

# Highlife Time 3

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**Billy and Me** - Giovanna Fletcher 2013-05-23

A gloriously romantic novel about fame, friendship and falling in love, from the No. 1 bestselling author and Queen of the Castle - perfect for fans of Jojo Moyes, Sophie Kinsella & Cecelia Ahern 'Gloriously romantic' JILL MANSELL 'Warm and romantic, this will brighten up your day' CLOSER Sophie May has a secret. One that she's successfully kept for years. It's meant that she's had to give up her dreams of going to university and travelling the world to stay in her little village, living with her mum and working in the local teashop. But then Sophie unexpectedly meets the gorgeous Billy Buskin - a famous actor with ambitions to make it to the top. As they begin to grow closer, Sophie finds herself whisked away from the comfort of her life into Billy's glamorous - but ruthless - world. After years of shying away from attention, can Sophie handle the constant scrutiny that comes with being with Billy? How much is she prepared to give up along the way? And is their love strong enough to keep them together against the odds? Charming, heart-warming and utterly romantic, *Billy and Me* is an unforgettable story that will completely capture your heart. \_\_\_\_\_ 'Wonderfully warm and cosy. The perfect comfort read to curl-up with and enjoy' Ali McNamara 'Tons of charm and genuine warmth' Star Magazine 'A sweet and sparkling debut from a lovely lady. Sure to be a hit' Carole Matthews Only the most hard-hearted could fail to root for Sophie as she falls for A-lister Billy and must take on the mad, bad world of showbiz. This sweet debut reminded me of *Last Night at Chateau Marmont*' Louise Candlish 'If you're looking for a romantic read and a summer treat that'll take you on a journey and leave you feeling like you've made a new friend, you'll love *Billy and Me*' Vanessa Greene 'This is one juicy read' Now 'Must read' Sunday Mirror

**Cape Town Harmonies** - Gaulier, Armelle 2017-07-19

"Cape Town's public cultures can only be fully appreciated through recognition of its deep and diverse soundscape. We have to listen to what has made and makes a city. The ear is an integral part of the 'research tools' one needs to get a sense of any city. We have to listen to the sounds that made and make the expansive 'mother city'. Various of its constituent parts sound different from each other ... [T]here is the sound of the singing men and their choirs ("teams" they are called) in preparation for the longstanding annual Malay choral competitions. The lyrics from the various repertoires they perform are hardly ever written down. [...] There are texts of the hallowed 'Dutch songs' but these do not circulate easily and widely. Researchers dream of finding lyrics from decades ago, not to mention a few generations ago - back to the early 19th century. This work by Denis Constant Martin and Armelle Gaulier provides us with a very useful selection of these songs. More than that, it is a critical sociological reflection of the place of these songs and their performers in the context that have given rise to them and sustains their relevance. It is a necessary work and is a very important scholarly intervention about a rather neglected aspect of the history and present production of music in the city." — Shamil Jeppie, Associate Professor, Department of Historical Studies, University of Cape Town

*Playing with Identities in Contemporary Music in Africa* - Annemette Kirkegaard 2002

The musics of Africa play a particularly important role in expressing and forming identities. This book brings together African and Nordic scholars from both musicology and other disciplines in an attempt to analyse various aspects of the

complex playing with volatile identities in music in Africa today. Taken together the papers put new light on the assumed or real dichotomies between countryside and city, collective and individual, tradition and modernity, authentic and alien. The papers are based on contributions for a conference organized by the research project 'Cultural Images in and of Africa' of the Nordic Africa Institute together with the Sibelius Museum/Department of Musicology and the Centre for Continuing Education at Åbo Akademi University in Åbo (Turku), Finland in October 2000. The book includes a keynote speech by Christopher Waterman (UCLA), and an introduction by Annemette Kirkegaard, Copenhagen University. Southern, West and East Africa are represented in the studies, which cover a great variety of musics.

