

Accra Quintet Sextet

Writings about Music - Steve Reich 1974

The Listener - 1935

Who's who of British Jazz - John Chilton 1997

"In this comprehensive survey, John Chilton brings his world renowned research skills to assembling the first ever full-length reference work devoted to the biographies of British jazz musicians. In over 850 career summaries he details the work of musicians from every era of British jazz, ranging from those who played professionally before 1920 at the dawn of jazz in Britain, through to today's young stars. Much new information is revealed on the early careers of those who became famous and the chronological listing of events in each subject's life sheds new light on the development of jazz in the United Kingdom."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Trends in African Popular Music - Ikenna

Emmanuel Onwuegbuna 2015-07-25

Popular music—an acculturative product of the African folk music—scrutinized along the lines of musical and social processes as inseparable pair in developing the various genres of the eclectic musical form. In Nigeria, it is the congruent collaboration of creativity and politico-socio-economic activities of the mid-1940s (the period following the World War II) that evolved the various genres of popular music of the land—a process that is still in being! The social processes that span through the diverse fields of economics, politics, linguistics, sociology, philosophy, and religion made up a manifold agency of acculturation, commercialization, urbanization, and class stratifications. Similarly, the musical processes emanating from the folk musical practices of conception, composition, and classification of genres; recruitment of group members and administrative personnel; training, packaging, costuming, and aesthetics; and then the performance proper are carried over into a parallel development of a neo-folk

form that became popular. The popularity of the new form is due to a socio-musical interchange that is both structural and functional. The peculiar nature of the product of this new musical expression—pop—therefore presents four possible angles for definition. The definitions could be stylistic, sociological, process- or theory-based. The genres developed include highlife, afrobeat, rock, calypso, disco, hip hop, rhythm 'n' blues, funk, and reggae. However, the star feature of this investigation is the Afro-reggae genre of Nigeria. The primary research process of survey was backed up by historical and descriptive methods to unearth the leaning on the rhythm of social life by popular music artistes to develop the African reggae genre, especially in Nigeria.

Minutes of the Annual Membership Meeting of the American National Theatre and Academy Held on ... - ANTA (Organization). Membership Meeting 1958

Accra Quintet Sextet - Hal Leonard

Corporation 1995-07

2 horns plus rhythm.

Yo! the Early Days of Hip Hop 1982-84 -

Sophie Bramly 2021-11

The birth of hip hop in New York: rare images of the bands, the MCs and DJs, the artists and the fans, from Afrika Bambaataa and Run-DMC to Keith Haring and the Rock Steady Crew This book features more than 150 rarely seen images documenting the rise of hip hop in the early 1980s, taken by French photographer Sophie Bramly. Bramly lived in New York during this period and became firmly embedded in the emergent scene. The book features many stunning, intimate images of a star-studded roll call of legendary hip hop figures, all of whom were only just getting known or in their ascendancy. These include Kool Herc, Afrika Bambaataa, Grandmixer DST, Jazzy Jay, Red Alert, Grandmaster Melle Mel, Kurtis Blow, Lisa Lee, the Fat Boys, Run-DMC, Beastie Boys and many more. Bramly knew that hip hop was

becoming a cultural force rather than just a musical fashion, and spent many hours photographing the four essential elements of this new world: the emcees, the deejays, the graffiti artists and the break dancers. Here you will see legendary graffiti artists captured at work and play, such as Keith Haring, Dondi, Futura, Phase One, Zephyr and Lady Pink, and break dancers including members of Magnificent Force, Dynamic Breakers and the Rock Steady Crew. Bramly's photographs also chronicle the desolate cityscapes from which hip hop emerged; the energy of the fans who first embraced hip hop; and the crucial players behind the scenes (Bill Laswell, Bernard Zekri, Rick Rubin, Fun Gallery co-owner Patti Astor). Finally, this book also includes a bonus section documenting the rise of hip hop in Europe. Bramly returned to France in 1984 to find herself once again at the center of a new cultural phenomenon, helping bring the first US hip hop artists to Europe, including Fab Five Freddy, Futura 2000, Rocksteady Crew and many more.

Africa Speaks, America Answers - Robin D. G. Kelley 2012-03-13

In Bedford-Stuyvesant, Brooklyn, pianist Randy Weston and bassist Ahmed Abdul-Malik celebrated with song the revolutions spreading across Africa. In Ghana and South Africa, drummer Guy Warren and vocalist Sathima Bea Benjamin fused local musical forms with the dizzying innovations of modern jazz. These four were among hundreds of musicians in the 1950's and '60's who forged connections between jazz and Africa that definitively reshaped both their music and the world. Each artist identified in particular ways with Africa's struggle for liberation and made music dedicated to, or inspired by, demands for independence and self-determination. That music was the wild, boundary-breaking exultation of modern jazz. The result was an abundance of conversation, collaboration, and tension between African and African American musicians during the era of decolonization. This collective biography demonstrates how modern Africa reshaped jazz, how modern jazz helped form a new African identity, and how musical convergences and crossings altered politics and culture on both continents. In a crucial moment when freedom

electrified the African diaspora, these black artists sought one another out to create new modes of expression. Documenting individuals and places, from Lagos to Chicago, from New York to Cape Town, Robin Kelley gives us a meditation on modernity: we see innovation not as an imposition from the West but rather as indigenous, multilingual, and messy, the result of innumerable exchanges across a breadth of cultures.

