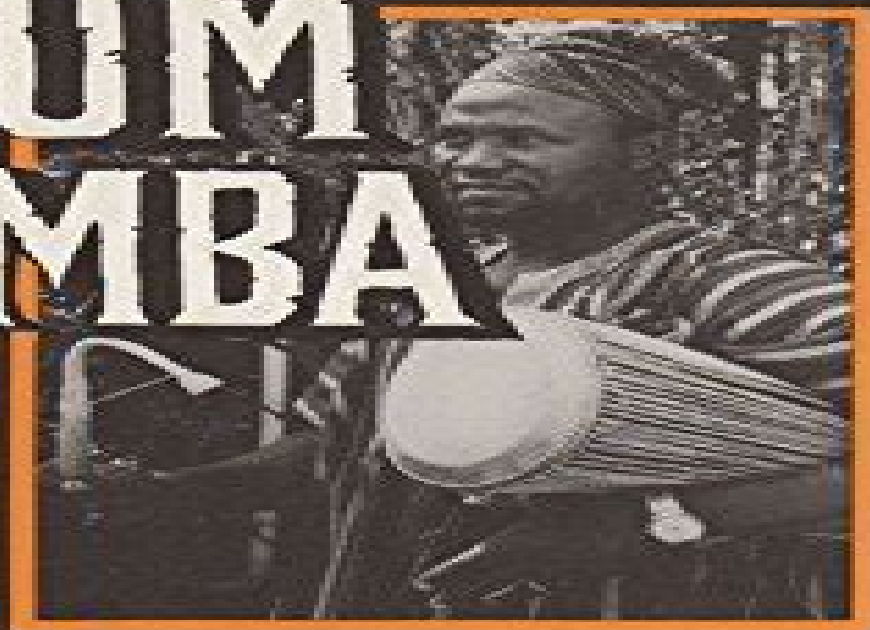


DRUM DAMBA



Talking Drum Lessons

DAVID LOCKE

Featuring

ABUBAKARI LUNNA

Drum Damba Talking Drum Lessons

Carol A. Muller



Drum Damba Talking Drum Lessons:

Drum Damba David Locke, 1990 Featuring Abubakari Lunna a master drummer of Dagbon **Performance Practice in the Music of Steve Reich** Russell Hartenberger, 2016-10-06 A performer's perspective on Reich's compositions which explores the techniques developed by musicians to bring his compositions to life *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 **Performing Ethnomusicology** Ted Solis, 2004-08-13 Performing Ethnomusicology is the first book to deal exclusively with creating teaching and contextualizing academic world music performing ensembles Considering the formidable theoretical ethical and practical issues that confront ethnomusicologists who direct such ensembles the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes Their perspectives drawing upon expertise in Caribbean steelband Indian Balinese Javanese Philippine Mexican Central and West African Japanese Chinese Middle Eastern and Jewish klezmer ensembles provide a uniquely informed and many faceted view of this complicated and rapidly changing landscape The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity representation hegemony and aesthetically determined interaction Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists careers and methodologies This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West especially in the United States Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself but for scholars in all disciplines engaged in aspects of performance historical musicology anthropology folklore and cultural studies The individual articles offer a provocative and disparate array of threads and themes which Sol's skillfully weaves together in his introductory essay A book of great importance and long overdue R Anderson Sutton author of *Calling Back the Spirit* Contributors Gage Averill Kelly Gross David Harnish Mantle Hood David W Hughes Michelle Kisliuk David Locke Scott Marcus Hankus Netsky Ali Jihad Racy Anne K Rasmussen Ted Sol's Hardja Susilo Sumarsam Ricardo D Trimillos Roger Vetter J Lawrence Witzleben **The Art of Mbira** Paul F. Berliner, 2019-12-24 Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician Paul F Berliner's The

Art of Mbira documents the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity. In this book, Berliner provides insight into the communities of study, performance, and worship that surround mbira. He chronicles how master player Cosmas Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music industry. At once a detailed exposition of the music's forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world. Together with Berliner and Magaya's compendium of mbira compositions, *Mbira's Restless Dance: The Art of Mbira* breaks new ground in the depth and specificity of its exploration of an African musical tradition and in the entwining of the authors' collaborative voices. It is a testament to the powerful relationship between music and social life and the rewards of lifelong musical study, performance, and friendship.

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

Performing Time Clemens Wöllner, Justin London, 2023. *Performing Time* explores our experience of time in dance and music from the perspectives of both performers and audience, and is informed by the most recent research in dance science, musicology, neuroscience, and psychology.

