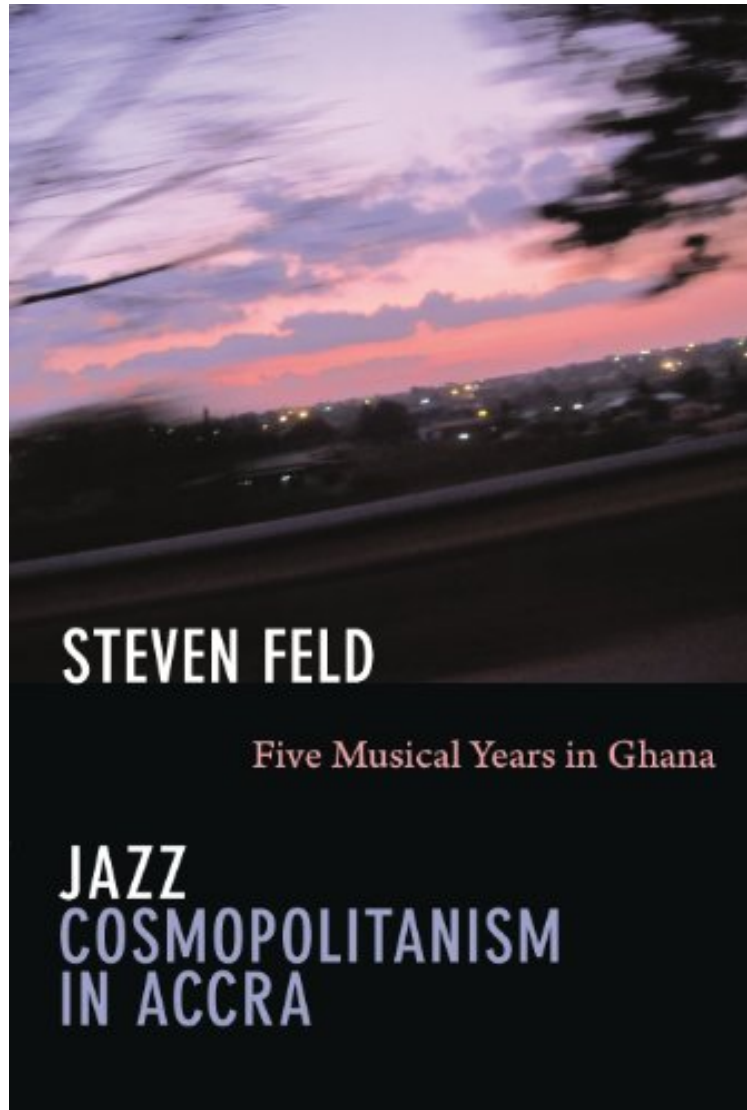


[Download free pdf] Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana

Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana

Steven Feld

*audiobook / *ebooks / Download PDF / ePub / DOC*



[Download](#)

[Read Online](#)

#1456550 in eBooks 2012-03-09 2012-03-09 File Name: B007CFSR7E | File size: 73.Mb

Steven Feld : Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana before purchasing it in order to gauge whether or not it would be worth my time, and all praised Jazz Cosmopolitanism in Accra: Five Musical Years in Ghana:

2 of 3 people found the following review helpful. A great book on many levels By A. Coke I enjoyed this book on many levels. Hard to summarize, it has great stories about people, history and purpose. It's purpose is broad and specific at the same time. Trying to come to grips with what constitutes cosmopolitanism, jazz, art, and culture, Feld uses specific stories and personal experience to try and answer the questions. Having seen the films and heard the CDs (I'm playing on one of them) I felt enlightened by many of the back stories and historical narratives. After reading the

book I had a better understanding of these people, their world and my own. I read a physical copy of the book but I could strongly recommend an electronic version to be able to quickly reference the Internet and follow the many ideas and footnotes that abound throughout.

In this remarkable book, Steven Feld, pioneer of the anthropology of sound, listens to the vernacular cosmopolitanism of jazz players in Ghana. Some have traveled widely, played with American jazz greats, and blended the innovations of John Coltrane with local instruments and worldviews. Combining memoir, biography, ethnography, and history, Feld conveys a diasporic intimacy and dialogue that contests American nationalist and Afrocentric narratives of jazz history. His stories of Accra's jazz cosmopolitanism feature Ghanaba/Guy Warren (1923–2008), the eccentric drummer who befriended the likes of Charlie Parker, Max Roach, and Thelonious Monk in the United States in the 1950s, only to return, embittered, to Ghana, where he became the country's leading experimentalist. Others whose stories figure prominently are Nii Noi Nortey, who fuses the legacies of the black avant-gardes of the 1960s and 1970s with pan-African philosophy in sculptural shrines to Coltrane and musical improvisations inspired by his work; the percussionist Nii Otoo Annan, a traditional master inspired by Coltrane's drummers Elvin Jones and Rashied Ali; and a union of Accra truck and minibus drivers whose squeeze-bulb honk-horn music for drivers' funerals recalls the jazz funerals of New Orleans. Feld describes these artists' cosmopolitan outlook as an "acoustemology," a way of knowing the world through sound.

"How to evoke the brilliant insight and empathy of Steven Feld's acoustemological memoir of music and musicians in Accra? To start, imagine E. T. Mensah, Shirley Temple, John Coltrane, and Ludwig van Beethoven riding (quasi-legally) in the back of a vividly motto-festooned Ghanaian trotro truck, cool-running a memory-drenched, complexly overlapping soundscape of highlife evergreens, Afriphonic jazz hollers, hallelujah choruses, ratcheting sewer toads, and honking India-rubber bulb horns. Centered on the voices, stories, and ambitions of a compelling cast of characters—Ghanaian musicians whose diversely linked experiences chart the layered, contradictory flows and deep reefs of globalization—Jazz Cosmopolitanism in Accra is a fundamental and stimulating contribution to the literature on musical cosmopolitanism and the study of contemporary urban culture in Africa."—Christopher Waterman, Dean, UCLA School of the Arts and Architecture