

# Reconstructing African Culture History

EDITED BY

Creighton Gabel • Norman R. Bennett

# Reconstructing African Culture History

**Jean Ngoya Kidula**



## **Reconstructing African Culture History:**

**Reconstructing African Culture History** Creighton Gabel, Norman Robert Bennett, Northwestern University (Evanston, Ill.), 1967      **Reconstructing African Culture History** Creighton Gabel, 1967      The Archaeological and Linguistic Reconstruction of African History Christopher Ehret, Merrick Posnansky, 2023-11-15 This title combines archaeology and linguistics to explore Africa's early history especially where written records are scarce or absent By pairing the physical evidence of past societies with insights from language evolution the book reveals a fuller picture of Africa's cultural and historical development Archaeology provides tangible data on material culture and timelines while linguistics offers clues about past social structures beliefs and migrations through language relationships Together these fields offer complementary perspectives on Africa's past allowing scholars to reconstruct societal links and movements across time and space The book's contributors experts in archaeology and linguistics present case studies from four major regions Nubia and northern Sudan equatorial Africa eastern Africa and Ghana Each section begins with a regional overview that synthesizes existing archaeological and linguistic findings framing the case studies within broader historical patterns For example in Nubia where evidence is relatively complete the section discusses correlations that extend into northeastern Africa In equatorial Africa linguistic data is more robust while archaeological evidence is still emerging showing intriguing alignment with linguistic patterns Eastern Africa focuses on the impacts of Bantu expansion and early agricultural practices while the West African section despite limited data centers on recent insights from Ghana illustrating both progress and research gaps By presenting these regions the book demonstrates the significant potential of combining archaeological and linguistic methods to uncover Africa's past While some areas such as West Africa still require further exploration the integration of these two disciplines reveals a complex dynamic historical landscape and raises new questions for future research The collection shows that archaeology and linguistics together provide a powerful framework for understanding Africa's early societies and lays a foundation for deeper investigations into the continent's history This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1982      **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      *History and Memory in African-American Culture* Genevieve Fabre Professor of American Literature University of Paris, Robert O'Meally Professor of English and African-American Studies Columbia University, 1994-10-29 As Nathan Huggins once stated altering American history to account fully for the nation's black voices would change the tone and meaning the frame and the substance of the

entire story Rather than a sort of Pilgrim s Progress tale of bold ascent and triumph American history with the black parts told in full would be transmuted into an existential tragedy closer Huggins said to Sartre s No Exit than to the vision of life in Bunyan The relation between memory and history has received increasing attention both from historians and from literary critics In this volume a group of leading scholars has come together to examine the role of historical consciousness and imagination in African American culture The result is a complex picture of the dynamic ways in which African American historical identity constantly invents and transmits itself in literature art oral documents and performances Each of the scholars represented has chosen a different site of memory from a variety of historical and geographical points and from different ideological theoretical and artistic perspectives Yet the book is unified by a common concern with the construction of an emerging African American cultural memory The renowned group of contributors including Hazel Carby Werner Sollors Veve Clark Catherine Clinton and Nellie McKay among others consists of participants of the five year series of conferences at the DuBois Institute at Harvard University from which this collection originated Conducted under the leadership of Genevieve Fabre Melvin Dixon and the late Nathan Huggins the conferences and as a result this book represent something of a cultural moment themselves and scholars and students of American and African American literature and history will be richer as a result

**Voicing the Voiceless** Walter Gam,2010-04-01 The history of the subalterns also known as the history of the voiceless took currency in the early 1980s in South East Asia and has been dominated by scholars from that region Despite its popularity the history of the voiceless has not gained the attention it deserves in Cameroon historiography In other parts of Africa and beyond this type of history has already taken root and animated scholarly production and debate Cameroon history has been replete with studies that focus mostly on political history and the actions and intentions of top politicians of the day with scant regard for the historical importance of the everyday life of ordinary Cameroonians as makers and breakers This book takes a bold step in the direction of subaltern studies in Cameroon and makes a clarion call for the institutionalization of voicing the voiceless Nkwi innovative and stimulating in his blend of history and ethnography of the everyday offers fresh insights into the contextual understandings of subaltern Cameroon between 1958 and 2009 This is a welcome contribution to closing gaps in social history from a leader amongst a budding new generation of historians of Cameroon and Africa