*Play It Loud* - Brad Tolinski 2016-10-25

The inspiration for the *Play It Loud* exhibition at the Metropolitan Museum of Art "Every guitar player will want to read this book twice. And even the casual music fan will find a thrilling narrative that weaves together cultural history, musical history, race, politics, business case studies, advertising, and technological discovery." —Daniel Levitin, Wall Street Journal For generations the electric guitar has been an international symbol of freedom, danger, rebellion, and hedonism. In *Play It Loud*, veteran music journalists Brad Tolinski and Alan di Perna bring the history of this iconic instrument to roaring life. It's a story of inventors and iconoclasts, of scam artists, prodigies, and mythologizers as varied and original as the instruments they spawned. *Play It Loud* uses twelve landmark guitars—each of them artistic milestones in their own right—to illustrate the conflict and passion the instruments have inspired. It introduces Leo Fender, a man who couldn't play a note but whose innovations helped transform the guitar into the explosive sound machine it is today. Some of the most significant social movements of the twentieth century are indebted to the guitar: It was an essential element in the fight for racial equality in the entertainment industry; a mirror to the rise of the teenager as social force; a linchpin of punk's sound and ethos. And today the guitar has come full circle, with contemporary titans such as Jack White of The White Stripes, Annie Clark (aka St. Vincent), and Dan Auerbach of The Black Keys bringing some of the earliest electric guitar forms back to the limelight. Featuring interviews with Les Paul, Keith Richards, Carlos Santana, Eddie Van Halen, Steve Vai, and dozens more players and creators, *Play It Loud* is the story of how a band of innovators transformed an idea into a revolution.

*Highlife Time* - John Collins 1996

*The African Imagination in Music* - Kofi Agawu 2016

In *The African Imagination in Music*, noted music scholar Kofi Agawu offers a fresh introduction to the vast, immensely rich and diverse set of repertoires that comprise the sound worlds of Sub-Saharan African music. Agawu introduces readers to the basic elements of African music and to the values upon which they are built. He then explores the key dimensions and resources of African music, including the place of music in society, musical instruments, the relationship between language and music, rhythm, melody, form, harmony and finally, appropriations of African music by musicians around the world. Written in an accessible style, *The African Imagination in Music* is poised to renew interest in Black African music, and to engender discussion of its creative underpinnings by Africanists, ethnomusicologists, music theorists and musicologists. -- from back cover.

**Highlife Saturday Night** - Nate Plageman 2013

Highlife Saturday Night captures the vibrancy of Saturday nights in Ghana--when musicians took to the stage and dancers took to the floor--in this penetrating look at musical leisure during a time of social, political, and cultural change. Framing dance band "highlife" music as a central medium through which Ghanaians negotiated gendered and generational social relations, Nate Plageman shows how popular music was central to the rhythm of daily life in a West African nation. He traces the history of highlife in urban Ghana during much of the 20th century and documents a range of figures that fueled the music's emergence, evolution, and explosive popularity. This book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.

**The Famished Road** - Ben Okri 2015-03-31

Journey between the land of the Living and the spirit world in this magical Booker Prize-winning novel 'So long as we are alive, so long as we feel, so long as we love, everything in us is an energy we can use' Azaro, is a spirit child, who in many traditions of Nigeria exists between life and death. Born into a difficult world, Azaro awakens with a smile on his face. Despite belonging to a spirit world made of enchantment, where there is no suffering, Azaro chooses to stay in the land of the Living: to feel it, endure it, know it and love it. This is his story. 'In a magnificent feat of sustained imaginative writing, Okri spins a tale that is epic and intimate at the same time. The Famished Road rekindled my sense of wonder. It made me, at age 50, look at the world through the wide eyes of a child' Michael Palin 'This is a book to generate apostles. People will be moved and, with stars in their eyes, will pass on the word' Time Out 'Ben Okri is incapable of writing a boring sentence' Independent on Sunday

**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.

**Highlife Giants** - John Collins 2016**Making Identity on the Swahili Coast** - Steven Fabian 2019-11-07

A re-examination of the historical development of urban identity and community along the Swahili Coast.

**Dust & Grooves** - Eilon Paz 2015-09-15

A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

**The Scent of Burnt Flowers** - Blitz Bazawule 2022-06-28

Fleeing persecution in 1960s America, a Black couple seeks asylum in Ghana, but fresh dangers and old secrets threaten their newfound freedom in this hypnotic debut novel. "I am truly blown away by this novel."—Jacqueline Woodson, New York Times bestselling author of *Red at the Bone* ONE OF THE BEST BOOKS OF THE YEAR: CrimeReads When the windshield of his Chevy Impala shatters in a dark diner parking lot in Alabama, Melvin moves without thinking. A split-second reaction marrows in his

