

Ethnomusicology And African Music

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Music Traditions, Change and Creativity in Africa Giorgio Adamo 2019 In February 2014 an international seminar on musical dynamics and creativity in Africa was held at Tor Vergata University of Rome. The topic and the approach were strongly influenced by issues that Gerhard Kubik believed should have been addressed for a long time, such as the attention to cultural and social dynamics, with a specific emphasis on the creativity of individuals. Beside his keynote address, *Music Traditions, Change and Creativity in Africa* includes the contributions presented by scholars from different countries, particularly active in the East African area and in dialogue with Italian researchers who have field experience in the same region. *Music Traditions, Change and Creativity in Africa* is the first monograph of a series of volumes connected and inspired to the journal *Etnografie Sonore / Sound Ethnographies* (www.soundethnographies.it), which Giorgio Adamo and his colleagues recently founded. Along with the papers multimedia contents are also available online.

Ethnomusicological Theory and Method Kay Kaufman Shelemay 1990

[African Diaspora](#) Ingrid Monson 2004-03-01 The African Diaspora presents musical case studies from various regions of the African diaspora, including Africa, the Caribbean, Latin America, and Europe, that engage with broader interdisciplinary discussions about race, gender, politics, nationalism, and music.

African Pianism Nketia, J.H. Kwabena 2019-03-21 African Pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone and mbira music. It may use simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open ended as far as the use of tonal

materials is concerned expect that it may draw on the modal and cadential characteristics of traditional music. It's harmonic idiom may be tonal, atonal, consonant or dissonant in whole, in part, depending on the preferences of the composer, the mood or impressions he wishes to create or how he chooses to reinforce, heighten or soften the jaggedness of successive percussive attacks. In this respect the African composer does not have to tie himself down to any particular school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages. The pieces in this book were written to give the African piano student something with African rhythmic and tonal flavour that may enrich the experience, shape orientation, sense of timing and coordination of rhythmic and tonal events.

Listening for Africa David F. García 2017-07-21 In *Listening for Africa* David F. Garcia explores how a diverse group of musicians, dancers, academics, and activists engaged with the idea of black music and dance's African origins between the 1930s and 1950s. Garcia examines the work of figures ranging from Melville J. Herskovits, Katherine Dunham, and Asadata Dafora to Duke Ellington, Dámaso Pérez Prado, and others who believed that linking black music and dance with Africa and nature would help realize modernity's promises of freedom in the face of fascism and racism in Europe and the Americas, colonialism in Africa, and the nuclear threat at the start of the Cold War. In analyzing their work, Garcia traces how such attempts to link black music and dance to Africa unintentionally reinforced the binary relationships between the West and Africa, white and black, the modern and the primitive, science and magic, and rural and urban. It was, Garcia demonstrates, modernity's determinations of unraced, heteronormative, and productive bodies, and of scientific truth that helped defer the realization of individual and political freedom in the world.

Ethnomusicology and African Music: Modes of inquiry and interpretation J. H. Kwabena Nketia 2005 The volume in hand deals with modes of inquiry and interpretation broadly organised into sections on theory, and historical and creative studies. The section on theoretical issues comprises papers on: the problem of meaning in African music; musicology and African music; the juncture of the social and the musical; integrating objectivity and experience in ethnomusicological studies; the aesthetic dimension in ethnomusicological studies; universal perspectives in ethnomusicology; and contextual strategies of inquiry and systematisation. The section on creative and historical topics covers the following: the history of music in African culture; history and the organization of music in West Africa; historical evidence in Ga religious music; processes of differentiation and interdependency in African music; African musical roots in the Americas; and developing contemporary idioms out of traditional music.

Sharing Knowledge and Experience Eric Ayisi Akrofi 2002 Kwabena Nketia is a renowned scholar, linguist, composer, poet, researcher, teacher and musicologist in Ghana. His writings have become standard reference works on African musicology, and his work has spanned many countries and interests. Nketia maintained a strong interest in Afro-American concerns, African musical

traditions and Africans and blacks in the diaspora; and he has worked tirelessly on establishing a theoretical framework of African music; consciousness of African identity in music; and to produce publications representing his own musical culture. This biography concentrates on the educational and research aspects of Nketia's work, assessing the importance of his contribution to African musicology, thought on music education, and practical application of ethnomusicology and composition in teaching method, and exercises in African rhythm.

