



# **REPRESENTING AFRICAN MUSIC**

**POSTCOLONIAL NOTES, QUERIES, POSITIONS**

Kofi Agawu

# Representing African Music Postcolonial Notes Queries Positions

**Robin D. Moore**



## **Representing African Music Postcolonial Notes Queries Positions:**

**Representing African Music** Victor Kofi Agawu, 2003 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company      *Centering on African Practice in Musical Arts Education* Minette Mans, 2006 This collection brings together many African voices expressing their ideas and conceptions of musical practice and arts education in Africa With essays from established scholars in the field as well as young researchers and educators and topics ranging from philosophical arguments and ethno musicology to practical classroom ideas this book will stimulate academic discourse At the same time practical ideas and information will assist teachers and students in Africa and elsewhere bringing fresh musical perspectives on instrument playing singing children s literature and play      *Music, Performance and African Identities* Toyin Falola, Tyler Fleming, 2012-03-15 Cutting across countries genres and time periods this volume explores topics ranging from hip hop s influence on Maasai identity in current day Tanzania to jazz in Bulawayo during the interwar years using music to tell a larger story about the cultures and societies of Africa      *The Dark Tree* Steven L. Isoardi, 2023-08-07 In the early 1960s pianist Horace Tapscott gave up a successful career in Lionel Hampton s band and returned to his home in Los Angeles to found the Pan Afrikan Peoples Arkestra a community arts group that focused on providing community oriented jazz and jazz training Over the course of almost forty years the Arkestra together with the related Union of God s Musicians and Artists Ascension collective was at the forefront of the vital community based arts movement in Black Los Angeles Some three hundred artists musicians vocalists poets playwrights painters sculptors and graphic artists passed through these organizations many ultimately remaining within the community and others moving on to achieve international fame In *The Dark Tree* Steven L Isoardi draws on one hundred in depth interviews with the Arkestra s participants to tell the history of the important and largely overlooked community arts movement of Black Los Angeles This revised and updated edition brings the story of the Arkestra up to date as its ethos and aesthetic remain vital forces in jazz and popular music to this day      **International Handbook of Research in Arts Education** Liora Bresler, 2007-03-05 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research      *Ethnomusicology in East Africa* Sylvia A. Nannyonga-Tamusuza, Thomas Solomon, 2012 *Ethnomusicology in East Africa* brings together thinkers and artists from Uganda East Africa and further afield to discuss an area of vital importance to Africans as a people The book presents selected papers from the First International Symposium on Ethnomusicology in Uganda held at Makerere University in Kampala on 23 25 November 2009 and represents an important

step in the continued professionalisation of ethnomusicology in Uganda It presents new work by Uganda based researchers from students to academic staff and solidly places that work within the international scholarly ethnomusicological conversation Cover     **Navigating Stylistic Boundaries in the Music History Classroom** Esther M.

Morgan-Ellis,2024-04-30 At a time of transformation in the music history classroom and amid increasing calls to teach a global music history *Navigating Stylistic Boundaries in the Music History Classroom* adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise Troubling traditional boundaries of genre and style this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions vernacular popular and non Western on their own terms The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders exploring the places where different practices of music and values intersect Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover exchange or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice Addressing works that are already widely taught but presenting new ways to understand and interpret them this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions     *Theory and Method in Historical Ethnomusicology* Jonathan McCollum,David G.

Hebert,2014-09-11 Historical ethnomusicology is increasingly acknowledged as a significant emerging subfield of ethnomusicology due to the fact that historical research requires a different set of theories and methods than studies of contemporary practices and many historiographic techniques are rapidly transforming as a result of new technologies In 2005 Bruno Nettl observed that the term historical ethnomusicology has begun to appear in programs of conferences and in publications Nettl 2005 274 and as recently as 2012 scholars similarly noted an increasing concern with the writing of musical histories in ethnomusicology Ruskin and Rice 2012 318 Relevant positions recently advanced by other authors include that historical musicologists are all ethnomusicologists now and that all ethnomusicology is historical Stobart 2008 yet we sense that such arguments while useful and theoretically correct may ultimately distract from careful consideration of the kinds of contemporary theories and rigorous methods uniquely suited to historical inquiry in the field of music In *Theory and Method in Historical Ethnomusicology* editors Jonathan McCollum and David Hebert along with contributors Judah Cohen Chris Goertzen Keith Howard Ann Lucas Daniel Neuman and Diane Thram systematically demonstrate various ways that new approaches to historiography and the related application of new technologies impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space Contributors specializing in historical musics of Armenia Iran India Japan southern Africa American Jews and southern fiddling traditions