bones from the days of war, but this time it is the safety of his fiancé, Bernadette, at stake. Impulse keeps them alive, and yet they flee with blood on their hands. What is life like now that they are fugitives? Pack passports. Empty bank accounts. Set their old life on fire. The couple disguise themselves as a pastor and a reluctant pastor's wife who's hiding a secret from her fiancé. With a persistent FBI agent on their trail, they travel to Ghana to seek the help of Melvin's old college friend who happens to be the country's embattled president, Kwame Nkrumah. The couple's chance encounter with Ghana's most beloved highlife musician, Kwesi Kwayson, who's on his way to perform for the president, sparks a journey full of suspense, lust, magic, and danger as Nkrumah's regime crumbles around them. What was meant to be a fresh start quickly spirals into chaos, threatening both their relationship and their lives. Kwesi and Bernadette's undeniable attraction and otherworldly bond cascades during their three-day trek, and so does Melvin's intense jealousy. All three must confront one another and their secrets, setting off a series of cataclysmic events. Steeped in the history and mythology of postcolonial West Africa at the intersection of the civil rights movement in America, this gripping and ambitious debut merges political intrigue, magical encounters, and forbidden romance in an epic collision of morality and power.

**Female Highlife Performers in Ghana** - Nana Abena Amoah-Ramey 2020-09-15

This book takes an ethnomusicological approach to demonstrate the historical importance of female performers of Highlife music in Ghana.

**Three Kilos of Coffee** - Manu Dibango 1994-10-03

In 1948, at the age of fifteen, Manu Dibango left Africa for France, bearing three kilos of coffee for his adopted family and little else. This book chronicles Manu Dibango's remarkable rise from his birth in Douala, Cameroon, to his worldwide success—with Soul Makossa in 1972—as the first African musician ever to record a top 40s hit. Composer, producer, performer, film score writer and humanitarian for the poor, Manu Dibango defines the "African sound" of modern world music. He has worked with and influenced such artists as Art Blakey, Don Cherry, Herbie Hancock, Harry Belafonte, Paul Simon, and Johnny Clegg. In Africa, he has helped younger musicians, performed benefit concerts, and transcribed for the first time the scores and lyrics of African musicians. The product of a "mixed marriage" (of different tribes and religions) who owes allegiances to both Africa and Europe, Dibango has always been aware of the ambiguities of his identity. This awareness has informed all of the important events of his life, from his marriage to a white Frenchwoman in 1957, to his creation of an "Afro-music" which joyfully blends blues, jazz, reggae, traditional European and African serenades, highlife, Caribbean and Arabic music. This music addresses the meaning of "Africanness" and what it means to be a Black artist and citizen of the world. This lively and thoughtful memoir is based on an extensive set of interviews in 1989 with French journalist Danielle Rouard. Richly illustrated with photographs, this book will be a must for readers of jazz biographies, students of African music and ethnomusicology, and all those who are lovers of Manu Dibango's unique artistry and accomplishments.

**High Life** - Matthew Stokoe 2018-04-23

Hollywood. The City of Dreams at the end of the nineties. Jack has one ambition - to get famous. He doesn't care how. He just wants to be like the people he sees in tabloid magazines and on TV: Brad Pitt, Johnny Depp, Tom and Nicole, Arnie, Bruce, Sly.... But the desire for fame has a dark side and he finds himself in a world of drugs and crime, whores, snuff shows, incest, deceit and despair. When his wife is found dead - murdered and disemboweled - and the search for her killer leads him to the femme fatale of all femmes fatales, he sees a chance to make his dreams of money and fame come true. But the City of Dreams can also be the City of Nightmares and it's going to be a long, dark ride before Jack wakes up.

**This Present Darkness** - Stephen Ellis 2016

Nigeria and Nigerians have acquired a notorious reputation for involvement in drug-trafficking, fraud, cyber-crime and other types of serious crime. Successful Nigerian criminal networks have a global reach, interacting with their Italian, Latin American

and Russian counterparts. Yet in 1944, a British colonial official wrote that 'the number of persistent and professional criminals is not great' in Nigeria and that 'crime as a career has so far made little appeal to the young Nigerian'. This book traces the origins of Nigerian organised crime to the last years of colonial rule, when nationalist politicians acquired power at a regional level. In need of funds for campaigning, they offered government contracts to foreign businesses in return for kickbacks, in a pattern that recurs to this day. Political corruption encouraged a wider disrespect for the law that spread throughout Nigerian society. When the country's oil boom came to an end in the early 1980s, young Nigerian college graduates headed abroad, eager to make money by any means. Nigerian crime went global at the very moment new criminal markets were emerging all over the world.