*History and Memory in African-American Culture* Geneviève Fabre,Robert G. O'Meally,1994 The relation between history and memory has become an object of increasing attention among historians and literary critics Through a team of leading scholars this volume offers a complex picture of the dynamic ways in which an African American historical identity constantly invents and transmits itself in books art performance and oral documents

*Performing Religion* Gregory F. Barz,2016-08-09 Performing Religion considers issues related to Tanzanian kwayas KiSwahili choirs musical communities most often affiliated with Christian churches and the music they make known as nyimbo za kwaya choir songs or muziki wa kwaya choir music The analytical approach adopted in this text focusing on the communities of kwaya is

one frequently used in the fields of ethnomusicology religious studies culture studies and philosophy for understanding diversified social processes consciousness By invoking consciousness an attempt is made to represent the ways seemingly disparate traditions coexist thrive and continue within contemporary kwaya performance An East African kwaya is a community that gathers several times each week to define its spirituality musically Members of kwayas come together to sing to pray to support individual members in times of need and to both learn and pass along new and inherited faith traditions Kwayas negotiate between multiple musical traditions or just as often they reject an inherited musical system while others may continue to engage musical repertoires from both Europe and Africa Contemporary kwayas comfortably coexist in the urban musical soundscape of coastal Dar es Salaam along with jazz dance bands taarab ensembles ngoma performance groups Hindi film music rap reggae and the constant influx of recorded American and European popular musics This ethnography calls into question terms frequently used to draw tight boundaries around the study of the arts in African expressive religious cultures Such divisions of the arts present well defended boundaries and borders that are not sufficient for understanding the change adaptation preservation and integration that occur within a Tanzanian kwaya Boundaries break down within the everyday performance of East African kwayas such as Kwaya ya Upendo The Love Choir in Dar es Salaam as repertoires traditions histories and cultures interact within a performance of social identity

**The Garland Encyclopedia of World Music** Ruth M. Stone, 2017-09-25 Explores key themes in African music that have emerged in recent years a subject usually neglected in country by country coverage emphasizes the contexts of musical performance unlike studies that offer static interpretations isolated from other performing traditions presents the fresh insights and analyses of musicologists and anthropologists of diverse national origins African Asian European and American Charts the flow and influence of music The Encyclopedia also charts the musical interchanges that followed the movement of people and ideas across the continent including cross regional musical influences throughout Africa Islam and its effect on African music spread of guitar music Kru mariners of Liberia Latin American influences on African music musical interchanges in local contexts crossovers between popular and traditional practices Downloadable resources included Also includes nine maps and 96 music examples

**Towards a Christian Theology of African Ancestors** Thomas Ochieng Otanga, 2023-04-21 This book examines the similarities and relationship between Christian saints and African ancestors Further it analyzes the deep cultural roots of African peoples and the ancestral frame as a point of departure for developing an indigenous African theology Questions dealt with include Does the conversion of Africans to Christianity require a break with their African cultural heritage Who is an African ancestor Is syncretism a good thing for an African Christian What contribution can the African church make to the universal church The author argues that rather than being antithetical to formal Christianity an African Christian theology of ancestors is an example of how an indigenous African tradition can best express Christianity as well as make considerable impact on world Christianity

**Historical Studies and Social Change in Western Kenya** William Robert Ochieng', 2002

*Music in Kenyan Christianity* Jean Ngoya Kidula, 2013-09-11 The book contains an excellent mix of deep personal understanding of the culture and copious documentation Eric Charry Wesleyan University This sensitive study is a historical cultural and musical exploration of Christian religious music among the Logooli of Western Kenya It describes how new musical styles developed through contact with popular radio and other media from abroad and became markers of the Logooli identity and culture Jean Ngoya Kidula narrates this history of a community through music and religious expression in local national and global settings The book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website The archival and ethnographic research is outstanding the accounts of mission history and then the musical explanations of a variety of forms of change that have accompanied mission intervention the incursion of forms of modernity and globalization at large are compelling and unparalleled Carol Muller University of Pennsylvania Explores contemporary African music through the prism of ethnographies through the people's engagement of Christianity as a unifying ideology in the context of history modernity nationalisms and globalisation Journal of Modern African Studies The meticulous and sometimes highly sophisticated musical analyses transcriptions and the rich historical and ethnographic perspectives illuminate not only ongoing discourses and contestations of syncretism and related analytical notions they also represent a plausible model of a balanced approach to ethnomusicology International Journal of African Historical Studies An essential text for thinking about world Christianities because it approaches a particular African Christianity from both insider and outsider perspectives Global Forum on Arts and Christian Faith

