

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 Education in Music (B.Ed. Mus. 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)

TEACHING

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;
- Non-Western Art Music

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 POSITIONS

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA
Department of Africana Studies
Faculty, 2010-Present

UNIVERSITY OF PITTSBURGH, Pittsburgh, PA
Department of Music
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 & TUAGHT COURSES

♣ At the University of Pittsburgh, 2005-2018

Social Science Courses

- Introduction to Africa – (2014-Present)
- Early African Civilization – (2015-Present)
- African Liberation Movements – (2019-Present)
- Cultures of Africa – (2015)
- 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)
- African Popular Theater – (2020-Present)
- Black Performance Aesthetics – (2020-Present)

♣ Universities and Colleges in Ghana, 1984-2000

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

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 *Nwonkro*,” 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. Asiamah, University of Ghana; Documented the musical art and cultures of the Akan of Ghana.

PUBLICATIONS, PROOF-READING AND EDITING

CURRENT PUBLICATIONS

Book/Monograph Publications

● *Creative Processes in Akan Musical Cultures: Innovations within Tradition*. Germany: VDM-Verlag Dr. Muller Aktiengesellschaft & 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.

FUTURE 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 *Undesirable Practices: Women, Children, and the Politics of the Body in Northern Ghana, 1930-1972*, by Jessica Cammaert in November 2017, published by the University of Nebraska Press in 2016
- 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, which was published by The University of Chicago Press in 2003.
- 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, which was published by The University of Chicago Press in 2005.

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

- “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.

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.

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.

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.

PROFESIONAL AFFILIATIONS

Membership

- African Studies Association (ASA), U.S.A.
- 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.
- Mid-Atlantic Chapter of the Society of Ethnomusicology (MACSEM), U.S.A.
- The College Music Society (CMS), U.S.A.
- Northeastern Chapter of the College Music Society (NCCMS), U.S.A.
- The British Forum for Ethnomusicology (BFE), U.K.

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 & 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

♠ Planning with Dr. Macrina Lelei for an Up-Coming Conference for the Celebration of African Popular/ Contemporary Music in Pittsburgh, which will showcase African cultural heritages through the display of various popular musical performances that have development throughout the continent (*The Year to be decided*)

The Aim of the Festival: 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; to understand the social and historical processes emerging in these musical traditions.

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.

SERVICE TO THE COMMUNITY

U.S.A.

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

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

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

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

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

Pentecostal Church, Wilkinsburg, Pennsylvania, U.S.A.
Organist/ Pianist, 2000

GHANA

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

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

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

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

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

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

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

Other Communal Activities

Organization of Lecture-Workshop for Church Communities:

U.S.A.

Peters Creek Evangelical Presbyterian Church. Venetia, Pennsylvania, U.S.A.
November 2018

Bethany Baptist Church, Pittsburgh, Pennsylvania, U.S.A.
August 2002, September 2003.

GHANA

International Central Gospel Church, Accra, Ghana.
September 1987, August 1988, September 1990

Calvary Baptist Church, Accra, Ghana.
November 1980, October 1981, August 1983.