Composing the Music of Africa Malcolm Floyd 1999 Brings together scholars and composers from many parts of Africa and beyond to investigate the range of processes involved in the creation of African music. The study explores how specialists put together music for their instruments or voices and how communities are involved in composition. There are discussions of traditional music and its composition from particular parts of North, South, East and West Africa, and contemporary composers talk about their involvement with African music as part of their material or as their inspiration, including methods of incorporation and assimilation, and their effectiveness.

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.

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.

Focus Carol Ann Muller 2008 First Published in 2008. Routledge is an imprint of Taylor & Francis, an informa company.

African Music, Power, and Being in Colonial Zimbabwe Mhoze Chikowero 2015-11-24 In this new history of music in Zimbabwe, Mhoze Chikowero deftly uses African sources to interrogate the copious colonial archive, reading it as a confessional voice along and against the grain to write a complex history of music, colonialism, and African self-liberation. Chikowero's book begins in the 1890s with missionary crusades against African performative cultures and African students being inducted into mission bands, which contextualize the music of segregated urban and mining company dance halls in the 1930s, and he builds genealogies of the Chimurenga music later popularized by guerrilla artists like Dorothy Masuku, Zexie Manatsa, Thomas Mapfumo, and others in the 1970s. Chikowero shows how Africans deployed their music and indigenous knowledge systems to fight for their freedom from British colonial domination and to assert their cultural sovereignty.

Africa and the Blues Gerhard Kubik 2009-09-23 In 1969 Gerhard Kubik chanced to encounter a Mozambican labor migrant, a miner in Transvaal, South Africa, tapping a cipendani, a mouth-resonated musical bow. A comparable instrument was seen in the hands of a white Appalachian musician who claimed it as part of his own cultural heritage. Through connections like these Kubik realized that the link between these two far-flung musicians is African-American music, the sound that became the blues. Such discoveries reveal a narrative of music evolution for Kubik, a cultural anthropologist and ethnomusicologist. Traveling in Africa, Brazil, Venezuela, and the United States, he spent forty years in the field gathering the material for Africa and the Blues. In this book, Kubik relentlessly traces the remote genealogies of African cultural music through eighteen African nations, especially in the Western and Central Sudanic Belt. Included is a comprehensive map of this cradle of the blues, along with 31 photographs gathered in his fieldwork. The author also adds clear musical notations and descriptions of both African and African American traditions and practices and calls into question the many assumptions about which elements of the blues were "European" in origin and about which came from Africa. Unique to this book is Kubik's insight into the ways present-day African musicians have adopted and enlivened the blues with their own traditions. With scholarly care but with an ease for the general reader, Kubik proposes an entirely new theory on blue notes and their origins. Tracing what musical traits came from Africa and what mutations and mergers occurred in the Americas, he shows that the African American tradition we call the blues is truly a musical phenomenon belonging to the African cultural world.

Theory of African Music: I. Xylophone playing in southern Uganda Gerhard Kubik

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1994

Sweet Mother Wolfgang Bender 1991 Traces the development of modern African music, and looks at important musicians

African Stars Veit Erlmann 1991-09-24 In recent years black South African music and dance have become ever more popular in the West, where they are now widely celebrated as expressions of opposition to discrimination and repression. Less well known is the rich history of these arts, which were shaped by several generations of black artists and performers whose struggles, visions, and aspirations did not differ fundamentally from those of their present-day counterparts. In five detailed case studies Veit Erlmann digs deep to expose the roots of the most important of these performance traditions. He relates the early history of isicathamiya, the a cappella vocal style made famous by Ladysmith Black Mambazo. In two chapters on Durban between the World Wars he charts the evolution of Zulu music and dance, studying in depth the transformation of ingoma, a dance form popular among migrant workers since the 1930s. He goes on to record the colorful life and influential work of Reuben T. Caluza, South Africa's first black ragtime composer. And Erlmann's reconstruction of the 1890s concert tours of an Afro-American vocal group, Orpheus M. McAdoo and the Virginia Jubilee Singers, documents the earliest link between the African and American performance traditions. Numerous eyewitness reports, musicians' personal testimonies, and song texts enrich Erlmann's narratives and demonstrate that black performance evolved in response to the growing economic and racial segmentation of South African society. Early ragtime, ingoma, and isicathamiya enabled the black urban population to comment on their precarious social position and to symbolically construct a secure space within a rapidly changing political world. Today, South African workers, artists, and youth continue to build upon this performance tradition in their struggle for freedom and democracy. The early performers portrayed by Erlmann were guiding lights—African stars—by which the present and future course of South Africa is being determined.

