings**

Piano-Duo Recital on Ghana National Television Program, *Music Makers*, 1990.

Clarinet and Piano Duo Recital, as a pianist, Ghana National Television Program, *Music Makers*, 1989.

National Documentary Film Projects with the Ghana Film Industry, as a keyboardist, 1985, 1987, & 1988.

Voice and Piano Duo Recital, as a pianist, Ghana National Television Program, *Music Makers*, 1986.

The Compassion Inspiration Gospel Music Group, as a keyboardist, Nigeria National Television Program, Nigeria, 1978.

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**MUSIC-COMPOSITIONAL WORK**

**Piano Music**

“Theme with Variations,” opus 2 (*1988*)

“Fantasy-Rhapsody in African Style,” opus 3, no.1 in B flat, no.2 in C, and no.3 in D (*1990*)

“Afronata,” opus 4 no.1 in F sharp minor, no.2 in G sharp minor, and no.3 in B flat minor (*1993*)

**Orchestral Music**

Concertos Transcontinental for Piano and Orchestra, opus 1 (*1984*)

**Choral Music**

Several Choral Compositions and Arrangement for S.A.T.B., and T.T.B.B.

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**PROFESIONAL AFFILIATIONS**

**Membership**

● Association for the Study of the Worldwide African Diaspora (ASWAD), U.S.A.

● Pitt Alumni Association (PAA), U.S.A.

● African American Alumni Council of Pitt Alumni Association (AAAC), U.S.A.

● Society of Ethnomusicology (SEM), U.S.A.

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**OTHER PROGRAMS AND ACTIVITIES**

**Study Abroad Program**

Acting as a Faculty Director for the ***Pitt-In-Ghana Summer Program***

***The Aim of the Program***: to provide an integrated understanding and appreciation of the social and cultural lives of the West African peoples in the multifaceted dimensions, and the most striking characteristics of these elements that can be identified in most of these cultural practices.

***The Courses under the Program***:

*Lectures and Class Work*

 ♠ *West African Culture and Society* – intended to provide students with a basic understanding and appreciation of some of the distinctive elements and features of West African cultures and society.

 ♠ *West African Performing Arts* – intended to introduce students broadly to West African performance traditional arts that totally cover music, and other art forms such as dance, drama, masquerade, drama and theater, which are combined with music in performance.

*Excursions and Trips*

● Some of the Activities in the Program include Students’ opportunity to make several trips or excursions in Ghana, which include the following:

***Summer 2018***: A *visit to the Dubois Centre and Kwame Nkrumah Mausoleum, Great Accra Region; a visit to Aburi to see study the history of Cocoa Farming; a visit to the Asante Paramount Chief House in Kumasi, Ashanti Region; and a field trip to the historical slave dungeons on the coast of Ghana, Central Region*.

 *The learning African Drumming and Dances, as well as attending various Musical and Theatrical Concerts in Ghana.*

***Summer 2019***: *A visit to the Dubois Centre and Kwame Nkrumah Mausoleum, Great Accra Region; a visit to Aburi to see study the history of Cocoa Farming; a visit to the Asante Paramount Chief House in Kumasi, Ashanti Region; and a field trip to the historical slave dungeons on the coast of Ghana, Central Region*.

 *The learning African Drumming and Dances, as well as attending various Musical and Theatrical Concerts in Ghana.*

**African Popular Music Celebration**

♠ Participated in an annual Festival, entitled, *Celebrate Africa*, which organized by the Center for African Studies, under the Global Studies, in the University of Pittsburgh. The program was held for the first time on September 17-18, 2022. The first day was a conference participated by several with presenters, while the second day was purely a showcase of display of African artifacts, food, cloths, etc. as well as popular musical performances, both traditional and contemporary.

 ***The Aim***: The aim was to help participants to gain a better understanding and appreciation of African popular music traditions; to understand the stylistic tokens that mark the African musical systems; to recognize attitudinal values and belief systems expressed in these performances; and to understand the social and historical processes emerging in these musical traditions.

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**SERVICE TO COLLEGES AND UNIVERSITIES**

● Mentor and Advisor for the Black Students Union at the University of Pittsburgh, 2006-2009.

● Member of the Music Action Team, Association of Students of Performing Arts, University of Ghana, Legon, Ghana, 1998-2000.

● Secretary to the Faculty, Department of Music Education, University College of Education, Winneba, Ghana, 1996-1998.

● Co-ordinator, Piano/Keyboard units, Department of Music Education, University College of Education, Winneba, Ghana, 1992-1993.

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**SERVICE TO THE COMMUNITY**

***U.S.A.***

Jury Service, Court of Common Pleas, Fifth Judicial District of Pennsylvania Criminal Division, Pittsburgh, August 2019

Music Director and Organist, Peters Creek Evangelical Presbyterian Church, Venetia, Pennsylvania, U.S.A., 2017 – Present

Music Director, Brown Chapel A.M.E. Church, Pittsburgh, Pennsylvania, U.S.A., 2017

Music Director and Organist, Emmanuel Methodist Church, Pittsburgh, Pennsylvania, U.S.A., 2013 – 2017

Music Director and Organist, Bethany Baptist Church, Pittsburgh, Pennsylvania, U.S.A., 2002 – 2013

Music Director and Organist, Church of the Holy Cross, Pittsburgh, Pennsylvania, U.S.A., 2000 – 2002

Music Director and Organist, Pentecostal Church, Wilkinsburg, Pennsylvania, U.S.A., 2000

***GHANA***

Music Director and Organist, International Central Gospel Church, Accra, Ghana, 1987 – 2000

Music Minister, Director and Organist, Calvary Baptist Church, Accra, Ghana, 1980 – 1987

Assistant Choir Director and Organist, Kaneshi Presbyterian Church, Accra, Ghana, 1978 – 1980

Assistant Choir Director and Organist, Dansoman Presbyterian Church, Accra, Ghana, 1977 – 1978

Music Teacher, Accra Academy Secondary School, Accra, Ghana, 1981-1982

Part-time Music Teacher, Alpha Beta Montessori Primary & J. S. School, Accra, Ghana, 1992 – 2000

Part-time Music Teacher, St. Martin De Porres Primary & J. S. School, Accra, Ghana, 1990 – 1991

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**REFFERENCE**

Dr. Matthew Rosenblum

Professor of Musical Composition

Department of Music

University of Pittsburgh

Dr. Catherine Koverola

Director and Chair

Center of African Studies

University of Pittsburgh

Dr. Macrina Lelei

Associate Director

Center of African Studies

University of Pittsburgh