**Maat, the Moral Ideal in Ancient Egypt** Maulana Karenga, 2004 First Published in 2004 Routledge is an imprint of Taylor Francis an informal company

**From Hunters to Farmers** John Desmond Clark, Steven A. Brandt, 1984-01-01

**Music in Society** Ivo Supićić, 1987 The subject of this study has two distinct but not unrelated aspects first an investigation into the sociology of music as an autonomous and specialized discipline and second an examination of certain fundamental facts that may be considered within the purview of the sociology of music itself If an analysis and study even a preliminary one of these facts is to be properly focused and fruitful we must first try to determine the subject and methods of the sociology of music its position and boundaries in respect to musicology and most especially its relation to the aesthetics of music and music history It is equally indispensable to ascertain what the sociology of music as a separate scholarly discipline embraces where its investigation leads and finally to establish its position vis a vis sociology in general From the Author's Introduction

**Theory for Ethnomusicology** Ruth M. Stone, 2015-07-14 For courses in ethnomusicological theory This book covers ethnomusicological theory exploring some of the underpinnings of different approaches and analyzing differences and commonalities in these orientations This text addresses how ethnomusicologists have used and applied these theories in ethnographic research

**Northern Sun, Southern Moon** Mike Heffley, 2005-01-01 Until the 1960s American jazz for all its improvisational and rhythmic brilliance remained rooted in formal Western conventions originating in ancient Greece and early Christian plainchant At the same

time European jazz continued to follow the American model When the creators of so called free jazz Ornette Coleman Cecil Taylor John Coltrane Albert Ayler Sun Ra Anthony Braxton and others liberated American jazz from its Western ties European musicians found their own distinctive voices and created a vital innovative and independent jazz culture Northern Sun Southern Moon examines this pan Eurasian musical revolution Author and musician Mike Heffley charts its development in Scandinavia Holland England France Italy and especially former East and West Germany He then follows its spread to former Eastern bloc countries Heffley brings to life an evolving musical phenomenon situating European jazz in its historical social political and cultural contexts and adding valuable material to the still scant scholarship on improvisation He reveals a Eurasian genealogy worthy of jazz s well established African and American pedigrees and proposes startling new implications for the histories of both Western music and jazz

General History of Africa International Scientific Committee for the drafting of a General History of Africa,1985-12-31 One of UNESCO s most important publishing projects in the last thirty years the General History of Africa marks a major breakthrough in the recognition of Africa s cultural heritage Offering an internal perspective of Africa the eight volume work provides a comprehensive approach to the history of ideas civilizations societies and institutions of African history The volumes also discuss historical relationships among Africans as well as multilateral interactions with other cultures and continents

**African Art and Leadership** Douglas Fraser,Herbert M. Cole,1972 A scholarly analysis of the close relationships among the structure function and history of the sub Saharan African arts

**Africanizing Knowledge** Toyin Falola,2017-11-30 Nearly four decades ago Terence Ranger questioned to what extent African history was actually African and whether methods and concerns derived from Western historiography were really sufficient tools for researching and narrating African history Despite a blossoming and branching out of Africanist scholarship in the last twenty years that question is still haunting The most prestigious locations for production of African studies are outside Africa itself and scholars still seek a solution to this paradox They agree that the ideal solution would be a flowering of institutions of higher learning within Africa which would draw not only Africanist scholars but also financial resources to the continent While the focus of this volume is on historical knowledge the effort to make African scholarship more African is fundamentally interdisciplinary The essays in this volume employ several innovative methods in an effort to study Africa on its own terms The book is divided into four parts Part 1 Africanizing African History offers several diverse methods for bringing distinctly African modes of historical discourse to the foreground in academic historical research Part 2 African Creative Expression in Context presents case studies of African art literature music and poetry It attempts to strip away the exotic or primitivist aura such topics often accumulate when presented in a foreign setting in order to illuminate the social historical and aesthetic contexts in which these works of art were originally produced Part 3 Writing about Colonialism demonstrates that the study of imperialism in Africa remains a springboard for innovative work which takes familiar ideas about Africa and considers them within new contexts Part 4 Scholars and Their Work critically examines the

process of African studies itself including the roles of scholars in the production of knowledge about Africa This timely and thoughtful volume will be of interest to African studies scholars and students who are concerned about the ways in which Africanist scholarship might become more African



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