Africa - Banning Eyre 2002

Banning Eyre, a recognized expert in African guitar music, guides you through a variety of important styles, including congolese, mbira, Malian blues, and juju. Learn about the history of this music, the pioneering musicians that developed each style, and the dominant characteristics and techniques necessary to play this remarkable music. All material is presented in standard notation and TAB. A CD demonstrating examples and compositions in the book makes learning easy and trouble-free for all players.

**Who Must Die in Rwanda's Genocide?** - Kyrsten Sinema 2015-09-11

This book provides a juridical, sociopolitical history of the evolution of the 1994 Rwandan genocide. Over one million citizens were massacred in less than 100 days via a highly organized, efficiently executed genocide throughout the tiny country of Rwanda. While genocide is not a unique phenomenon in modern times, a genocide like Rwanda's is unique. Unlike most genocides, wherein a government plans and executes mass murder of a targeted portion of its population, asking merely that the majority population look the other way, or at most, provide no harbor to the targeted population (ex: Germany), the Rwandan government relied heavily on the civilian population to not only politically support, but actively engage in the acts of genocide committed over the 100 days throughout the spring of 1994. This book seeks to understand why and how the Rwandan genocide occurred. It analyzes the colonial roots of modern Rwandan government and the development of the political "state of exception" created in Rwanda that ultimately allowed the sovereign to dehumanize the minority Tutsi population and execute the most efficient genocide in modern history.

African Musical Symbolism in Contemporary Perspective - John Collins 2004

Since the turn of the century the world has been swept by a succession of Black American dance beats, from Ragtime to Rap - followed in recent years by the popular "world" music of Africa itself. This book examines why all this Black "roots" and ethnic music has become the dominant sound of our global age. The book's first section, deals with the symbolic knowledge of Sub-Saharan Africa embedded in its music and traditional worldviews. Its second section examines how some areas of recent scientific research have moved away from the mechanistic and deterministic ethos of industrialism towards relativistic, holistic, circular, and participatory ideas that are, surprisingly, in tune with the old African symbols discussed in the first section. In short, the old insights and musical wisdom of Africa and its Diaspora are helping provide the contemporary age with the means of harmonizing our heads and feet, mind and matter, inner and outer and generally putting breathing-space, play and "swing" into a materialist world. John Collins has been active in the Ghanaian/West African music scene since 1969 as a guitarist, band leader, music union activist, journalist and writer. He obtained his B.A. degree in sociology/archaeology from the University of Ghana in 1972 and his PhD in Ethnomusicology from SUNY Buffalo in 1994. He began teaching at the Music Department of the University of Ghana in 1995, obtained a Full Professorship there in 2002 and in 2003 became Head of Department. He is currently manager of Bokoor Recording Studio, chairman of the BAPMAF African Music Archives Foundation, a consultant for several Ghana music unions and

coleader of the Local Dimension Highlife Band.

**Tony Allen** - Tony Allen 2013-09-04

Tony Allen is the autobiography of legendary Nigerian drummer Tony Allen, the rhythmic engine of Fela Kuti's Afrobeat. Conversational, inviting, and packed with telling anecdotes, Allen's memoir is based on hundreds of hours of interviews with the musician and scholar Michael E. Veal. It spans Allen's early years and career playing highlife music in Lagos; his fifteen years with Fela, from 1964 until 1979; his struggles to form his own bands in Nigeria; and his emigration to France. Allen embraced the drum set, rather than African handheld drums, early in his career, when drum kits were relatively rare in Africa. His story conveys a love of his craft along with the specifics of his practice. It also provides invaluable firsthand accounts of the explosive creativity in postcolonial African music, and the personal and artistic dynamics in Fela's Koola Lobitos and Africa 70, two of the greatest bands to ever play African music.

Jazz Cosmopolitanism in Accra - Steven Feld 2012-03-09

The distinguished scholar Steven Feld shaped the field of the anthropology of sound and music. In this new work, he looks at the vernacular cosmopolitanism of a group of jazz players in Ghana, including some who have traveled widely, played with American jazz greats, and blended Coltrane with local instruments and philosophy. He describes their cosmopolitan outlook as an accoustemology, a way of knowing the world through sound. Feld combines memoir, biography, ethnography, and history, telling a story of diasporic intimacy and dialogue that contests both American nationalist and Afrocentric narrations of jazz history.

