
The African Imagination In Music

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GAVIN REID

African Polyphony and Polyrhythm Cambridge University Press

Song Walking explores the politics of land, its position in memories, and its foundation in changing land-use practices in western Maputaland, a borderland region situated at the juncture of South Africa, Mozambique, and Swaziland. Angela Impey investigates contrasting accounts of this little-known geopolitical triangle, offsetting textual histories with the memories of a group of elderly women whose songs and everyday practices narrativize a century of borderland dynamics. Drawing evidence from

women's walking songs (amaculo manihamba)—once performed while traversing vast distances to the accompaniment of the European mouth-harp (isitweletwele)—she uncovers the manifold impacts of internationally-driven transboundary environmental conservation on land, livelihoods, and local senses of place. This book links ethnomusicological research to larger themes of international development, environmental conservation, gender, and local economic access to resources. By demonstrating that development processes are essentially cultural processes and revealing how music fits within this frame, *Song Walking* testifies to the affective, spatial, and economic dimensions of place, while contributing to a more inclusive and culturally apposite alignment between land and environmental policies and local needs and practices.

Music, Memory, Resistance Beacon Press

"A specter lurks in the house of music, and it goes by the name of race," write Ronald Radano and Philip Bohlman in their introduction. Yet the intimate relationship between race and music has rarely been examined by contemporary scholars, most of whom have abandoned it for the more enlightened notions of ethnicity and culture. Here, a distinguished group of contributors confront the issue head on. Representing an unusually broad range of academic disciplines and geographic regions, they critically examine how the imagination of race has influenced musical production, reception, and scholarly analysis, even as they reject the objectivity of the concept itself. Each essay follows the lead of the substantial introduction, which reviews the history of race in European and American, non-Western and global musics, placing it within the contexts of the colonial experience and the more recent formation of "world music." Offering a bold, new revisionist agenda for musicology in a postmodern, postcolonial world, this book will appeal to students of culture and race across the humanities and social sciences.

Music and the Historical Imagination Univ of California Press
Written by one of the best-known academic writers on African music, *On African Music* is a collection of seven essays addressing various techniques, influences, and scholarly approaches to African music. After a concise introduction spelling out the rationale for the book, successive chapters develop answers to questions such as: How does a "minimalist impulse" animate creativity in Africa, and does "Western minimalism" differ from "African minimalism"? How do we explain the prevalence of iconic effects in African expressive forms? How has

(European) tonality functioned as a "colonizing force" in African music? Why is the (written) art music of the continent talked about so little when it has been in existence since the middle of the nineteenth century? How might the discipline of music theory be rejuvenated by "aid" from Africa? What are the strengths and limitations of ethnotheory as a methodology? Who is who in theorizations of African rhythm, and how might we explain the shape of the existing archive? This book thus deals with analytical and interpretive issues, the politics of scholarship, and salient features of African music. Laced with provocative viewpoints on each page, *On African Music* should appeal not only to readers curious about the structural underpinnings of African music but also to those who wish to reflect critically and philosophically on how we study and write about the music of the continent, how we might approach its global status with a firm understanding from the inside, and what our priorities might be in promoting an empowering cosmopolitan discourse.

The African Imagination University of Georgia Press

An original approach to the understanding of the complete and sophisticated patterns of polyphony and polyrhythm of African music.

The African Imagination in Music Univ. Press of Mississippi
Illustrates how black musical styles are incorporated into the earliest games African American girls learn--how, in effect, these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Gaunt argues that black girls' games are connected to long traditions of African and African American musicmaking, and that they teach vital musical

and social lessons that are carried into adulthood. - from publisher information.

Freedom Dreams Harvard University Press

The study of African music is a study at once of unity and diversity. The range of indigenous musical resources and practices found on this vast continent is as wide and varies as its topography. In this informative and highly readable book, Professor Nketia provides an overview of the musical traditions of Africa with respect to their historical, cultural, and social background, their organization and practice, and delineates the most significant aspects of musical style.

