

1.	Record Nr.	UNISALENTO991002943059707536
	Autore	Russo, Luigi
	Titolo	La catarsi aristotelica / Luigi Russo
	Pubbl/distr/stampa	Caserta : Marino, 1919
	Descrizione fisica	23 p. ; 21 cm
	Collana	Collana di opuscoli critici ; 2
	Lingua di pubblicazione	Italiano
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9911007351603321
	Titolo	Music as Cultural Text : Performance Traditions in West Africa and its Diasporas // edited by Babacar M'Baye, Fallou Ngom, Khadimou Rassoul Thiam, Alioune Willane
	Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2025
	ISBN	3-031-85276-1
	Edizione	[1st ed. 2025.]
	Descrizione fisica	1 online resource (XIII, 315 p. 9 illus.)
	Disciplina	781.63
	Soggetti	Popular music Ethnology - Africa Culture African languages Popular Music African Culture African Languages
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia

1. Introduction: Black Music in Contexts: Africa and the New Black Diasporas -- PART I: The Healing, Spiritual, Social, and Cultural Functions of African Music. 2. Between the Sacred and the Profane: Popular Music and the Dissemination and Policing of Islamic Knowledge in Senegal -- 3. Religious Songs and Nation-building in Postcolonial Ghana -- 4. Proverbs as Verbal Art Forms in Ghanaian Hiplife Songs -- PART II: Gender, Power, and Politics in African Music -- 5. Gendered Concerns: Subversion of Patriarchal Order and Women's Empowerment in Ngoyaan Songs -- 6. Playing with Class: Honor, Griotisme, and Professional Artists in the Tuareg Music Economy -- 7. The Past's Haunting of the Present: Musical Memorializations of Patrice Lumumba and Thomas Sankara in West African Popular Culture -- PART III: Cosmopolitan and Transnational Features of African Music -- 8. In Search of Mahalia Jackson and Aminata Fall: A Comparative Study of Senegalese and African American Blues -- 9. From Zouk Lovers and Cabo Lovers to Mais Kizomba: Youth, Music, and Change in Urban Dakar, Senegal -- 10. Balafon Without Borders: The Case of Adamou Daou -- 11. "I am Only an African!": The Image of West Africa in the Music of Afro-French Hip-Hop Collective Sexion d'Assaut.

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Sommario/riassunto

African music's most distinctive feature is the urbalexuality that transpires through its diversity and plural functions and the specific geographical, cultural, religious, linguistic, political, economic, and social contexts from which it evolves. This music and its circum-Atlantic offspring are characterized by wisdom, subtlety, resilience, and creativity. They are cultural texts marked by an openness to other customs and societies since they maintain authenticity that does not foreclose hybridity, cosmopolitanism, and other global human sensibilities. These elements have made West African music a transnational commodity and a source of inspiration and survival both on the continent and in the black diaspora. Such patterns characterize Pan-African musical traditions that thrive in several spaces where both plurality and authenticity are welcome. These characteristics are apparent in rich, complex, and vibrant musical cultures such as rap in Senegal, France, and Burkina Faso, Malian traditional music in Canada and France, hip-life and hip-hop in Ghana, Christian songs in Ghana and Nigeria, and ngoyaan, Cape Verdean cabo, and zouk in Senegal. African music's distinctive features are also noticeable in Niger's guitar-playing traditions and Tuareg oral poetry as well as in Senegambian blues that influenced their African American offspring whose imprints they bear. By exploring all these elements, the chapters in this book pay homage to the heterogeneity, memories, hope, pain, and humanity in the music of Africa and the black diaspora. Babacar M' Baye is Professor of English at Kent State University, USA. Fallou Ngom is Professor of Anthropology at Boston University, USA. Khadimou Rassoul Thiam is Associate Professor of Comparative Literature at Université Gaston Berger, Senegal. Alioune Willane is Associate Professor of Comparative Literature at Université Gaston Berger, Senegal.

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