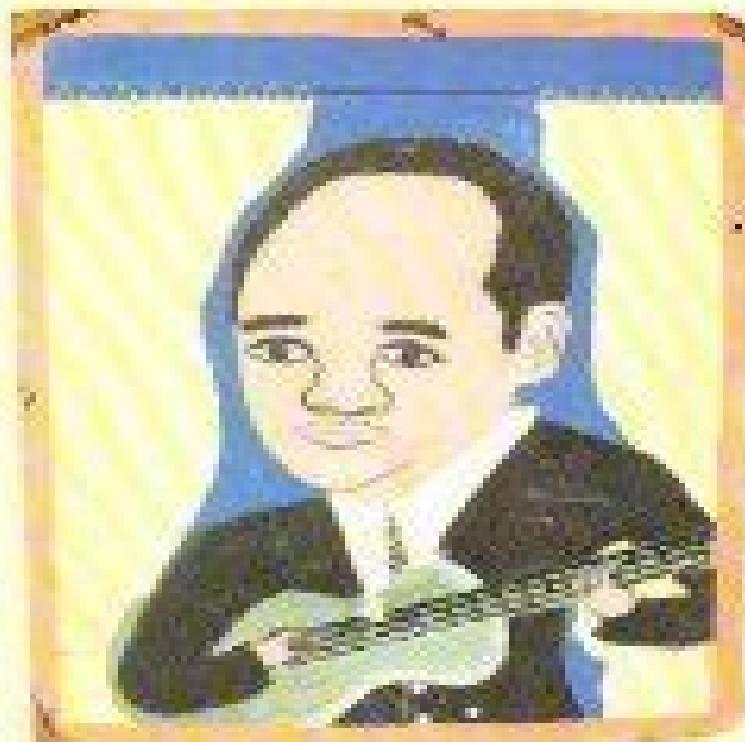


SWEET MOTHER

MODERN AFRICAN MUSIC



WOLFGANG BENDER

Foreword by John Miller Chernoff

Sweet Mother Modern African Music

Annemette Kirkegaard



Sweet Mother Modern African Music:

Sweet Mother Wolfgang Bender, 1991 Traces the development of modern African music and looks at important musicians

Playing with Identities in Contemporary Music in Africa Annemette Kirkegaard, 2002 The musics of Africa play a particularly important role in expressing and forming identities This book brings together African and Nordic scholars from both musicology and other disciplines in an attempt to analyse various aspects of the complex playing with volatile identities in music in Africa today Taken together the papers put new light on the assumed or real dichotomies between countryside and city collective and individual tradition and modernity authentic and alien The papers are based on contributions for a conference organized by the research project Cultural Images in and of Africa of the Nordic Africa Institute together with the Sibelius Museum Department of Musicology and the Centre for Continuing Education at Åbo Akademi University in Åbo Turku Finland in October 2000 The book includes a keynote speech by Christopher Waterman UCLA and an introduction by Annemette Kirkegaard Copenhagen University Southern West and East Africa are represented in the studies which cover a great variety of musics

Canciones populares y literatura de África Oriental Aaron Louis Rosenberg, 2013 Este estudio es un replanteamiento de la relación entre canciones y literatura en África oriental Se examinan en términos comparativos las obras literarias y musicales de esta parte del continente con el fin de determinar y describir los caminos a partir de los cuales tales formas de la expresión creativa reflejan y transforman caminos prevalecientes y medios de formación de identidad de las personas cuyas vidas se extienden a través de varias fronteras y que desarrollan sentidos superculturales de sí mismos El autor se basa en una extensa investigación de campo así como en una multitud de entrevistas La lectura atenta de las canciones y la literatura hace de este libro un estudio convincente para estudiantes de música y literatura africanas y el análisis de las identidades africanas puede ser realmente para los estudiosos del nacionalismo tanto en África como en el mundo

Highlife Saturday Night Nate Plageman, 2021-12-22 The story of highlife music and the culture that revolved around it in Ghana before and after independence includes links to audiovisual content Highlife Saturday Night captures the vibrancy of Saturday nights in Ghana when musicians took to the stage and dancers took to the floor in a penetrating look at musical leisure during a time of social political and cultural change Framing dance band highlife music as a central medium through which Ghanaians negotiated gendered and generational social relations Nate Plageman shows how popular music was central to the rhythm of daily life in a West African nation He traces the history of highlife in urban Ghana during much of the twentieth century and documents a range of figures who fueled the music's emergence evolution and explosive popularity This book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website

Music is the Weapon of the Future Frank Tenaille, 2002 Tells the story of African popular music or Afropop and its relationship to Africa's social and political milieu over the past 50 years by presenting in depth portraits of thirty important African musicians