of the United States describe the opening of new theoretical approaches and methodologies for research on global music history In the Foreword Keith Howard offers his perspective on historical ethnomusicology and the importance of reconsidering theories and methods applicable to this field for the enhancement of musical understandings in the present and future

**Intercultural Communication and Creative Practice** Laura Lengel,2004-09-30 Lengel takes the reader on a journey from India and Romania where women preserve cultural rituals through mourning songs to South Africa where the body is a site of struggle for meaning and power in contemporary dance This volume examines the interrelationship of cultural and national identity ethnicity gender performance and lived experience It offers an understanding of how music and dance function within the lives of its performers and audiences and how they embody meaning carry social value and act as a vehicle for intercultural communication This book analyzes the communicative impact of women s cultural products and creative practice and creates links across disciplines such as communication cultural studies and performance studies Contributors have lived researched and performed in the United States Australia Belize Barbados Canada China England India the Pacific Romania and Yemen Their chapters address women s creative performance as a means of political and ideological expression

**College Music Curricula for a New Century** Robin D. Moore,2017-04-03 Critiques and calls for reform have existed for decades within music education but few publications have offered concrete suggestions as to how things might be done differently Motivated by a desire to do just that College Music Curricula for a New Century considers what a more inclusive dynamic and socially engaged curriculum of musical study might look like in universities Editor Robin Moore creates a dialogue among faculty administrators and students about what the future of college music instruction should be and how teachers institutions and organizations can transition to new paradigms Including contributions from leading figures in ethnomusicology music education theory composition professional performance and administration College Music Curricula for a New Century addresses college level curriculum reform focusing primarily on performance and music education degrees and offer ideas and examples for a more inclusive dynamic and socially engaged curriculum of applied musical study This book will appeal to thoughtful faculty looking for direction on how to enact reform to graduate students with investment in shaping future music curricula and to administrators who know change is on the horizon and seek wisdom and practical advice for implementing change College Music Curricula for a New Century reaches far beyond any musical subdiscipline and addresses issues pertinent to all areas of music study

**The SAGE International Encyclopedia of Music and Culture** Janet Sturman,2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh

perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition [Living in Worlds of Music](#) Minette Mans,2009-09-22 Informed by her in depth ethnomusical knowledge the result of detailed fieldwork Mans's book is about musical worlds and how we as people inhabit them The book asserts that an understanding of our musical worlds can be a transformative educational tool that could have a significant role to play in multicultural music and arts education She explores the way in which musical expression with its myriad cultural variations reveals much about identity and cultural norms and shows how particular musical sounds are aesthetically related to these norms The author goes further to suggest that similar systems can be detected across cultures while each world remains colored by a distinctive soundscape Mans also looks at the way each cultural soundscape is a symbolic manifestation of a society's collective cognition sorting musical behavior and sounds into clusters and patterns that fulfill each society's requirements She probes the fact that in today's globalized and mobile world as people move from one society to another cross cultural acts and hybrids result in a number of new aesthetics Finally in addition to three personal narratives by musicians from different continents the author has invited scholars from diverse specializations and locations to comment on different sections of the book opening up a critical dialogue with voices from different parts of the globe Musical categorization identity values aesthetic evaluation creativity curriculum assessment and teacher education are some of the issues tackled in this manner **That Divine and Most Excellent Gift** Mark P. Bangert,2025-10-28 This posthumous compilation of writing by beloved scholar teacher and musician Mark P Bangert explores how in addition to his other contributions Martin Luther expressed a theological valuation of music that can inspire and inform today's understanding and use of music especially in Christian worship Luther's preface to *Symphoniae iucundae* Delightful Symphonies 1538 presents the clearest explication of this theology At the time of his death Bangert had composed core components of a book on Luther's preface Drawing on this work and other writings by Bangert on Luther and music Martin Seltz has edited a collection that pays tribute both to Luther's theology and to Bangert's important body of scholarship [Female Voices from an Ewe Dance-drumming Community in Ghana](#) James Burns,2017-07-05 Ewe dance drumming has been extensively studied throughout the history of ethnomusicology but up to now there has not been a single study that addresses Ewe female musicians James Burns redresses this deficiency through a detailed ethnography of a group of female musicians from the Dzibordi community dance drumming club from the rural town of Dzodze located in South Eastern Ghana Dzibordi was specifically chosen