**The Globalization of Musics in Transit** - Simone Krüger 2013-12-04

This book traces the particularities of music migration and tourism in different global settings, and provides current, even new perspectives for ethnomusicological research on globalizing musics in transit. The dual focus on tourism and migration is central to debates on globalization, and their examination—separately or combined—offers a useful lens on many key questions about where globalization is taking us: questions about identity and heritage, commoditization, historical and cultural representation, hybridity, authenticity and ownership, neoliberalism, inequality, diasporization, the relocation of allegiances, and more. Moreover, for the first time, these two key phenomena—tourism and migration—are studied conjointly, as well as interdisciplinary, in order to derive both parallels and contrasts. While taking diverse perspectives in embracing the contemporary musical landscape, the collection offers a range of research methods and theoretical approaches from ethnomusicology, anthropology, cultural geography, sociology, popular music studies, and media and communication. In so doing, *Musics in Transit* provides a rich exemplification of the ways that all forms of musical culture are becoming transnational under post-global conditions, sustained by both global markets and musics in transit, and to which both tourists and diasporic cosmopolitans make an important contribution.

**Nigerian Art Music** - Bode Omojola 1995

ART MUSIC IN NIGERIA is the most comprehensive book on the works of modern Nigerian composers who have been influenced by European classical music. Relying on over 500 scores, archival materials and interviews with many Nigerian composers, the author traces the historical developments of this new idiom in Nigeria and provides a critical and detailed analysis of certain works. Written in a refreshing and lucid style and amply illustrated with music examples, the book represents a milestone in musicological research in Nigeria. Although written essentially for students and scholars of African music, this interesting book will also be enjoyed by the general reader.

**Sounds Like London** - Lloyd Bradley 2013-08-08

For as long as people have been migrating to London, so has their music. An essential link to home, music also has the power to shape communities in surprising ways. Black music has been part of London's landscape since the First World War, when the Southern Syncopated Orchestra brought jazz to the capital. Following the wave of Commonwealth immigration, its sounds and styles took up residence to become the foundation of the city's youth culture. *Sounds Like London* tells the story of the

music and the larger-than-life characters making it, journeying from Soho jazz clubs to Brixton blues parties to King's Cross warehouse raves to the streets of Notting Hill - and onto sound systems everywhere. As well as a journey through the musical history of London, *Sounds Like London* is about the shaping of a city, and in turn the whole nation, through music. Contributors include Eddy Grant, Osibisa, Russell Henderson, Dizze Rascal and Trevor Nelson, with an introduction by Soul2Soul's Jazzie B.

**Nigerian Highlife Music** - Austin 'Maro Emielu 2013

*Step by Step Piano Course - Book 2* - Edna Mae Burnam 2005-11  
Book Two was designed to build on Book One and gives students an opportunity to learn a range of new pieces within the range of their ability.

**Speed Metal Blues** - Dave Stanton 2014-08-16

Bounty hunter Dan Reno never thought he'd be the prey. It's a two-for-one deal when a pair of accused rapists from a New Jersey-based gang surface in South Lake Tahoe. The first is easy to catch, but the second, a Satanist suspected of a string of murders, is an adversary unlike any Reno has faced. After escaping Reno's clutches in the desert outside of Carson City, the target vanishes. That is, until he makes it clear he intends to settle the score. To make matters worse, the criminal takes an interest in a teenage boy and his talented sister, both friends of Reno's. Wading through a drug-dealing turf war and a deadly feud between mobsters running a local casino, Reno can't figure out how his target fits in with the new outlaws in town. He only knows he's hunting for a ghost-like adversary calling all the shots. The more Reno learns more about his target, the more he's convinced that mayhem is inevitable unless he can capture him quickly. He'd prefer to do it clean, without further bloodshed. But sometimes that ain't in the cards, especially when Reno's partner Cody Gibbons decides it's time for payback.

**The Organ Works of Fela Sowande: Cultural Perspectives** - Godwin Sadoh 2007-10-04

Nigeria has been blessed with a few well-trained organist-composers since the arrival of Christianity in the most populous African country around the 1840s. The institutions established by European missionaries and the colonial administration had a great impact on the emergence of the 'Nigerian organ school'. The musicians had their formative periods at the mission schools, church choirs, and under organ playing apprenticeships. This book focuses on selected organ works by the most celebrated African art musician, Fela Sowande, a Nigerian organist-composer. Fela Sowande is the first African to popularize organ works by natives of Africa in Europe and the United States. He was one of the pioneer composers to incorporate indigenous African elements such as folksongs, rhythms and other types of traditional source materials in solo works for organ. He is considered the most prolific Nigerian composer for solo organ in Nigeria. The discussion of Sowande's music enunciates the relationship between traditional and contemporary musical processes in postcolonial Nigeria. A cultural and/or ethnomusicological analysis of Sowande's selected pieces for organ solo involves an examination of specific indigenous source materials such as rhythmic organization, melodic constructs/thematic materials (music communication), interrelations of music and dance, and elements of musical conception.