The Heritage of African Music Lyn Avins, Betsy D. Quick, Brad Shank, 2000.

Mande Music Eric Charry, 2000-10. With *Mande Music*, Eric Charry offers the most comprehensive source available on one of Africa's richest and most sophisticated music cultures. Using resources as disparate as early Arabic travel accounts, oral histories, and archival research, as well as his own extensive studies in Mali, Guinea, Senegal, and the Gambia, Charry traces this music culture from its origins in the thirteenth-century Mali empire to the recording studios of Paris and New York. He focuses on the four major spheres of Mande music: hunter's music, music of the jelis or griots, jembe and other drumming, and guitar-based modern music, exploring how each evolved, the types of instruments used, the major artists, and how each sphere relates to the others. With its maps, illustrations, and musical transcriptions, as well as an exhaustive bibliography, discography, and videography, this book is essential reading for those seeking an in-depth look at one of the most exciting, innovative, and deep-rooted phenomena on the world music scene. A compact disc is available separately.

Focus: Music of South Africa Carol A. Muller, 2010-04-15. *Focus: Music of South Africa* provides an in-depth look at the full spectrum of South African music, a musical culture that epitomizes the enormous ethnic, religious, linguistic, class, and gender diversity of the nation itself. Drawing on extensive field and archival research, as well as her own personal experiences, noted ethnomusicologist and South African native Carol A. Muller looks at how South Africans have used music to express a sense of place in South Africa, on the African continent, and around the world. Part One, *Creating Connections*, provides introductory materials for the study of South African music. Part Two, *Musical Migrations*, moves to a more focused overview of significant musical styles in twentieth-century South Africa, particularly those known through world circuits. Part Three, *Focusing In*, takes the reader into the heart of two musical cultures with case studies on South African jazz.

and the music of the Zulu language followers of Isaiah Shembe The accompanying downloadable resources offer vivid examples of traditional popular and classical South African musical styles Theory of African Music, Volume I Gerhard Kubik,2010-10-30 Vol 1 previously published in 1994 by F Noetzel **Music, Language, and the Brain** Aniruddh D. Patel,2010-06-01 In the first comprehensive study of the relationship between music and language from the standpoint of cognitive neuroscience Aniruddh D Patel challenges the widespread belief that music and language are processed independently This volume argues that music and language share deep and critical connections and that comparative research provides a powerful way to study the cognitive and neural mechanisms underlying these uniquely human abilities

The Cambridge Companion to Percussion Russell Hartenberger,2016-03-10 Percussion music is both the oldest and most recent of musical genres and exists in diverse forms throughout the world This Companion explores percussion and rhythm from the perspectives of performers composers conductors instrument builders scholars and cognitive scientists Topics covered include percussion in symphony orchestras from the nineteenth century to today and the development of percussion instruments in chapters on the marimba revolution the percussion industry drum machines and the effect of acoustics Chapters also investigate drum set playing and the influences of world music on Western percussion and outline the roles of percussionists as composers conductors soloists chamber musicians and theatrical performers Developments in scientific research are explored in chapters on the perception of sound and the evolution of musical rhythm This book will be a valuable resource for students percussionists and all those who want a deeper understanding of percussion music and rhythm *The History of Islam in Africa* Nehemia Levtzion,Randall L. Pouwels,2000-03-31 The history of the Islamic faith on the continent of Africa spans fourteen centuries For the first time in a single volume The History of Islam in Africa presents a detailed historic mapping of the cultural political geographic and religious past of this significant presence on a continent wide scale Bringing together two dozen leading scholars this comprehensive work treats the historical development of the religion in each major region and examines its effects Without assuming prior knowledge of the subject on the part of its readers The History of Islam in Africa is broken down into discrete areas each devoted to a particular place or theme and each written by experts in that particular arena The introductory chapters examine the principal gateways from abroad through which Islam traditionally has influenced Africans The following two parts present overviews of Islamic history in West Africa and the Sudanic zone and in subequatorial Africa In the final section the authors discuss important themes that have had an impact on Muslim communities in Africa Designed as both a reference and a text The History of Islam in Africa will be an essential tool for libraries scholars and students of this growing field Contributors Edward A Alpers Ren A Bravmann Abdin Chande Eric Charry Allan Christelow Roberta Ann Dunbar Kenneth W Harrow Lansin Kaba Lidwien Kapteijns Nehemia Levtzion William F S Miles David Owusu Ansah M N Pearson Randall L Pouwels Stefan Reichmuth David Robinson Peter von Sivers Robert C H Shell Jay Spaulding David C Sperling with Jose H Kagabo Jean Louis Triaud Knut S Vik

