

Bata Drumming The Instruments The Rhythms And The

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Encyclopedia of Contemporary Latin American and Caribbean Cultures Daniel Balderston 2000-12-07
This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture. The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: * over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces * articles followed by bibliographic references which offer a starting point for further research * extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries * a comprehensive index provides further guidance.

From Spirituals to Symphonies Helen Walker-Hill 2007 Exploding the assumption that black women's only important musical contributions have been in folk, jazz, and pop Helen Walker-Hill's unique study provides a carefully researched examination of the history and scope of musical composition by African American women composers from the nineteenth and twentieth centuries. Focusing on the effect of race, gender, and class, *From Spirituals to Symphonies* notes the important role played by individual personalities and circumstances in shaping this underappreciated category of American art. The study also provides in-depth exploration of the backgrounds, experiences, and musical compositions of eight African American women including Margaret Bonds, Undine Smith Moore, and Julia Perry, who combined the techniques of Western art music with their own cultural traditions and individual gifts. Despite having gained national and international recognition during their lifetimes, the contributions of many of these women are today forgotten.

Yoga Journal 1977-01 For more than 30 years, Yoga Journal has been helping readers achieve the balance and well-being they seek in their everyday lives. With every issue, Yoga Journal strives to inform and empower readers to make lifestyle choices that are healthy for their bodies and minds. We are dedicated to providing in-depth, thoughtful editorial on topics such as yoga, food, nutrition, fitness, wellness, travel, and fashion and beauty.

Music of the Peoples of the World William Alves 2013-04-12 MUSIC OF THE PEOPLES OF THE WORLD, THIRD EDITION, takes a survey approach to world music, covering 11 music cultures. This text focuses on how to listen to and appreciate the music of different cultures, appropriate for students who are not music majors. The text also explores geography and history, allowing students to connect the music to its social context. Listening skills are developed through spotlights on non-Western instruments, and 30 listening guides track the audio step by step, pointing listeners to important characteristics of the piece. Many full-color photos and graphics of instruments, musicians, and cultural events help students understand the context of music in countries with which they may be unfamiliar. The listening guides, an available 2-CD set (with full selections that help students hear significant differences among the music cultures), and Active Listening Tools (allowing students to view instruments and cultural settings while they listen to musical excerpts) further enhance listening and understanding. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

The Caribbean in Europe Colin Brock 2020-10-12 First Published in 1986. Routledge is an imprint of Taylor & Francis, an informa company.

Ancient Text Messages of the Yoruba Bata Drum Amanda Villepastour 2016-12-05 The bata is one of the most important and representative percussion traditions of the people in southwest Nigeria, and is now learnt and performed around the world. In Cuba, their own bata tradition derives from the Yoruba bata from Africa yet has had far more research attention than its African predecessor. Although the bata is one of the oldest known Yoruba drumming traditions, the drum and its unique language are now unfamiliar to many contemporary Yoruba people. Amanda Villepastour provides the first academic study of the bata's communication technology and the elaborate coded spoken language of bata drummers, which they refer to as 'ena bata'. Villepastour explains how the bata drummers' speech encoding method links into universal linguistic properties, unknown to the musicians themselves. The analysis draws the direct links between what is spoken in Yoruba, how Yoruba is transformed in to the coded language (ena), how ena prescribes the drum strokes and, finally, how listeners (and which listeners) extract linguistic meaning from what is drummed. The description and analysis of this unique musical system adds substantially to what is known about bata drumming specifically, Yoruba drumming generally, speech surrogacy in music and coded systems of speaking. This book will appeal not only to ethnomusicologists and anthropologists, but also to linguists, drummers and those interested in African Studies.

Progressive Steps to Bongo and Conga Drum Technique Ted Reed 2005-05-03 Basic rhythms, variations, fill-ins, short solos for the bolero, cha-cha, merengue, mambo, guaracha, rumba, modern jazz and more.