*Highlife Music in West Africa* - Sonny Oti 2009

*Highlife Music in West Africa* is an excursion into the origins and development of an extraordinary music form. Highlife music is essentially an urban music, but unlike dance music performed using Western musical instruments, its dynamism is based less in the aesthetics of form and style than in song-texts. Critics treat highlife as a popular music genre, but this fails to acknowledge the role that the lyrics of highlife music played in the search for political, economic, and national growth and stability in Africa. Highlife musicians' messages, like drama and theater scripts, not only reflect Africa's culture but also highlight her social, economic, and political problems. The involvement of radicals and Pan-Africanists has helped elevate highlife musicians from the status of entertainers to a more serious and responsible one, as modern African town criers, whose song-texts are communal messages, warnings, and counseling.

**West African Pop Roots** - John Collins 2010-05-27

The nearest thing we have in the twentieth century to a global folk music.

*To Dance is Human* - Judith Lynne Hanna 1987-09-15

Exploring dance from the rural villages of Africa to the stages of Lincoln Center, Judith Lynne Hanna shows that it is as human to dance as it is to learn, to build, or to fight. Dance is human thought and feeling expressed through the body: it is at once organized physical movement, language, and a system of rules appropriate in different social situations. Hanna offers a theory of dance, drawing on work in anthropology, semiotics, sociology, communications, folklore, political science, religion, and psychology as well as the visual and performing arts. A new preface provides commentary on recent developments in dance research and an updated bibliography.

*Highlife Time 3* - John Collins 2018-06-03

Highlife is Ghana's most important modern home grown dance-music that has its roots in traditional music infused with outside influences coming from Europe and the Americas. Although the word 'highlife' was not coined until the 1920s, its origins can be traced back to the regimental brass bands, elite-dance orchestras and maritime guitar and accordion groups of the late 19th and very early 20th centuries. Highlife is, therefore, one of Africa's earliest popular music genres. The book traces the origins of highlife music to the present - and include information on palmwine music, adaha brass bands, concert party guitar bands and dance bands, right up to off-shoots such as Afro-rock, Afrobeat, burger highlife, gospel highlife, hiphop highlife (i.e. hiplife) and contemporary highlife. The book also includes chapters on the traditional background or roots of highlife, the entrance of women into the Ghanaian highlife profession and the biographies of numerous Ghanaian (and some Nigerian) highlife musicians, composers and producers. It also touches on the way highlife played a role in Ghana's independence struggle and the country's quest for a national - and indeed Pan-African - identity. The book also provides information on music styles that are related to highlife, or can be treated as cousins of highlife, such as the maringa of Sierra Leone, the early guitar styles of Liberia, the juju music of Nigeria the makossa of the Cameroon/ It also touches on the popular music of Ghana's Francophone neighbours. There is also a section on the Black Diasporic input into highlife, through to the impact of African American and Caribbean popular music styles like calypsos, jazz, soul, reggae, disco, hiphop and rap and dancehall. that have been integrated into the highlife fold. Thus, highlife has not only influenced other African countries but is also an important cultural bridge uniting the peoples of Africa and its Diaspora.

*Inside the High Life* - Paul Bialas 2015

Welcome to "Miller, Inside the High Life" - a singular photographic and auditory tour of both the present and past of the iconic Miller Brewing Company. See the brewing process showcased in stunning focus from barley to beer! View the hops fields of the Yakima Valley, witness those same hops inside a roiling brew kettle, then see the rapidly moving canning and bottling machinery prepare the beer for shipping. Hear Miller employees describe their roles with pride, and sense the passion that goes into making these iconic beverages. Read statements and reflections of Frederick Miller, Miller's founder whose industrious and tenacious character undergirds the company's ethos to this day. Learn more of the Miller Brewing Company through the photographs kept in the company's personal archives. See vintage photographs of Miller's most iconic brands: "High Life" and "Lite." Enjoy, the bonus uncut sheet of authentic "High-Life" and "Lite" labels inserted in each book sold. And finally, pour yourself a Miller beverage, sit back, and reflect on the fascinating stories retold by historians, employees and retirees - alongside music inspired by Miller - on the enclosed CD.