r John O Voll and Ivor Wilks *Percussive Notes* ,2001 *Indigenous African Popular Music, Volume 1* Abiodun Salawu,Israel A. Fadipe,2022-05-31 This volume explores the nature philosophies and genres of indigenous African popular music focusing on how indigenous African popular music artistes are seen as prophets and philosophers and how indigenous African popular music depicts the world Indigenous African popular music has long been under appreciated in communication scholarship However understanding the nature and philosophies of indigenous African popular music reveals an untapped diversity which only be unraveled by knowledge of the myriad cultural backgrounds from which its genres originate Indigenous African popular musicians have become repositories of indigenous cultural traditions and cosmologies With a particular focus on scholarship from Nigeria Zimbabwe and South Africa this volume explores the work of these pioneering artists and their prot g s who are resiliently sustaining recreating and popularising indigenous popular music in their respective African communities and at the same time propagating the communal views about African philosophies and the temporal and spiritual worlds in which they exist Asante Court Music and Verbal Arts in Ghana Kwasi Ampene,2020-06-14 Asante Court Music and Verbal Arts in Ghana is a comprehensive portrait of Asante court musical arts Weaving together historical narratives with analyses of texts performed on drums ivory trumpets and a cane flute the book includes a critical assembly of ancient song texts the poetry of bards kwadwom and referential poetry performed by members of the constabulary apae The focus is on the intersections between lived experience music and values and refers to musical examples drawn from court ceremonies rituals festivals as well as casual performances elicited in the course of fieldwork For the Asante the performing arts are complex sites for recording and storing personal experiences and they have done so for centuries with remarkable consistency and self consciousness This book draws on archaeological archival historical ethnographical and analytical sources to craft a view of the Asante experience as manifested in its musical and allied arts Its goal is to privilege the voices of the Asante and how they express their history religious philosophy social values economic and political experiences through the musical and allied arts The author s theoretical formulation includes the concept of value referring to ideas worldview concepts beliefs and social relationships that inform musical practices and choices in Asante Hot Feet and Social Change Kariamu Welsh,Esailama Diouf,Yvonne Daniel,2019-12-23 The popularity and profile of African dance have exploded across the African diaspora in the last fifty years Hot Feet and Social Change presents traditionalists neo traditionalists and contemporary artists teachers and scholars telling some of the thousands of stories lived and learned by people in the field Concentrating on eight major cities in the United States the essays challenges myths about African dance while demonstrating its power to awaken identity self worth and community respect These voices of experience share personal accounts of living African traditions their first encounters with and ultimate embrace of dance and what teaching African based dance has meant to them and their communities Throughout the editors alert readers to established and ongoing research and provide links to critical contributions by African and Caribbean dance experts

Contributors Ausetua Amor Amenkum Abby Carlozzo Steven Cornelius Yvonne Daniel Charles Chuck Davis Esailama G A Diouf Indira Etwaroo Habib Iddrisu Julie B Johnson C Kemal Nance Halifu Osumare Amaniyea Payne William Serrano Franklin and Kariamu Welsh *U.S. Imprints on Sub-Saharan Africa* ,1992 *Stambeli* Richard C. Jankowsky,2022-10-15

In *Stambeli* Richard C Jankowsky presents a vivid ethnographic account of the healing trance music created by the descendants of sub Saharan slaves brought to Tunisia during the eighteenth and nineteenth centuries Stambeli music calls upon an elaborate pantheon of sub Saharan spirits and North African Muslim saints to heal humans through ritualized trance Based on nearly two years of participation in the musical ritual and social worlds of stambeli musicians Jankowsky s study explores the way the music evokes the cross cultural migratory past of its originators and their encounters with the Arab Islamic world in which they found themselves Stambeli Jankowsky avers is thoroughly marked by a sense of otherness the healing spirits the founding musicians and the instruments mostly come from outside Tunisia which creates a unique space for profoundly meaningful interactions between sub Saharan and North African people beliefs histories and aesthetics Part ethnography part history of the complex relationship between Tunisia s Arab and sub Saharan populations *Stambeli* will be welcomed by scholars and students of ethnomusicology anthropology African studies and religion

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