Taarab Music in Zanzibar in the Twentieth Century Janet Topp Fargion, 2016-04-01 The musical genre of taarab is played

for entertainment at weddings and other festive occasions all along the Swahili Coast in East Africa Taarab contains all the features of a typical Indian Ocean music combining influences from Egypt the Arabian Peninsula India and the West with local musical practices In Taarab Music in Zanzibar Janet Topp Fargion traces the development of the genre in Zanzibar from the late nineteenth century to the end of the twentieth Of special interest is the role of women Although men play the main role in the composition and performance of the genre Topp Fargion argues that the modernization of the genre owes a debt to the participation of women as audiences and primary consumers but also as poets and innovators of musical concepts The book weaves together the historical social economic religious and political dynamics involved in the development of the genre and investigates how these are played out in the performance of taarab music on Zanzibar African Folklore Philip M. Peek, Kwesi Yankah, 2004-03-01 Written by an international team of experts this is the first work of its kind to offer comprehensive coverage of folklore throughout the African continent Over 300 entries provide in depth examinations of individual African countries ethnic groups religious practices artistic genres and numerous other concepts related to folklore Featuring original field photographs a comprehensive index and thorough cross references African Folklore An Encyclopedia is an indispensable resource for any library's folklore or African studies collection Also includes seven maps **Dance of Life** Craig Lockard, 1998-04-01 The rock era is over according to one pop music expert Another laments that rock music is metamorphosed into the musical wallpaper of ten thousand lifts hotel foyers shopping centers airport lounges and television advertisements that await us in the 1990s Whatever its current role and significance in Anglo American society popular music has been and remains a tremendous social and cultural force in many parts of the world This book explores the connections between popular music genres and politics in Southeast Asia with particular emphasis on Indonesia the Philippines Thailand Malaysia and Singapore Music and the Racial Imagination Ronald M. Radano, Philip V. Bohlman, 2000 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 Paris African J. Winders, 2007-06-05 The growth of African immigration to France at the end of the Twentieth Century wrought cultural change in this epicentre of the avant garde in European art and music James Winders

presents the story of African immigrants to France as a unique chapter in the long history of the reception accorded expatriate artists in Paris

Culture and Customs of Sudan Kwame Essien, Toyin Falola, 2008-11-30 Amid a Sudan's dark history saturated with conflicts and tragic current events lies a culture with deep roots going back as far as 8000 BC. With several hundred ethnic groups and languages, Sudan is one of the world's most diverse countries. Learn how these cultures have blended and collided throughout the centuries and examine how traditions and customs are kept alive today. Religious beliefs, social customs, arts, literature, and cuisine are among the topics discussed in this volume, which is ideal for high school and undergraduate students. Chapters include coverage on historical background, religions, and worldviews, literature, and media, art, and architecture, cuisine, and traditional dress, gender roles, marriage, and family, social customs, and music, and dance. A timeline of key events and bibliographical essay, including print and nonprint sources, supplement the work.

Traces of the Spirit Robin Sylvan, 2002-07 Sylvan examines the religious dimensions of popular music subcultures, charting the influence and religious aspects of popular music in mainstream culture today

Masters of the Sabar Patricia Tang, 2007 A fascinating study of Senegalese masters of the sabar drum

Culture and Customs of Liberia Ayodeji Olukoju, 2006-03-30 Liberia has a strong connection to the United States in that it was founded by former slaves in 1822. Although Liberia had existed as an independent African nation and a symbol of hope to the African peoples under the rule of various colonial powers, its recent history has been bedeviled by a prolonged upheaval following a military coup d'état in 1980. In this context, the narrative highlights the distinctiveness of Liberians in their negotiation of traditional indigenous and modern practices and the changes wrought by Christianity and Western influences

The Hip Hop Movement Reiland Rabaka, 2013-04-04 The Hip Hop Movement offers a critical theory and alternative history of rap music and hip hop culture by examining their roots in the popular musics and popular cultures of the Civil Rights Movement and Black Power Movement. Connecting classic rhythm blues and rock roll to the Civil Rights Movement and classic soul and funk to the Black Power Movement, The Hip Hop Movement explores what each of these musics and movements contributed to rap, neo soul, hip hop culture, and the broader Hip Hop Movement. Ultimately, this book's remixes, as opposed to chapters, reveal that black popular music and black popular culture have always been more than merely popular music and popular culture in the conventional sense and reflect a broader social, political, and cultural movement. With this in mind, sociologist and musicologist Reiland Rabaka critically reinterprets rap and neo soul as popular expressions of the politics, social visions, and cultural values of a contemporary multi-issue movement, the Hip Hop Movement. Rabaka argues that rap music, hip hop culture, and the Hip Hop Movement are as deserving of critical scholarly inquiry as previous black popular musics such as the spirituals, blues, ragtime, jazz, rhythm blues, rock roll, soul, and funk, and previous black popular movements such as the Black Women's Club Movement, New Negro Movement, Harlem Renaissance, Civil Rights Movement, Black Power Movement, Black Arts Movement, and Black Women's Liberation Movement. This volume equals parts alternative history of hip hop and critical

theory of hip hop challenges those scholars critics and fans of hip hop who lopsidedly over focus on commercial rap pop rap and gangsta rap while failing to acknowledge that there are more than three dozen genres of rap music and many other socially and politically progressive forms of hip hop culture beyond DJing MCing rapping beat making break dancing and graffiti writing