Ethnomusicology in East Africa Sylvia A. Nannyonga-Tamusuza 2012

"Ethnomusicology in East Africa ... brings together thinkers and artists from Uganda, East Africa and further afield to discuss an area of vital importance to Africans as a people. The book presents selected papers from the First International Symposium on Ethnomusicology in Uganda, held at Makerere University in Kampala on 23-25 November 2009 ... [and] represents an important step in the continued professionalisation of ethnomusicology in Uganda. It presents new work by Uganda-based researchers, from students to academic staff, and solidly places that work within the international scholarly ethnomusicological conversation"--Cover.

Juju Christopher Alan Waterman 1990-06-15 Now known internationally through the recordings of King Sunny Ade and others, juju music originated more than fifty years ago among the Yoruba of Nigeria. This history and ethnography of juju is the first detailed account of the evolution and social significance of a West

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African popular music. Enhanced with maps, color photographs of musicians and dance parties, musical transcriptions, interviews with musicians, and a glossary of Yoruba terms, *Juju* is an invaluable contribution to scholarship and a boon to fans who want to discover the roots of this vibrant music.

In Township Tonight! David Bellin Coplan 2008 David B. Coplan's pioneering social history of black South Africa's urban music, dance, and theatre established itself as a classic soon after its publication in 1985. Now completely revised, expanded, and updated, this new edition takes account of developments over the last thirty years while reflecting on the massive changes in South African politics and society since the end of the apartheid era. In vivid detail, Coplan comprehensively explores more than three centuries of the diverse history of South Africa's black popular culture, taking readers from indigenous musical traditions into the world of slave orchestras, pennywhistlers, clergyman-composers, the gumboot dances of mineworkers, and touring minstrelsy and vaudeville acts.

The Cultural Study of Music Martin Clayton 2013-01-11 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

African Music Carol Lems-Dworkin 1991 Cross-disciplinary in approach and extensively indexed, the bibliography lists (mostly with annotation) some 1,700 titles, covering a wide variety of sources, and including material in English, French, German, Spanish, and Portuguese. Coverage is not limited to music produced on African soil, but sp

African Musics in Context Solomon, Thomas 2015-12-12 Ethnomusicology deals with the study of the music of the world. The field is interdisciplinary, and ethnomusicologists draw on theory and method from folklore, cultural anthropology, historical musicology, literature, cultural studies and media studies, among other disciplines. So when ethnomusicologists met at Makerere University's symposium on ethnomusicology in October 2011, the issues dealt with spanned a wide spectrum of concerns which can be grouped under three major categories: Institutions, culture and identity. *African Musics in Context* discusses the place of performing arts in Ugandan society, archiving music and music sources, performing archival music, performing health and religious issues in music, music and identity in East Africa as well music in motion, which tackles how identity shifts when people move from one place to another. All these are key aspects of our day-to-day lives, and they are the themes that colour the music we listen to. This book follows up on and extends work in an earlier volume (Nannyonga- Tamasuza and Solomon 2012) which included papers from the first symposium in the series. While this book focuses primarily on music and music research in Uganda, the chapters by the contributors from Tanzania, South Africa and Norway demonstrate the importance of scholarly and professional networks that connect the different countries of the African continent with each other and with the larger international scholarly community. If the published proceedings from the first symposium mentioned above represented a first in the history of ethnomusicological publishing in

Uganda, this second book in the series shows that professionalised ethnomusicology in Uganda continues to gain ground and make contributions to music research in Uganda, Africa, and the global ethnomusicological community. The chapters collected here show that ethnomusicology in Uganda has a healthy institutional basis and promises to continue to make contributions that are relevant locally, regionally, and internationally.

How Musical is Man? John Blacking 1973 This important study in ethnomusicology is an attempt by the author -- a musician who has become a social anthropologist -- to compare his experiences of music-making in different cultures. He is here presenting new information resulting from his research into African music, especially among the Venda. Venda music, he discovered is in its way no less complex in structure than European music. Literacy and the invention of nation may generate extended musical structures, but they express differences of degree, and not the difference in kind that is implied by the distinction between 'art' and 'folk' music. Many, if not all, of music's essential processes may be found in the constitution of the human body and in patterns of interaction of human bodies in society. Thus all music is structurally, as well as functionally, 'folk' music in the sense that music cannot be transmitted or have meaning without associations between people. If John Blacking's guess about the biological and social origins of music is correct, or even only partly correct, it would generate new ideas about the nature of musicality, the role of music in education and its general role in societies which (like the Venda in the context of their traditional economy) will have more leisure time as automation increases.