Music and Trance Gilbert Rouget 1985-12-15 Ritual trance has always been closely associated with music—but why, and how? Gilbert Rouget offers an extended analysis of music and trance, concluding that no universal law can explain the relations between music and trance; they vary greatly and depend on the system of meaning of their cultural context. Rouget rigorously examines a worldwide corpus of data from ethnographic literature, but he also draws on the Bible, his own fieldwork in West Africa, and the writings of Plato, Ghazzali, and Rousseau. To organize this immense store of information, he develops a typology of trance based on symbolism and external manifestations. He outlines the fundamental distinctions between trance and ecstasy, shamanism and spirit possession, and communal and emotional trance. Music is analyzed in terms of performers, practices, instruments, and associations with dance. Each kind of trance draws strength from music in different ways at different

points in a ritual, Rouget concludes. In possession trance, music induces the adept to identify himself with his deity and allows him to express this identification through dance. Forcefully rejecting pseudo-science and reductionism, Rouget demystifies the so-called theory of the neurophysiological effects of drumming on trance. He concludes that music's physiological and emotional effects are inseparable from patterns of collective representations and behavior, and that music and trance are linked in as many ways as there are cultural structures.

Hand Drums for Beginners John Marshall 2000 Learn to play rhythms from all over the world on the djembe, conga, pandeiro, dumbek, fram drum and riq. After introducing the various families of drums and basic drum notation, the author takes you through each instrument from how to hold it to playing appropriate world rhythms. You'll learn about Nigerian Frekoba, West-African Djoli, the Latin clave and Samba, Moroccan folk rhythms, Arabic Dawr Hindy, and much more! 48 pages.

Funkifying the Clave Lincoln Goines 1993-10 Designed for drummers and bass players, this book/CD lays out a step-by-step approach to combining Afro-Cuban rhythms with rock, funk and jazz.

Teaching Percussion, Enhanced, Spiral bound Version Gary D. Cook 2018-01-01 Cook's TEACHING PERCUSSION, which includes over seven hours of video footage, continues to set the standard in percussion instrument methods texts. Providing a comprehensive introduction to every aspect of percussion education, technique and performance, this enhanced third edition develops students' musical understanding and performance skills. The author's consistent and detailed philosophy introduces students to a refined teaching methodology--and gives them greater insight into the learning process by integrating contemporary concepts about experiential awareness learning. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Bata Drumming Don Skoog 2015-06-20 *Bata Drumming: the Instruments, the Rhythms, and the People Who Play Them* is the most comprehensive study of this important Cuban musical tradition, and the first to explore the people who created it, how it developed in Cuba, and where it fits in relation to the other folkloric traditions on the island. Who were the slaves brought to Cuba? What belief systems did they carry with them? How did the various Afro-Cuban religions grow from these systems? What types of music evolved from these religions? What is Santeria, and how do the bata drums function within it? Part One answers these questions. Part Two examines the history of the drums: how they are taught, learned, and played, explaining their role in the ceremony and the structure of the music. These discussions incorporate the latest scholarship as well as the ideas and concepts of respected Cuban and North American bata drummers, resulting in a more complete study of the tradition as it is practiced today. The center piece of *Bata Drumming* is the Oru Seco, a set of playable, musical transcriptions of twenty-two rhythms dedicated to the Santeria gods. This transcription set accurately notates the rhythms of the Papo Angarica performance style, which is very influential in Havana-style drumming. *Bata Drumming* is the first book not only to notate the rhythms, but to connect them to the people who preserved and recreated them, "in the unrelenting face of displacement and oppression."''

Afro-Cuban keyboard grooves Manny Patiño 1997 This book will help any musician unlock the secrets of the Afro-Cuban rhythmic feel. By clearly demonstrating the underlying pattern called the Clave and the comping patterns called Tumbaos that are played over the Clave, this book will help every keyboard player learn these fundamental Latin rhythms. [Matching bass book (EL9707CD) also available.]