because of the author's long association with the group members and because it is part of a genre known as *adekede* or female songs of redress where women musicians critique gender relations in society Burns uses audio and video interviews recordings of rehearsals and performances and detailed collaborative analyses of song texts dance routines and performance practice to address important methodological shifts in ethnomusicology that outline a more humanistic perspective of music cultures This perspective encompasses the inter linkages between history social processes and individual creative artists The voices of Dzigbordi women provide us not only with a more complete picture of Ewe music making they further allow us to better understand the relationship between culture social life and individual creativity The book will therefore appeal to those interested in African Studies Gender Studies and Oral Literature as well as ethnomusicology Includes documentary on the downloadable resources *Aesthetics in Performance* Angela Hobart, Bruce Kapferer, 2006-12-01 In various ways the essays presented in this volume explore the structures and aesthetic possibilities of music dance and dramatic representation in ritual and theatrical situations in a diversity of ethnographic contexts in Europe the Americas Africa and Asia Each essay enters into a discussion of the logic of aesthetic processes exploring their social and political and symbolic import The aim is above all to explore the way artistic and aesthetic practices in performance produce and structure experience **Opera and Music Theatre** Christine Matzke, Lena van der Hoven, Christopher Odhiambo, Hilde Roos, 2020 Compelling inside views of what characterises opera and music theatre in African and African diasporic contexts *Ethnomusicology* Jennifer Post, 2013-03-01 *Ethnomusicology A Research and Information Guide* is an annotated bibliography to books recordings videos and websites in the field of ethnomusicology The book is divided into two parts Part One is organized by resource type in categories of greatest concern to students and scholars It includes handbooks and guides encyclopedias and dictionaries indexes and bibliographies journals media sources and archives It also offers annotated entries on the basic literature of ethnomusicological history and research Part Two provides a list of current publications in the field that are widely used by ethnomusicologists Multiply indexed this book serves as an excellent tool for librarians researchers and scholars in sorting through the massive amount of new material that has appeared in the field over the last decades **Bytes and Backbeats** Steve Savage, 2019-02-28 An examination of how musical activity has been transformed by contemporary production practices **The Unity of Music and Dance in World Cultures** David Akombo, 2016-02-09 This study surveys music and dance from a global perspective viewing them as a composite whole found in every culture To some music means sound and body movement To others dance means body movement and sound The author examines the complementary connection between sound and movement as an element of the human experience as old as humanity itself Music and dance from Africa the Americas Asia Europe the Middle East and the South Pacific are discussed **Decolonising and Indigenising Music Education** Te Oti Rakana, Clare Hall, Anita Prest, David Johnson, 2024-05-22 Centring the voices of Indigenous scholars at the intersection of music and education this co edited volume contributes to debates about current colonising music education

research and practices and offers alternative decolonising approaches that support music education imbued with Indigenous perspectives This unique collection is far ranging with contributions from Chile New Zealand Australia Canada Malaysia India South Africa Kenya and Finland The authors interrogate and theorise research methodologies curricula and practices related to the learning and teaching of music Providing a meeting place for Indigenous voices and viewpoints from around the globe this book highlights the imperative that Indigenisation must be Indigenous led The book promotes Indigenous scholars reconceptualisations of how music education is researched and practised with an emphasis on the application of decolonial ways of being The authors provocatively demonstrate the value of power sharing and eroding the gaze of non Indigenous populations Pushing far beyond the concepts of Western aesthetics and world music this vital collection of scholarship presents music in education as a social and political action and shows how to enact Indigenising and decolonising practices in a wide range of music education contexts



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