

A New African Song

Kofi Agawu

A New African Song Margaret Sally Keach,1962

Then We'll Sing a New Song Mary Ann Clark,2012-05-10 This book tells the often-unrecognized, but important, story of how African religions have shaped faith in America. Mary Ann Clark explores the cultures of three African kingdoms that contributed significant numbers of their population to the Atlantic slave trade, then examines how each may have influenced contemporary American beliefs and culture.

Hip Hop Africa Eric Charry,2012-10-23 Hip Hop Africa explores a new generation of Africans who are not only consumers of global musical currents, but also active and creative participants. Eric Charry and an international group of contributors look carefully at youth culture and the explosion of hip hop in Africa, the embrace of other contemporary genres, including reggae, ragga, and gospel music, and the continued vitality of drumming. Covering Senegal, Mali, Côte d'Ivoire, Ghana, Nigeria, Kenya, Tanzania, Malawi, and South Africa, this volume offers unique perspectives on the presence and development of hip hop and other music in Africa and their place in global music culture.

A New African Song Margaret Sally Keach,1962

New african contemporary music project ,

The Power of Black Music Samuel A. Floyd Jr.,1995-07-27 When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of The Star Spangled Banner, he was building on a foundation reaching back, in part, to the revolutionary guitar playing of Howlin' Wolf and the other great Chicago bluesmen, and to the Delta blues tradition before him. But in its unforgettable introduction, followed by his unaccompanied talking guitar passage and inserted calls and responses at key points in the musical narrative, Hendrix's performance of the national anthem also hearkened back to a tradition even older than the blues, a tradition rooted in the rings of dance, drum, and song shared by peoples across Africa. Bold and original, *The Power of Black Music* offers a new way of listening to the music of black America, and appreciating its profound contribution to all American music. Striving to break down the barriers that remain between high art and low art, it brilliantly illuminates the centuries-old linkage between the music, myths and rituals of Africa and the continuing evolution and enduring vitality of African-American music. Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates, Jr., author Samuel A. Floyd, Jr, advocates a new critical approach grounded in the forms and traditions of the music itself. He

accompanies readers on a fascinating journey from the African ring, through the ring shout's powerful merging of music and dance in the slave culture, to the funeral parade practices of the early new Orleans jazzmen, the bluesmen in the twenties, the beboppers in the forties, and the free jazz, rock, Motown, and concert hall composers of the sixties and beyond. Floyd dismisses the assumption that Africans brought to the United States as slaves took the music of whites in the New World and transformed it through their own performance practices. Instead, he recognizes European influences, while demonstrating how much black music has continued to share with its African counterparts. Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths, they can intuitively recognize links to an authentic African cultural memory. For example, in speaking of his grandfather Omar, who died a slave as a young man, the jazz clarinetist Sidney Bechet said, Inside him he'd got the memory of all the wrong that's been done to my people. That's what the memory is...When a blues is good, that kind of memory just grows up inside it. Grounding his scholarship and meticulous research in his childhood memories of black folk culture and his own experiences as a musician and listener, Floyd maintains that the memory of Omar and all those who came before and after him remains a driving force in the black music of America, a force with the power to enrich cultures the world over.

Unbury Our Dead with Song Mukoma Wa Ngugi, 2020-10-13 *Unbury our Dead With Song* is a novel about four talented Ethiopian musicians - The Diva, The Corporal, the Taliban Man and Miriam, who are competing to see who can sing the best Tizita (popularly referred to as Ethiopian blues). Taking place in an illegal boxing hall in Nairobi, Kenya, the competition is covered by a US educated Kenyan journalist, John Thandi Manfredi, who writes for a popular tabloid, *The National Inquisitor*. He follows the musicians back to Ethiopia in order to learn more about the Tizita and their lives. As he learns more about the Tizita and the multiple meanings of beauty, he uncovers that behind each of the musicians, there are layered lives and secrets. A love letter to African music, beauty and imagination.

A New Anthology of Art Songs by African American Composers Margaret R. Simmons, Jeanine F. Wagner, 2004 Including thirty-nine pieces for voice and piano created since 1968 by eighteen artists, *A New Anthology of Art Songs by African American Composers* navigates a varied musical terrain from classical European traditions to jazz and spirituals. With nearly half of the featured songs composed by women and with others by lesser-known and emerging composers, this important collection offers a diverse, representative sampling of African American art songs and works to secure the places of these songs and artists in the canon of contemporary American music.

Then We'll Sing a New Song Mary Ann Clark, 2012 This book examines how three African kingdoms that were involved in the slave trade specifically shaped religion in America, and how they may have had an influence on contemporary American beliefs and culture.