A Night in Tunisia Norman C. Weinstein 1994 (Limelight). "...his economical writing style ... manages to pack lots of information and opinion into a few carefully chosen words ... Besides detail work well-grounded in scholarship...the author isn't afraid to interpolate such generalizations and speculations as he sees fit; he may be the Stephen Hawking of jazz criticism." Bob Tarte, *The Beat*

Cuba and Its Music Ned Sublette 2007-02-01 This entertaining history of Cuba and its music begins with the collision of Spain and Africa and continues through the era of Miguelito Valdes, Arsenio Rodriguez, Benny More, and Perez Prado. It offers a behind-the-scenes examination of music from a Cuban point of view, unearthing surprising, provocative connections and making the case that Cuba was fundamental to the evolution of music in the New World. The ways in which the music of black slaves transformed 16th-century Europe, how the "claves" appeared, and how Cuban music influenced ragtime, jazz, and rhythm and blues are revealed. Music lovers will follow this journey from Andalusia, the Congo, the Calabar, Dahomey, and Yorubaland via Cuba to Mexico, Puerto Rico, Saint-Domingue, New Orleans, New York, and Miami. The music is placed in a historical context that considers the complexities of the slave trade; Cuba's relationship to the United States; its revolutionary political traditions; the music of Santeria, Palo, Abakua, and Vodou; and much more.

Louis Armstrong, Duke Ellington, and Miles Davis Aaron Lefkowitz 2018-06-20 This book examines Louis Armstrong, Duke Ellington, and Miles Davis as distinctively global symbols of threatening and nonthreatening black masculinity. It centers them in debates over U.S. cultural exceptionalism, noting how they have been part of the definition of jazz as a jingoistic and exclusively American form of popular culture.

1,000 Recordings to Hear Before You Die Tom Moon 2008-08-28 The musical adventure of a lifetime. The most exciting book on music in years. A book of treasure, a book of discovery, a book to open your ears to new worlds of pleasure. Doing for music what Patricia Schultz—author of the phenomenal *1,000 Places to See Before You Die*—does for travel, Tom Moon recommends 1,000 recordings guaranteed to give listeners the joy, the mystery, the revelation, the sheer fun of great music. This is a book both broad and deep, drawing from the diverse worlds of classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, world, opera, soundtracks, and more. It's arranged alphabetically by artist to create the kind of unexpected juxtapositions that break down genre bias and broaden listeners' horizons— it makes every listener a seeker, actively pursuing new artists and new sounds, and reconfirming the greatness of the classics. Flanking J. S. Bach and his six entries, for example, are the little-known R&B singer Baby Huey and the '80s Rastafarian hard-core punk band Bad Brains. Farther down the list: The Band, Samuel Barber, Cecelia Bartoli, Count Basie, and Afropop star Waldemar Bastos. Each entry is passionately written, with expert listening notes, fascinating anecdotes, and the occasional perfect quote—"Your collection could be filled with nothing but music from Ray Charles," said Tom Waits, "and you'd have a completely balanced diet." Every entry identifies key tracks, additional works by the artist, and where to go next. And in the back, indexes and playlists for different moods and occasions.

Playful Performers Simon Ottenberg This is a study of children's masquerades in Africa, describing specific cases of young children's masking in the areas of west, central, and southern Africa. The children are seen as active agents in their own culture rather than passive recipients of culture as taught by parents and other elders.

Carlos Aldama's Life in Batá Umi Vaughan 2012-04-02 Batá identifies both the two-headed, hourglass-shaped drum of the Yoruba people and the culture and style of drumming, singing, and dancing

associated with it. This book recounts the life story of Carlos Aldama, one of the masters of the batá drum, and through that story traces the history of batá culture as it traveled from Africa to Cuba and then to the United States. For the enslaved Yoruba, batá rhythms helped sustain the religious and cultural practices of a people that had been torn from its roots. Aldama, as guardian of Afro-Cuban music and as a Santería priest, maintains the link with this tradition forged through his mentor Jesus Pérez (Oba Ilu), who was himself the connection to the preserved oral heritage of the older generation. By sharing his stories, Aldama and his student Umi Vaughan bring to light the techniques and principles of batá in all its aspects and document the tensions of maintaining a tradition between generations and worlds, old and new. The book includes rare photographs and access to downloadable audio tracks.