Fela - Michael Veal 2000-05-17

Musician, political critic, and hedonist, international superstar Fela Anikulapo-Kuti created a sensation throughout his career. In his own country of Nigeria he was simultaneously adulated and loathed, often by the same people at the same time. His outspoken political views and advocacy of marijuana smoking and sexual promiscuity offended many, even as his musical brilliance enthralled them. In his creation of afrobeat, he melded African traditions with African American and Afro-Caribbean influences to revolutionize world music. Although harassed, beaten, and jailed by Nigerian authorities, he continued his outspoken and derisive criticism of political corruption at home and economic exploitation from abroad. A volatile mixture of personal characteristics -- charisma, musical talent, maverick lifestyle, populist ideology, and persistence in the face of persecution -- made him a legend throughout Africa and the world. Celebrated during the 1970s as a musical innovator and spokesman for the continent's oppressed masses, he enjoyed worldwide celebrity during the 1980s and was recognized in the 1990s as a major pioneer and elder statesman of African music. By the time of his death in 1997 from AIDS-related complications, Fela had become something of a Nigerian institution. In Africa, the idea of transnational alliance, once thought to be outmoded, has gained new currency. In African America, during a period of increasing social conservatism and ethnic polarization, Africa has re-emerged as a symbol of cultural affirmation. At such an historical moment, Fela's music offers a perspective on race, class, and nation on both sides of the Atlantic. As Professor Veal demonstrates, over three decades Fela synthesized a unique musical language while also clearing -- if only temporarily -- a space for

popular political dissent and a type of counter-cultural expression rarely seen in West Africa. In the midst of political turmoil in Africa, as well as renewal of pro-African cultural nationalism throughout the diaspora, Fela's political music functions as a post-colonial art form that uses cross-cultural exchange to voice a unique and powerful African essentialism.

Freedom Sounds - Ingrid Monson 2007-10-18
An insightful examination of the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, *Freedom Sounds* traces the complex relationships among music, politics, aesthetics, and activism through the lens of the hot button racial and economic issues of the time. Ingrid Monson illustrates how the contentious and soul-searching debates in the Civil Rights, African Independence, and Black Power movements shaped aesthetic debates and exerted a moral pressure on musicians to take action. Throughout, her arguments show how jazz musicians' quest for self-determination as artists and human beings also led to fascinating and far reaching musical explorations and a lasting ethos of social critique and transcendence. Across a broad body of issues of cultural and political relevance, *Freedom Sounds* considers the discursive, structural, and practical aspects of life in the jazz world in the 1950s and 1960s. In domestic politics, Monson explores the desegregation of the American Federation of Musicians, the politics of playing to segregated performance venues in the 1950s, the participation of jazz musicians in benefit concerts, and strategies of economic empowerment. Issues of transatlantic importance such as the effects of anti-colonialism and African nationalism on the politics and aesthetics of the music are also examined, from Paul Robeson's interest in Africa, to the State Department jazz tours, to the interaction of jazz musicians such as Art Blakey and Randy Weston with African and African diasporic aesthetics. Monson deftly explores musicians' aesthetic agency in synthesizing influential forms of musical expression from a multiplicity of stylistic and cultural influences--African American music, popular song, classical music, African diasporic aesthetics, and other world musics--through examples from cool jazz, hard

bop, modal jazz, and the avant-garde. By considering the differences between aesthetic and socio-economic mobility, she presents a fresh interpretation of debates over cultural ownership, racism, reverse racism, and authenticity. *Freedom Sounds* will be avidly read by students and academics in musicology, ethnomusicology, anthropology, popular music, African American Studies, and African diasporic studies, as well as fans of jazz, hip hop, and African American music.

International Who's who in Music - 1998

West African Rhythms for Drumset - Royal James Hartigan 1995

With Freeman Kwazdo Donkor and Abraham Adzenyah. Based on four Ghanaian rhythmic groups (Sikyi, Adowa, Gahu and Akom), this book and CD will provide drumset players with a "new" vocabulary based on some of the oldest and most influential rhythms in the world. A groundbreaking presentation!

Modern Music and After - Paul Griffiths
2011-02-16

Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed

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since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

Anagram Solver - Bloomsbury Publishing
2009-01-01

Anagram Solver is the essential guide to cracking all types of quiz and crossword featuring anagrams. Containing over 200,000 words and phrases, Anagram Solver includes plural noun forms, palindromes, idioms, first names and all parts of speech. Anagrams are grouped by the number of letters they contain with the letters set out in alphabetical order so that once the letters of an anagram are arranged alphabetically, finding the solution is as easy as locating the word in a dictionary.

Radio Who's Who (1947) - Cyrus Comp
Andrews 2021-09-09

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Down Beat - 1958

The contemporary music magazine.

Cadence - Bob Rusch 1990

Schwann Spectrum - 1996

Annual Report - National Endowment for the Arts 1995

Reports for 1980-19 also include the Annual report of the National Council on the Arts.

Biographical Dictionary of Afro-American and African Musicians - Eileen Southern 1982

"The stimulus this handsomely produced volume will provide to research and teaching may well surpass that offered by Dr. Southern's earlier studies. This major accomplishment belongs in the libraries of all individuals and institutions interested in any aspect of American music."
Ethnomusicology

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