*Africa [3 volumes]* - Toyin Falola 2015-12-14

These volumes offer a one-stop resource for researching the lives, customs, and cultures of Africa's nations and peoples.

Unparalleled in its coverage of contemporary customs in all of Africa, this multivolume set is perfect for both high school and public library shelves. The three-volume encyclopedia will provide readers with an overview of contemporary customs and life in North Africa and sub-Saharan Africa through discussions of key

concepts and topics that touch everyday life among the nations' peoples. While this encyclopedia places emphasis on the customs and cultural practices of each state, history, politics, and economics are also addressed. Because entries average 14,000 to 15,000 words each, contributors are able to expound more extensively on each country than in similar encyclopedic works with shorter entries. As a result, readers will gain a more complete understanding of what life is like in Africa's 54 nations and territories, and will be better able to draw cross-cultural comparisons based on their reading.

**Music around the World [3 volumes]** - Andrew R. Martin  
2020-09-08

With entries on topics ranging from non-Western instruments to distinctive rhythms of music from various countries, this one-stop resource on global music also promotes appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find *Music around the World: A Global Encyclopedia* accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region.

*Mediators, Contract Men, and Colonial Capital* - Cassandra Mark-Thiesen 2018

An innovative study of labor relations, particularly the interactions of recruitment agents and migrant workers, in the mining concessions of Wassa, Gold Coast Colony, 1879 to 1909.

Breakout - Gary Stewart 1992-06

Based on exclusive interviews, *Breakout* tells the often riveting personal stories of fourteen popular musicians—some well known, others not—from Zaire, Ghana, Nigeria and Sierra Leone. The first book on African pop music to look closely at the lives of the musicians themselves, *Breakout* deals with four African musical genres: soukous, highlife, afro-beat, and palm wine. Amid Africa's deepening economic and political crises of the last two decades, African musicians who developed these genres faced the need to cross cultural boundaries, or "break out," and achieve a hit in the

international marketplace. Challenging conventional assumptions, Gary Stewart demonstrates for the first time the true dimensions of this struggle to create music that will qualify as both an authentic cultural expression and an export commodity. From accounts of the outrageous Fela, who snipes at African leaders and recounts his days with Isis in ancient Egypt, to S. E. Rogie, who lurches from the pinnacle of stardom in West Africa to delivering pizzas in California, to Olatunji, who finds new life with the Grateful Dead, these are the stories of Africans straddling traditional life and an encroaching modernity—and also the stories of third world musicians surmounting political and economic chaos at home and carrying their music to a world dominated by Western cultural and economic power.

*World Music and the Black Atlantic* - Alesia K. Whitmore  
2020-05-07

In the mid-20th century, African musicians took up Cuban music as their own and claimed it as a marker of black Atlantic connections and of cosmopolitanism untethered from European colonial relations. Today, Cuban/African bands popular in Africa in the 1960s and '70s have moved into the world music scene in Europe and North America, and world music producers and musicians have created new West African-Latin American collaborations expressly for this market niche. *World Music and the Black Atlantic* follows two of these bands, Orchestra Baobab and AfroCubism, and the industry and audiences that surround them—from musicians' homes in West Africa, to performances in Europe and North America, to record label offices in London. *World Music and the Black Atlantic* examines the intensely transnational experiences of musicians, industry personnel, and audiences as they collaboratively produce, circulate, and consume music in a specific post-colonial era of globalization. Musicians, industry personnel, and audiences work with and push against one another as they engage in personal collaborations imbued with histories of global travel and trade. They move between and combine Cuban and Malian melodies, Norwegian and Senegalese markets, and histories of slavery and independence as they work together to create international commodities. Understanding the unstable and dynamic ways these peoples, musics, markets, and histories intersect elucidates how world music actors assert their places within, and produce knowledge about, global markets, colonial histories, and the black Atlantic. *World Music and the Black Atlantic* offers a nuanced view of a global industry that is informed and deeply marked by diverse transnational perspectives and histories of transatlantic exchange.

A History of African Popular Culture - Karin Barber 2018-01-11

A journey through the history of African popular culture from the seventeenth century to the present day.