Quincy Jones Clarence Bernard Henry 2013-10-07 Crockett Johnson (born David Johnson Leisk, 1906-1975) and Ruth Krauss (1901-1993) were a husband-and-wife team that created such popular children's books as *The Carrot Seed* and *How to Make an Earthquake*. Separately, Johnson created the enduring children's classic *Harold and the Purple Crayon* and the groundbreaking comic strip *Barnaby*. Krauss wrote over a dozen children's books illustrated by others, and pioneered the use of spontaneous, loose-tongued kids in children's literature. Together, Johnson and Krauss's style—whimsical writing, clear and minimalist drawing, and a child's point-of-view—is among the most revered and influential in children's literature and cartooning, inspiring the work of Maurice Sendak, Charles M. Schulz, Chris Van Allsburg, and Jon Scieszka. This critical biography examines their lives and careers, including their separate achievements when not collaborating. Using correspondence, sketches, contemporary newspaper and magazine accounts, archived and personal interviews, author Philip Nel draws a compelling portrait of a couple whose output encompassed children's literature, comics, graphic design, and the fine arts. Their mentorship of now-famous illustrator Maurice Sendak (*Where the Wild Things Are*) is examined at length, as is the couple's appeal to adult contemporaries such as Duke Ellington and Dorothy Parker. Defiantly leftist in an era of McCarthyism and Cold War paranoia, Johnson and Krauss risked collaborations that often contained subtly rendered liberal themes. Indeed, they were under FBI surveillance for years. Their legacy of considerable success invites readers to dream and to imagine, drawing paths that take them anywhere they want to go.

Whose Blues? Adam Gussow 2020-09-28 Mamie Smith's pathbreaking 1920 recording of "Crazy Blues" set the pop music world on fire, inaugurating a new African American market for "race records." Not long after, such records also brought black blues performance to an expanding international audience. A century later, the mainstream blues world has transformed into a multicultural and transnational melting pot, taking the music far beyond the black southern world of its origins. But not everybody is happy about that. If there's "No black. No white. Just the blues," as one familiar meme suggests, why do some blues people hear such pronouncements as an aggressive attempt at cultural appropriation and an erasure of traumatic histories that lie deep in the heart of the music? Then again, if "blues is black music," as some performers and critics insist, what should we make of the vibrant global blues scene, with its all-comers mix of nationalities and ethnicities? In *Whose Blues?*, award-winning blues scholar and performer Adam Gussow confronts these challenging questions head-on. Using blues literature and history as a cultural anchor, Gussow defines, interprets, and makes sense of the blues for the new millennium. Drawing on the blues tradition's major writers including W. C. Handy, Langston Hughes, Zora Neale Hurston, and Amiri Baraka, and grounded in his first-person knowledge of the blues performance scene, Gussow's thought-provoking book kickstarts a long overdue conversation.

The SAGE Encyclopedia of African Cultural Heritage in North America Mwalimu J. Shujaa 2015-07-13 The *Encyclopedia of African Cultural Heritage in North America* provides an accessible ready reference on the retention and continuity of African culture within the United States. Our

conceptual framework holds, first, that culture is a form of self-knowledge and knowledge about self in the world as transmitted from one person to another. Second, that African people continuously create their own cultural history as they move through time and space. Third, that African descended people living outside of Africa are also contributors to and participate in the creation of African cultural history. Entries focus on illuminating Africanisms (cultural retentions traceable to an African origin) and cultural continuities (ongoing practices and processes through which African culture continues to be created and formed). Thus, the focus is more culturally specific and less concerned with the broader transatlantic demographic, political and geographic issues that are the focus of similar recent reference works. We also focus less on biographies of individuals and political and economic ties and more on processes and manifestations of African cultural heritage and continuity. FEATURES: A two-volume A-to-Z work, available in a choice of print or electronic formats 350 signed entries, each concluding with Cross-references and Further Readings 150 figures and photos Front matter consisting of an Introduction and a Reader's Guide organizing entries thematically to more easily guide users to related entries Signed articles concluding with cross-references

