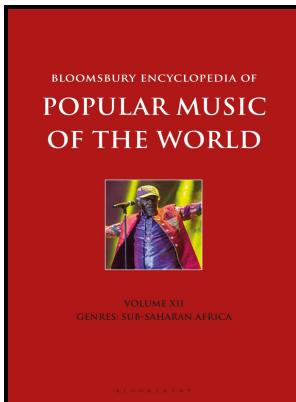


Yorùbá bàtá goes global - artists, culture brokers, and fans

University of Chicago Press - Batá drum



Description: -

- Music -- Nigeria -- Social aspects
 Yoruba (African people) -- Nigeria -- Music -- History and criticism
 Yorùbá bàtá goes global - artists, culture brokers, and fans
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 Notes: Includes bibliographical references (p. 195-206) and index
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Tags: #Gavilan #professor #named #honorary #chieftain #by #Nigerian #town

Batá drum

The brooms are curved to take the proper shape and size of the top and bottom of the wooden frame of the drum.

GENDERED SPACE TRANSGRESSORS: STUDY OF TWO YORĀTMBĀ FEMALE DĀT̄MNDĀŠN DRUMMERS

Today, Bata drum and Orisa dances attract a large number of tourists, who see them as pure Yoruba tradition, to Cuba. Oríkì commemorate those individuals, events and actions that a community considers important. Her study is at once accessible to wide ranging audiences while at the same time it tackles many of the urgent concerns of cross-cultural research.

Gavilan professor named honorary chieftain by Nigerian town

This has led to an increased public visibility, relevance and respect for báta drummers in some parts of Nigeria. The religion and beliefs the Yorùbá brought with them eventually became the basis for what is known as Lukumí or Santería in Cuba. This is a highly commendable book.

Yorùbá Bátá Goes Global: Artists, Culture Brokers, and Fans (9780226439549): Debra L. Klein

Lamidi Ayankunle front with members of his family. Some religious communities are seeking to revitalize their African heritage by tapping into the sources of Yorùbá culture in Nigeria.

Yorùbá Bátá Goes Global: Artists, Culture Brokers, and Fans, Klein

Fadipe, Nathaniel A 1970 The Sociology of the Yorā'bājì.

Gavilan professor named honorary chieftain by Nigerian town

From an exquisitely-realized close ethnography of the lives of traveling performers, Klein pulls back to theorize global connections by expertly examining the discourses and politics of collaboration, placing Africa in the world in a way that no other ethnography does. One is to bring out the tone of the drum, while the other is to cover the one that brings out the tone of the drum

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