The Legacy of Tanzanian Musicians Muhidin Gurumo and Hassan Bitchuka Frank Gunderson, 2018-08-24

Muhidin Maalim Gurumo and Hassan Rehani Bitchuka are two of Tanzania's most well known singers in the popular music genre known as muziki wa dansi literally music for dancing a variation of the Cuban based rhumba idiom that has been enormously impactful throughout central eastern and western Africa in the contemporary era This interview based dual biography investigates the lives and careers of these two men from an ethnomusicological and historical perspective Gurumo had a career spanning fifty years before his death in 2014 Bitchuka has been singing professionally for forty five years The two singers affectionately called mapacha the twins by their colleagues worked together as partners for thirty years from 1973 2003 This study situates these exemplary individuals as creative agents in a local cultural context showcasing interviews narratives and nostalgic reminiscences about musical life lived under Colonialism state Socialism and current politics in the global neoliberal democratic milieu The book adds to a growing body of work about popular music in Dar es Salaam and shines a light on these artists creative processes the choices they have made regarding rare resources their styles and efficacy in conflict resolution and their own memories regarding the musical art they have created

Nationalism and Cultural Practice in the Postcolonial World Neil Lazarus, 1999-05-20 In this wide ranging study Neil Lazarus explores the subject of cultural practice in the modern world system The book contains individual chapters on a range of topics from modernity globalization and the West and nationalism and decolonization to cricket and popular consciousness in the English speaking Caribbean Lazarus analyses social movements ideas and cultural practices that have migrated from the First world to the Third world over the course of the twentieth century Nationalism and Cultural Practice in the Postcolonial World offers an enormously erudite reading of culture and society in today's world and includes extended discussion of the work of such influential writers critics and activists as Frantz Fanon C L R James Edward Said Gayatri Spivak Samir Amin Raymond Williams Paul Gilroy and Partha Chatterjee This book is a politically focused materialist intervention into postcolonial and cultural studies and constitutes a major reappraisal of the debates on politics and culture in these fields

The Politics of Everyday Life in Gikuyu Popular Music of Kenya 1990-2000 wa Mutonya, Maina, 2014-01-16 While probing the politics of everyday in Gikuyu popular music the main thrust of this book is to unpack the representation of daily struggles through music Depending mainly on the lyrics of the songs the study also combines both the textual and the contextual analysis of the music Music here is studied both as a text and as an aspect of popular culture The decade 1990 2000 in Kenya provides two contrasting political developments which directly impacted on the ordinary Kenyan firstly the extremes of the country's one party rule were at the peak until when multi party democracy was re

introduced This ushered in a new era but with antecedents in one party rule where service delivery was below par and economic mismanagement corruption assassinations and detentions continued unabated It is in this contrasting environment that popular arts proliferated as a way of countering the repressed freedom of expression This book therefore looks at how the Gikuyu musicians reacted and responded to these social and political realities in their songs Music is discussed as an essential site for creation re creation and negotiation of the various forms of identities

Choreographies of African Identities Francesca Castaldi, 2010-10-01 *Choreographies of African Identities* traces interconnected interpretative frameworks around and about the National Ballet of Senegal Using the metaphor of a dancing circle Castaldi s arguments cover the full spectrum of performance from production to circulation and reception Castaldi first situates the reader in a North American theater focusing on the relationship between dancers and audiences as that between black performers and white spectators She then examines the work of the National Ballet in relation to L opold S dar Senghor s N gritude ideology and cultural politics Finally the author addresses the circulation of dances in the streets discotheques and courtyards of Dakar drawing attention to women dancers occupation of the urban landscape

Representing African Music Kofi Agawu, 2014-04-23 The aim of this book is to stimulate debate by offering a critique of discourse about African music Who writes about African music how and why What assumptions and prejudices influence the presentation of ethnographic data Even the term African music suggests there is an agreed upon meaning but African music signifies differently to different people This book also poses the question then What is African music Agawu offers a new and provocative look at the history of African music scholarship that will resonate with students of ethnomusicology and post colonial studies He offers an alternative Afro centric means of understanding African music and in doing so illuminates a different mode of creativity beyond the usual provenance of Western criticism This book will undoubtedly inspire heated debate and new thinking among musicologists cultural theorists and post colonial thinkers Also includes 15 musical examples

Uncover the mysteries within Explore with is enigmatic creation, **Sweet Mother Modern African Music** . This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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