The Magic of Twelve: Polymetric Polyrythms in Cycles of Twelve from African, Afro Cuban, and Afro Haitian Traditions Dennis Maberry 2015-03-15 ""This book is Dennis's third masterfully written contribution to our recreational drumming community. In this latest book Dennis entices us to delve deeper in the world of culturally specific polyrythms from the many rhythmacultures on this planet today. These rhythmacultures are still celebrating life through traditional drum, dance, and song and have a lot to teach us how to live and play in the world"" - Arthur Hull (Drummer/Percussionist, Author, Recording Artist, and internationally known as the ""Father of the Modern Drum Circle Movement"". Advanced Beginner/Intermediate Level The Magic of Twelve teaches the concepts of playing polymetric polyrythms in cycles of twelve including concepts such as playing 4 over 6 pulses. The book includes over thirty full ensemble rhythms from traditional African, Afro Cuban and Afro Haitian sources.

Practical Percussion James Holland 2005-09-16 If you have ever felt the pulsating beat of the timbales, those electrifying steel drums native to Puerto Rico, or the reverberating sound of the djembe, the wooden hand drum born in Africa, then you know the power of percussive instruments. One shake of a rain stick or a few scratches on a washboard has the ability to turn an ordinary song into something far more profound. The intent of this volume is to guide researchers, students, and those with a general curiosity about percussion instruments in their efforts to expand their understanding of this dynamic and wide-ranging group of instruments. This revised edition of Practical Percussion includes a revised and expanded list of manufacturers and suppliers, additional entries and photographs, and an index.

[The Music of Santería](#) John Amira 1992 Revised edition of the only book to describe in detail the music and cultural context of Santeria bata drumming.

Research Review 2008

Modern Drummer 2000

The Artistry of Afro-Cuban Batá Drumming Kenneth Schweitzer 2013 An iconic symbol and sound of the Lucum'/Santer'a religion, Afro-Cuban batá are talking drums that express the epic mythological narratives of the West African Yoruba deities known as orisha. By imitating aspects of speech and song, and by metaphorically referencing salient attributes of the deities, batá drummers facilitate the

communal praising of orisha in a music ritual known as a toque de santo. In *The Artistry of Afro-Cuban Batá Drumming*, Kenneth Schweitzer blends musical transcription, musical analysis, interviews, ethnographic descriptions, and observations from his own experience as a ritual drummer to highlight the complex variables at work during a live Lucum' performance. Integral in enabling trance possessions by the orisha, by far the most dramatic expressions of Lucum' faith, batá drummers are also entrusted with controlling the overall ebb and flow of the four- to six-hour toque de santo. During these events, batá drummers combine their knowledge of ritual with an extensive repertoire of rhythms and songs. Musicians focus on the many thematic acts that unfold both concurrently and in quick succession. In addition to creating an emotionally charged environment, playing salute rhythms for the orisha, and supporting the playful song competitions that erupt between singers, batá drummers are equally dedicated to nurturing their own drumming community by creating a variety of opportunities for the musicians to grow artistically and creatively.

Principios de Los Tambores Bata Vol. 2 Eugenio Arango Noa 2018-08-09 This is an instructional book designed to teach the fundamentals of bata drumming through transcriptions of the queues ("llamadas") that are used to call (i.e., queue) patterns (toques) in Afro-Cuban folkloric music. The author is Cuban master percussionist Eugenio Arango, who has over 30 years of experience teaching orchestral and folkloric percussion in Cuba and performing around the world. This book is intended for musicians that want to learn the queues associated with each of the three bata drums, and how such queues align with the toques presented in both Vol. 1 and Vol. 2 (this book). This book is unique because: (1) it introduces a novel, uncomplicated notation designed by the author, which shatters the perceived difficulties associated with bata drumming, and (2) it is straightforward, to the point, and remarkably implementable.

The Heritage of African Music Lyn Avins 2000

Phoebe Grant's Fascinating Stories of World Cultures & Customs Phoebe Grant 2013-02-21 This resource book from Allosaurus Publishers will help stimulate the reading comprehension and critical thinking skills of the adolescent reader through 31 fascinating stories on world cultures and their customs. From the Great Wall of China to the Amazon rainforest and from ancient Rome to modern day Thailand, the reader will become captivated and eager to learn about the multicultural world we live in today.

