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ERRATUM

The Current Situation of an African Composer – ERRATUM

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Cambridge University Press regrets the omission of the abstract in the above article. The abstract is provided below. The article has been updated.

Music cannot be separated from the politics which define the lived experiences of the twenty-first-century African composer. This article challenges the widespread error that African music is a homogeneous musical culture in which rhythm plays a primary role. This stereotype excludes African composers who do not focus on rhythm, while conversely, music by composers who do write rhythmically is dismissed as lacking intellectual complexity. How can we have our voices heard without being put in a box defining how our music should sound? How can African music be as independent and intellectually strong as any other music? Drawing on an overview of the current scene and excerpts from his own works, the author underscores the inherent hybridity of African music. His compositions include influences from jazz, African musics from different traditions, French spectralism, and more. His music is therefore a hybrid that does not reproduce its influences but rather develops its own space.

Reference

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