Africa Speaks, America Answers Chicago Review Press

In 1969 Gerhard Kubik chanced to encounter a Mozambican labor migrant, a miner in Transvaal, South Africa, tapping a cipendani, a mouth-resonated musical bow. A comparable instrument was seen in the hands of a white Appalachian musician who claimed it as part of his own cultural heritage. Through connections like these Kubik realized that the link between these two far-flung musicians is African-American music, the sound that became the blues. Such discoveries reveal a narrative of music evolution for Kubik, a cultural anthropologist and ethnomusicologist. Traveling in Africa, Brazil, Venezuela, and the United States, he spent forty years in the field gathering the material for *Africa and the Blues*. In this book, Kubik relentlessly traces the remote genealogies of African cultural music through eighteen African nations, especially in the Western and Central Sudanic Belt. Included is a comprehensive map of this cradle of the blues, along with 31 photographs gathered in his fieldwork. The author also adds clear musical notations and descriptions of both African and African

American traditions and practices and calls into question the many assumptions about which elements of the blues were "European" in origin and about which came from Africa. Unique to this book is Kubik's insight into the ways present-day African musicians have adopted and enlivened the blues with their own traditions. With scholarly care but with an ease for the general reader, Kubik proposes an entirely new theory on blue notes and their origins. Tracing what musical traits came from Africa and what mutations and mergers occurred in the Americas, he shows that the African American tradition we call the blues is truly a musical phenomenon belonging to the African cultural world [Publisher description].

Africa in Stereo University of Illinois Press

Whether social, cultural, or individual, the act of imagination always derives from a pre-existing context. For example, we can conjure an alien's scream from previously heard wildlife recordings or mentally rehearse a piece of music while waiting for a train. This process is no less true for the role of imagination in sonic events and artifacts. Many existing works on sonic imagination tend to discuss musical imagination through terms like compositional creativity or performance technique. In this two-volume Handbook, contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power. Topics covered include auditory imagery and the neurology of sonic imagination; aural hallucination and illusion; use of metaphor in the recording studio; the projection of acoustic imagination in architectural

design; and the design of sound artifacts for cinema and computer games.

Digging Harvard University Press

This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes, Arsenio Rodriguez, Benny More, and Perez Prado. It offers a behind-the-scenes examination of music from a Cuban point of view, unearthing surprising, provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World. The ways in which the music of black slaves transformed 16th-century Europe, how the "claves" appeared, and how Cuban music influenced ragtime, jazz, and rhythm and blues are revealed. Music lovers will follow this journey from Andalucia, the Congo, the Calabar, Dahomey, and Yorubaland via Cuba to Mexico, Puerto Rico, Saint-Domingue, New Orleans, New York, and Miami. The music is placed in a historical context that considers the complexities of the slave trade; Cuba's relationship to the United States; its revolutionary political traditions; the music of Santeria, Palo, Abakua, and Vodun; and much more.

Music and the Racial Imagination Oxford University Press

Powerful and embracing, *The Transformation of Black Music* explores the full spectrum of black musics over the past thousand years as Africans and their descendants have traveled around the globe making celebrated music both in their homelands and throughout the Diaspora. Authors Samuel A. Floyd, Melanie Zeck, and Guthrie Ramsey brilliantly discuss how the music has blossomed, permeated present traditions, and created new practices. As a companion to the ground-breaking *The Power of*

Black Music, this text brilliantly situates emerging, morphing, and influential black musics in a broader framework of cultural, political, and social histories. Grappling with subjects frequently omitted from traditional musical texts, *The Transformation of Black Music* is guided by more than just the ideals of inclusivity and representation. This work covers overlooked topics that include classical musicians of African descent, and builds upon the contributions of esteemed predecessors in the field of black music study. Providing a sweeping list of figures rarely included in conventional music history and theory textbooks, the text elucidates the findings of ethnomusicologists, cultural historians, Americanists, Africanists, and anthropologists, and weaves these accounts into a powerful and informative narrative. Taking its readers on a journey - one that has never been attempted in a single volume alone - this book reflects the musical phenomena generated by forced African migration and collective memory, and considers the kinds of powerful stories that these musics were meant to tell. Filling in critical musical and historical gaps previously ignored, authors Floyd, Zeck, and Ramsey infuse an engaging musical dialogue with a deeper understanding of the interrelationships between black musical genres and mainstream music. *The Transformation of Black Music* will solidify not only the inestimable value of black musics, but also the importance and relevance of black music research to all musical endeavors.