Music Cultures in the United States Ellen Koskoff 2005-08-17 *Music Cultures in the United States* is a basic textbook for an Introduction to American Music course. Taking a new, fresh approach to the study of American music, it is divided into three parts. In the first part, historical, social, and cultural issues are discussed, including how music history is studied; issues of musical and social identity; and institutions and processes affecting music in the U.S. The heart of the book is devoted to American musical cultures: American Indian; European; African American; Latin American; and Asian American. Each cultural section has a basic introductory article, followed by case studies of specific musical cultures. Finally, global musics are addressed, including Classical Musics and Popular Musics, as they have been performed in the U.S.. Each article is written by an expert in the field, offering in-depth, knowledgeable, yet accessible writing for the student. The accompanying CD offers musical examples tied to each article. Pedagogic material includes chapter overviews, questions for study, and a chronology of key musical events in American music and definitions in the margins.

How to Play Latin-American Rhythm Instruments Humberto Morales 1966 English / Spanish. The bible of Latin patterns and sounds. This compendium of native instruments shows how each instrument

plays its part of the beat. There is also a special section of supplementary timbale exercises and correctly notated Latin-rhythm instrument scores.

The Rhythm of Success Emilio Estefan 2010-01-05 From one of the most dynamic businessmen in the country: a motivational doctrine for those who want to make their most ambitious dreams come true. Emilio Estefan-husband to singer Gloria Estefan and founder of the Latin pop legend Miami Sound Machine-is the embodiment of the American dream. He came to the United States as a Cuban refugee and went on to become one of the most successful producers in music history and a self-made entrepreneur. Blessed with an optimistic outlook and an unwavering confidence in himself and his intuition, Emilio succeeds on his own terms, and now, in *The Rhythm of Success*, he establishes the guiding principles readers will need to start and grow their own business or climb the corporate ladder. Emilio imparts the basics needed to identify values, believe in ideas and establish plans that will last for a lifetime.

Afro-Cuban Bass Grooves Manny Patiño 1997 This book will help any musician unlock the secrets of the Afro-Cuban rhythmic feel. By clearly demonstrating the underlying pattern called the Clave and the comping patterns called Tumbaos which are played over the Clave, this book will help every bass player learn these fundamental Latin rhythms. (Matching keyboard book (EL9706CD) also available.)

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Authentic Conga Rhythms (Revised) Bob Evans 1966 A complete study, including illustrations, on all the Latin rhythms.

Conversations in clave Horacio Hernandez 2000 The ultimate technical study of four-way independence based on Afro-Cuban rhythms. This detailed and methodical approach will develop four-limb coordination and expand rhythmic vocabulary. Understanding the clave and the relationship between eighth-note and triplet rhythms will aid in mastering the multiple and complex rhythms of Afro-Cuban styles.

Drum Gahu David Locke 1998

Music, Space and Place Andy Bennett 2017-10-03 Music, Space and Place examines the urban and

rural spaces in which music is experienced, produced and consumed. The editors of this collection have brought together new and exciting perspectives by international researchers and scholars working in the field of popular music studies. Underpinning all of the contributions is the recognition that musical processes take place within a particular space and place, where these processes are shaped both by specific musical practices and by the pressures and dynamics of political and economic circumstances. Important discourses are explored concerning national culture and identity, as well as how identity is constructed through the exchanges that occur between displaced peoples of the world's many diasporas. Music helps to articulate a shared sense of community among these dispersed people, carving out spaces of freedom which are integral to personal and group consciousness. A specific focal point is the rap and hip hop music that has contributed towards a particular sense of identity as indigenous resistance vernaculars for otherwise socially marginalized minorities in Cuba, France, Italy, New Zealand and South Africa. New research is also presented on the authorial presence in production within the domain of the commercially driven Anglo-American music industry. The issue of authorship and creativity is tackled alongside matters relating to the production of musical texts themselves, and demonstrates the gender politics in pop. Underlying Music, Space and Place, is the question of how the disciplines informing popular music studies - sociology, musicology, cultural studies, media studies and feminism - have developed within a changing intellectual climate. The book therefore covers a wide range of subject matter in relation to space and place, including community and identity, gender, race, 'vernaculars', power, performance and production.