The African Imagination in Music Victor Kofi Agawu, 2016 The world of Sub-Saharan African music is immensely rich and

diverse, containing a plethora of repertoires and traditions. In *The African Imagination in Music*, renowned music scholar Kofi Agawu offers an introduction to the major dimensions of this music and the values upon which it rests. Agawu leads his readers through an exploration of the traditions, structural elements, instruments, and performative techniques that characterize the music. In sections that focus upon rhythm, melody, form, and harmony, the essential parts of African music come into relief. While traditional music, the backbone of Africa's musical thinking, receives the most attention, Agawu also supplies insights into popular and art music in order to demonstrate the breadth of the African musical imagination. Close readings of a variety of songs, including an Ewe dirge, an Aka children's song, and Fela's 'Suffering and Smiling' supplement the broader discussion. *The African Imagination in Music* foregrounds a hitherto under-reported legacy of recordings and insists on the necessity of experiencing music as sound in order to appreciate and understand it fully. Accordingly, a Companion Website features important examples of the music discussed in detail in the book. Accessibly and engagingly written for a general audience, *The African Imagination in Music* is poised to renew interest in Black African music and to engender discussion of its creative underpinnings by Africanists, ethnomusicologists, music theorists and musicologists.

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.

New African, 2004

Song Walking Angela Impey, 2018-11-28 *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.

Congo Love Song Ira Dworkin, 2017-04-27 In his 1903 hit *Congo Love Song*, James Weldon Johnson recounts a sweet if seemingly generic romance between two young Africans. While the song's title may appear consistent with that narrative, it also invokes the site of King Leopold II of Belgium's brutal colonial regime at a time when African Americans were playing a central role in a growing Congo reform movement. In an era when popular vaudeville music frequently trafficked in racist language and imagery, *Congo Love Song* emerges as one example of the many ways that African American activists, intellectuals, and artists called attention to colonialism in Africa. In this book, Ira Dworkin examines black Americans' long cultural and political engagement with the Congo and its people. Through studies of George Washington Williams, Booker T. Washington, Pauline Hopkins, Langston Hughes, Malcolm X, and other figures, he brings to light a long-standing relationship that challenges familiar presumptions about African American commitments to Africa. Dworkin offers compelling new ways to understand how African American involvement in the Congo has helped shape anticolonialism, black aesthetics, and modern black nationalism.

African Music Alexander Akorlie Agordoh, 2005 It is customary in the Western world for people to use the term 'African music' as if it were a single clearly identifiable phenomenon. One should not be surprised at the diversity of music and the difficulty of isolating distinctly African features common to the whole continent. This important book is an overview of music in Africa.

Song for the Sun in Us Okello Oculi, 2000 Okello Oculi is one of East Africa's foremost and pioneering writers. Born in Uganda, his poetry belongs to the same school as that of Okot p'Bitek and Joseph Brunga. It is a school that seeks to re-assert African cultural heritage with a critique of foreign influences. His voice is both evocative of a receding Africa and a declamatory dialogue with the new Africa. There are three main themes running through this new collection: the ecology of humans, animals and the natural world; Africa's ideological ancestry; and the interaction of political theory and literary enterprise.

The Power of Black Music Samuel A. Floyd Jr., 1996-10-31 When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of *The Star Spangled Banner*, he was building on a foundation reaching back, in part, to the revolutionary guitar playing of Howlin' Wolf and the other great Chicago bluesmen, and to the Delta blues tradition before him. But in its unforgettable introduction, followed by his unaccompanied talking guitar passage and inserted calls and responses at key points in the musical narrative, Hendrix's performance of the national anthem also hearkened back to a

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Mama Africa! Kathryn Erskine, 2017-10-10 An inspiring picture-book biography of iconic singer and activist Miriam Makeba by National Book Award winner Kathryn Erskine. Miriam Makeba, a Grammy Award-winning South African singer, rose to fame in the hearts of her people at the pinnacle of apartheid—a brutal system of segregation similar to American Jim Crow laws. Mama Africa, as they called her, raised her voice to help combat these injustices at jazz clubs in Johannesburg; in exile, at a rally beside Dr. Martin Luther King, Jr.; and before the United Nations. Set defiantly in the present tense, this biography offers readers an intimate view of Makeba's fight for equality. Kathryn Erskine's call-and-response style text and Charly Palmer's bold illustrations come together in a raw, riveting duet of protest song and praise poem. A testament to how a single voice helped to shake up the world—and can continue to do so.

The Garland Handbook of African Music Ruth M. Stone, 2010-04-02 The *Garland Handbook of African Music* is comprised of essays from *The Garland Encyclopedia of World Music: Volume 1, Africa*, (1997). Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Africa and examine the ways in which music helps

to define the identity of this particular area. Part One provides an in-depth introduction to Africa. Part Two focuses on issues and processes, such as notation and oral tradition, dance in communal life, and intellectual property. Part Three focuses on the different regions, countries, and cultures of Africa with selected regional case studies. The second edition has been expanded to include exciting new scholarship that has been conducted since the first edition was published. Questions for Critical Thinking at the end of each major section guide and focus attention on what musical and cultural issues arise when one studies the music of Africa -- issues that might not occur in the study of other musics of the world. An accompanying audio compact disc offers musical examples of some of the music of Africa.

Communication for New Loyalties ,1978

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