Performing Ethnomusicology Ted Solis 2004-08-13 'Performing Ethnomusicology' is the first book to deal exclusively with creating, teaching, & contextualizing academic world music performing ensembles. 16 essays discuss the problems of public performance & the pragmatics of pedagogy & learning processes.

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.

Ethnomusicology and Modern Music History Stephen Blum 1993 Designed as a tribute to world-renowned ethnomusicologist Bruno Nettl, this volume explores the ways in which ethnomusicologists are contributing to the larger task of investigating music history. The fifteen contributors explore topics ranging from meetings with the Suyá Indians of Brazil to the German-speaking Jewish community of Israel; from Indian music in Felicity, Trinidad, to Ravi Shankar's role as cultural mediator. "This book is unique not only for its approach but also for the scope of its content. . . . It is definitely a must for libraries of research centers and institutions with ethnomusicology programs." -- Choice

The Creative Potential of African Art Music in Ghana J. H. Kwabena Nketia 2004 This booklet is intended as a companion volume to various recordings and aims to create awareness of the creative potential of African art music in Ghana. It is the story of an individual composer and his works, his reflections and comments on his experience as an African composer and on African art music as a contemporary genre and musical idiom. The book is divided into sections on: the creative sources of African art music: the transformation of traditional songs, popular music sources and original works; formative influences on the composer: early sources of influence, the legacy of Amu and the African School of Composition; and performers and audiences: the performer-composer relationship, performances of African art music abroad, local performers and music educators. The author is perhaps Africa's most distinguished and renowned composer, musicologist and scholar. His awards include the Ghana Book Award, the IMC-Unesco Music Prize for Distinguished Service to Music, and the Prince Claus Award for Distinguished Service to Culture and Development. He is a Foundation Fellow of the Ghana Academy of Arts & Sciences, Honorary Member of the International Music Council and Member of the International Jury for the Proclamation by Unesco of Masterpieces of Oral and Intangible Heritage of Humanity.

Ethnomusicology: A Very Short Introduction Timothy Rice 2014 Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors. Original.

Theory and Method in Historical Ethnomusicology Jonathan McCollum 2014-09-11 Theory and Method in Historical Ethnomusicology demonstrates various ways that new approaches to historiography—and the related application of new technologies—impact the work of ethnomusicologists who seek to meaningfully represent music traditions across barriers of both time and space.

Nationalists, Cosmopolitans, and Popular Music in Zimbabwe Thomas Turino 2008-06-20 Hailed as a national hero and musical revolutionary, Thomas Mapfumo, along with other Zimbabwean artists, burst onto the music scene in the 1980s

with a unique style that combined electric guitar with indigenous Shona music and instruments. The development of this music from its roots in the early Rhodesian era to the present and the ways this and other styles articulated with Zimbabwean nationalism is the focus of Thomas Turino's new study. Turino examines the emergence of cosmopolitan culture among the black middle class and how this gave rise to a variety of urban-popular styles modeled on influences ranging from the Mills Brothers to Elvis. He also shows how cosmopolitanism gave rise to the nationalist movement itself, explaining the combination of "foreign" and indigenous elements that so often define nationalist art and cultural projects. The first book-length look at the role of music in African nationalism, Turino's work delves deeper than most books about popular music and challenges the reader to think about the lives and struggles of the people behind the surface appeal of world music.

Tuning the Kingdom Damascus Kafumbe 2018 Examines how the Kawuugulu Clan-Royal Musical Ensemble uses musical performance and storytelling to manage, structure, model, and legitimize power relations among the Baganda people of south-central Uganda.

Africanness in Action Juan Diego Díaz 2021-03-30 When many people think of African music, the first ideas that come to mind are often of rhythm, drums, and dancing. These perceptions are rooted in emblematic African and African-derived genres such as West African drumming, funk, salsa, or samba and, more importantly, essentialized notions about Africa which have been fueled over centuries of contact between the "West," Africa, and the African diaspora. These notions, of course, tend to reduce and often portray Africa and the diaspora as primitive, exotic, and monolithic. In *Africanness in Action*, author Juan Diego Díaz explores this dynamic through the perspectives of Black musicians in Bahia, Brazil, a site imagined by many as a diasporic epicenter of African survivals and purity. Black musicians from Bahia, Díaz argues, assert Afro-Brazilian identities, promote social change, and critique racial inequality by creatively engaging essentialized tropes about African music and culture. Instead of reproducing these notions, musicians demonstrate agency by strategically emphasizing or downplaying them.