On African Music Wesleyan University Press

Duke Ellington (1899-1974) is widely considered the jazz tradition's most celebrated composer. This engaging yet scholarly volume explores his long career and his rich cultural legacy from a broad range of in-depth perspectives, from the musical and

historical to the political and international. World-renowned scholars and musicians examine Ellington's influence on jazz music, its criticism, and its historiography. The chronological structure of the volume allows a clear understanding of the development of key themes, with chapters surveying his work and his reception in America and abroad. By both expanding and reconsidering the contexts in which Ellington, his orchestra, and his music are discussed, *Duke Ellington Studies* reflects a wealth of new directions that have emerged in jazz studies, including focuses on music in media, class hierarchy discourse, globalization, cross-cultural reception, and the role of marketing, as well as manuscript score studies and performance studies. *Representing African Music* Oxford University Press

Country music's debt to African American music has long been recognized. Black musicians have helped to shape the styles of many of the most important performers in the country canon. The partnership between Lesley Riddle and A. P. Carter produced much of the Carter Family's repertoire; the street musician Tee Tot Payne taught a young Hank Williams Sr.; the guitar playing of Arnold Schultz influenced western Kentuckians, including Bill Monroe and Ike Everly. Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country-music performers and the enjoyment of black listeners. The contributors to *Hidden in the Mix* examine how country music became "white," how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities. They investigate topics as diverse as the role of race in shaping old-time record catalogues, the transracial

West of the hick-hopper Cowboy Troy, and the place of U.S. country music in postcolonial debates about race and resistance. Revealing how music mediates both the ideology and the lived experience of race, *Hidden in the Mix* challenges the status of country music as "the white man's blues." Contributors. Michael Awkward, Erika Brady, Barbara Ching, Adam Gussow, Patrick Huber, Charles Hughes, Jeffrey A. Keith, Kip Lornell, Diane Pecknold, David Sanjek, Tony Thomas, Jerry Wever *Rhythms of the Afro-Atlantic World* Univ of California Press "Calypsonians have long been the 'voice of the people', delivering the complaints, criticisms and even the solutions to political leaders. In its earliest manifestations, calypso music emerged in response to a cultural climate that demanded creative modes of expression that could both resist and record political and historical changes taking place in Trinidad and Tobago. Since the 1920s and 1930s, calypsonians typically have composed songs that chronicle their observations and opinions on current events focusing on specific occurrences, from local scandals to current affairs while also examining broader trends. Not only has calypso served as an unofficial record of historical events, it emerged as a cultural weapon that yielded tremendous sway within the general audiences of the Caribbean region. This collection includes contributions from calypsonians, critics, novelists and poets alike, all engaged in representing Caribbean culture in its myriad forms. It represents an array of convergences across critical perspectives, political and social agendas, generations and national boundaries. The work of numerous calypsonians and other singers are explored, including Sparrow; Kitchener; Chalkdust; Denise Belfon; and writers such as Samuel Selvon,

V.S. Naipaul, Jean Rhys, Errol John, Paul Marshall, Earl Lovelace and Lashkmi Persaud. The comparative analyses provide an interdisciplinary approach to Cultural Studies making the volume essential reading for students, scholars and calypso enthusiasts. "

What Is This Thing Called Jazz? Oxford University Press

How do Western images of Africa and African representations of the West mirror each other? This study focuses on the tours of two black South African choirs in England and America in the 1890s, and the popularity of Ladysmith Black Mambazo since 1986.

A Million Years of Music Oxford University Press

In Bedford-Stuyvesant, Brooklyn, pianist Randy Weston and bassist Ahmed Abdul-Malik celebrated with song the revolutions spreading across Africa. In Ghana and South Africa, drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. These four were among hundreds of musicians in the 1950's and '60's who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to, or inspired by, demands for independence and self-determination. That music was the wild, boundary-breaking exultation of modern jazz. The result was an abundance of conversation, collaboration, and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom

electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places, from Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity: we see innovation not as an imposition from the West but rather as indigenous, multilingual, and messy, the result of innumerable exchanges across a breadth of cultures.