Comparative Musicology and Anthropology of Music Bruno Nettl 1991-03-26 Non-Aboriginal; based on papers presented at Ideas, Concepts and Personalities in the History of Ethnomusicology conference, Urbana, Illinois, April 1988.

The Music of Africa J. H. Kwabena Nketia 1974 Looks at African musical traditions, structures, and instruments in their historic, social, and cultural contexts

Representing African Music Victor Kofi Agawu 2003 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

Samuel Akpabot Godwin Sadoh 2008 Samuel Akpabot's life tells a unique story of an incredible and fascinating journey encompassing over six decades. The life,

music, and scholarly effervescence of Samuel Akpabot are indeed an epitome of intercultural musicology. The odyssey reveals a motion through a tri-cultural enclave in Africa, England, and the United States. The fundamental seed sown into the young Akpabot at King's College and the Cathedral Church of Christ Choir, Lagos, ultimately blossomed into full Professorship at the University of Uyo and international stardom. His creative experience attests to the squirm that the first and second generation of Nigerian composers had to contend with to create indigenous African art music. Akpabot was a "Jack of all trade, and Master of ALL." He was a classical and dance band pianist, organist, xylophonist, vibraphonist, trumpeter, drummer, composer, ethnomusicologist, African musicologist, intercultural musicologist, poet, Professor of music, conductor, broadcaster, and sports writer. Akpabot was a genius in all these areas and he dazzled the Nigerian and American students, audiences, congregations, sports enthusiasts, and colleagues, with his God given talents. A feisty scholar, his contribution to African musicology is indeed extensive and priceless. He covered every pertinent area in the study of African music--traditional music, popular dance music, church music, modern art music, and poetry. He exerted himself and was well-respected as an authority on African musicology. The book is divided into three main parts with an epilogue: (i) the biography of Samuel Akpabot--chapter 2; (ii) his compositions--chapters 3 to 5; and (iii) his contributions to knowledge--chapters 6 to 11. Since Akpabot's books are presently out-of-print, chapters 6 to 9 and 11 present a brief summary of each book in order for everyone to have access to his contribution to African musicology and Nigerian football. Chapter 10 is a succinct summation of nine of his published articles on African music. Composers, performers, African musicologists, ethnomusicologists, intercultural musicologists, and church musicians, would be enthralled by this ethnography on tri-cultural musicality.

Venda Children's Songs John Blacking 1995-06 John Blacking is widely recognized for his theoretical works *How Musical Is Man?* and *The Anthropology of the Body*. This series of essays and articles on the music of the Venda people of the northern Transvaal in South Africa constitutes his major scholarly legacy. *Venda Children's Songs* presents a detailed analysis of both the music and the cultural significance of children's songs among the Venda. Among its many original contributions is the identifying of the role of melody in generating rhythm, something that distinguishes this form of music from that of Venda adults as well as from other genres of African music in general.

Selected Reports in Ethnomusicology 1984

Theory of African Music Gerhard Kubik 2010-10-30 Taken together, these comprehensive volumes offer an authoritative account of the music of Africa. One of the most prominent experts on the subject, Gerhard Kubik draws on his extensive travels and three decades of study in many parts of the continent to compare and contrast a wealth of musical traditions from a range of cultures. In the first volume, Kubik describes and examines xylophone playing in southern Uganda and harp music from the Central African Republic; compares multi-part

singing from across the continent; and explores movement and sound in eastern Angola. And in the second volume, he turns to the cognitive study of African rhythm, Yoruba chantefables, the musical Kachamba family of Malaŵi, and African conceptions of space and time. Each volume features an extensive number of photographs and is accompanied by a compact disc of Kubik's own recordings. Erudite and exhaustive, *Theory of African Music* will be an invaluable reference for years to come.

The African Imagination in Music Kofi Agawu 2016 *The African Imagination in Music* offers a fresh introduction to the vast and complex world of Sub-Saharan African music. Through close readings of traditional music and references to popular music, Agawu considers topics including the place of music in society, musical instruments, language and music, and appropriations of African music.