Music, Modernity, and the Global Imagination University of Michigan Press

What is the origin of music? In the last few decades this centuries-old puzzle has been reinvigorated by new archaeological evidence and developments in the fields of cognitive science, linguistics, and evolutionary theory. Starting at a period of human prehistory long before Homo sapiens or music existed, Tomlinson describes the incremental attainments that, by changing the communication and society of prehuman species, laid the foundation for musical behaviors in more recent times. He traces in Neandertals and early sapiens the accumulation and development of these capacities, and he details their coalescence into modern musical behavior across the last hundred millennia

The African Orchestra Oxford University Press

The Intellectual Imagination unfolds a sweeping vision of the form, meaning, and value of intellectual practice. The book breaks new ground in offering a comprehensive vision of the intellectual vocation. Omedi Ochieng argues that robust and rigorous thought about the form and contours of intellectual practices is best envisioned in light of a comprehensive critical contextual ontology—that is, a systematic account of the context,

forms, and dimensions in and through which knowledge and aesthetic practices are created, embodied, translated, and learned. Such an ontology not only accounts for the embeddedness of intellectual practices in the deep structures of politics, economics, and culture, but also in turn demonstrates the constitutive power of critical inquiry. It is against this background that Ochieng unfolds a multidimensional and capacious theory of knowledge and aesthetics. In a critique of the oppositional binaries that now reign in the modern and postmodern academy—binaries that pit fact versus value, science versus the humanities, knowledge versus aesthetics—Ochieng argues for the inextricable intertwinement of reason, interpretation, and the imagination. The book offers a close and deep reading of North Atlantic and African philosophers, thereby illuminating the resonances and contrasts between diverse intellectual traditions. The upshot is an incisively rich, layered, and textured reading of the archetypal intellectual styles and aesthetic forms that have fired the imagination of intellectuals across the globe. Ochieng's book is a radical summons to a practice and an imagination of the intellectual life as the realization of good societies and good lives.

Black Imagination University of Notre Dame Press

This volume of essays examines the forced dispossession caused by the Middle Passage. The book analyzes the texts, religious rites, economic exchanges, dance, and music it elicited, both on the transatlantic journey and on the American continent. The totality of this collection establishes a broad topographical and temporal context for the Passage that extends from the interior of Africa across the Atlantic and to the interior of the Americas,

and from the beginning of the Passage to the present day. A collective narrative of itinerant cultural consciousness as represented in histories, myths, and arts, these contributions conceptualize the meaning of the Middle Passage for African American and American history, literature, and life.

Music as Discourse Crocodile Books

Sounding the Color Line explores how competing understandings of the U.S. South in the first decades of the twentieth century have led us to experience musical forms, sounds, and genres in racialized contexts. Yet, though we may speak of white or black music, rock or rap, sounds constantly leak through such barriers. A critical disjuncture exists, then, between actual interracial musical and cultural forms on the one hand and racialized structures of feeling on the other. This is nowhere more apparent than in the South. Like Jim Crow segregation, the separation of musical forms along racial lines has required enormous energy to maintain. How, asks Nunn, did the protocols structuring listeners' racial associations arise? How have they evolved and been maintained in the face of repeated transgressions of the musical color line? Considering the South as the imagined ground where conflicts of racial and national identities are staged, this book looks at developing ideas concerning folk song and racial and cultural nationalism alongside the competing and sometimes contradictory workings of an emerging culture industry. Drawing on a diverse archive of musical recordings, critical artifacts, and literary texts, Nunn reveals how the musical color line has not only been established and maintained but also repeatedly crossed, fractured, and reformed. This push and pull--between segregationist cultural logics and music's disrespect of racially

defined boundaries--is an animating force in twentieth-century American popular culture.

Song Walking Routledge

Posthuman Blackness and the Black Female Imagination examines the future-oriented visions of black subjectivity in works by contemporary black women writers, filmmakers, and musicians, including Toni Morrison, Octavia Butler, Julie Dash, and Janelle Monáe. In this innovative study, Kristen Lillvis supplements historically situated conceptions of blackness with imaginative projections of black futures. This theoretical approach allows her to acknowledge the importance of history without positing a purely historical origin for black identities. The authors considered in this book set their stories in the past yet use their characters, particularly women characters, to show how

the potential inherent in the future can inspire black authority and resistance. Lillvis introduces the term “posthuman blackness” to describe the empowered subjectivities black women and men develop through their simultaneous existence within past, present, and future temporalities. This project draws on posthuman theory—an area of study that examines the disrupted unities between biology and technology, the self and the outer world, and, most important for this project, history and potentiality—in its readings of a variety of imaginative works, including works of historical fiction such as Gayl Jones’s *Corregidora* and Morrison’s *Beloved*. Reading neo-slave narratives through posthuman theory reveals black identity and culture as temporally flexible, based in the potential of what is to come and the history of what has occurred.