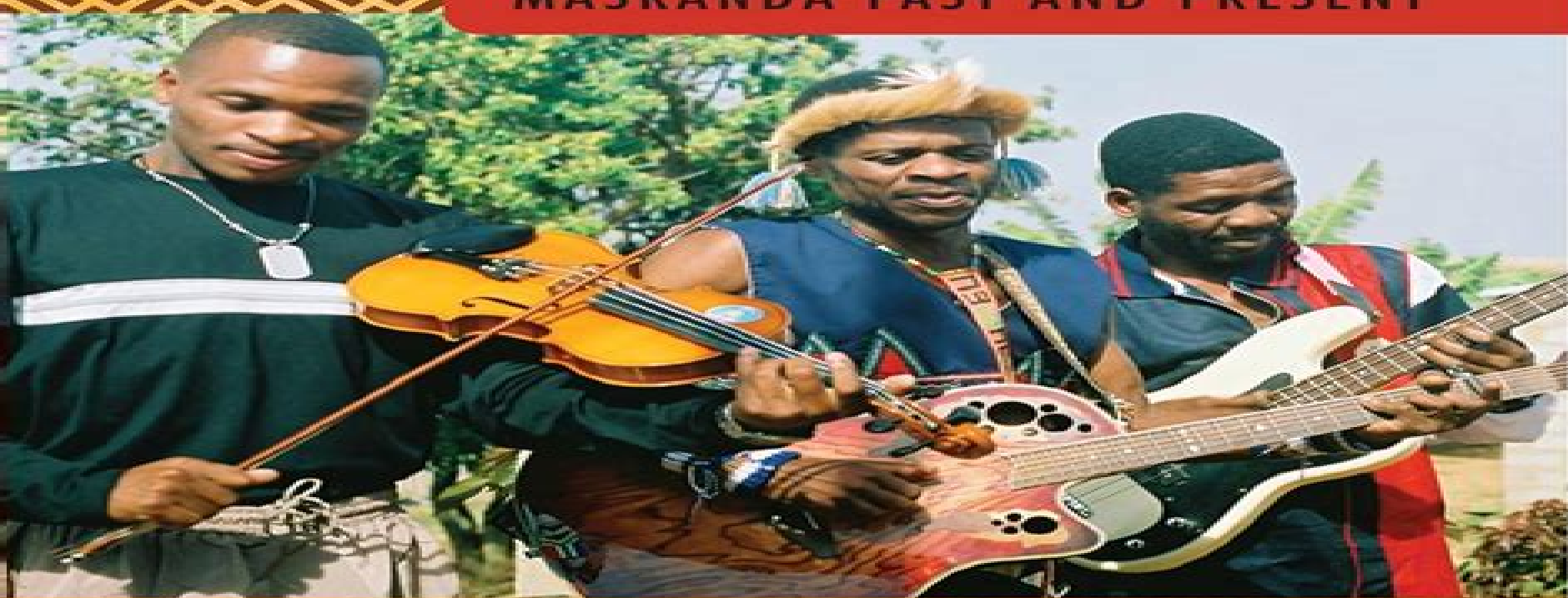


MUSIC AND SOCIAL CHANGE IN SOUTH AFRICA

MASKANDA PAST AND PRESENT



KATHRYN OLSEN

Music And Social Change In South Africa Maskanda Past And Present

Thomas M. Pooley



Music And Social Change In South Africa Maskanda Past And Present:

Music and Social Change in South Africa Kathryn Olsen, 2014-10-03 Music and Social Change in South Africa looks at contemporary maskanda a folk musical genre distinguished by fast guitar picking and blues style vocal intonation against the backdrop of South Africa's history A performance practice that emerged in the early decades of the twentieth century among Zulu migrant workers maskanda is strongly associated with young Zulu men's experiences of repression and dislocation during imperial and more particularly apartheid rule Working closely with translated song lyrics and musical notation and applying musical and socio political analysis to this music and its cultural context Olsen argues that maskanda offers insight into how the post apartheid ideal of social transformation is experienced by those who were marginalized for most of the twentieth century Drawing on a decade of research Olsen strives to demystify the Zulu part of contemporary experience in South Africa and to reveal some of the complexities of the social economic and political landscape of contemporary South Africa

Hearing Maskanda Barbara Titus, 2022-01-13 Hearing Maskanda outlines how people make sense of their world through practicing and hearing maskanda music in South Africa Having emerged in response to the experience of forced labour migration in the early 20th century maskanda continues to straddle a wide range of cultural and musical universes Maskanda musicians reground ideas his stories norms speech and beliefs that have been uprooted in centuries of colonial and apartheid rule by using specific musical textures vocalities and idioms With an autoethnographic approach of how she came to understand and participate in maskanda Titus indicates some instances where her acts of knowledge formation confronted bridged or invaded those of other maskanda participants Thus the book not only aims to demonstrate the epistemic importance of music and aurality but also the performative and creative dimension of academic epistemic approaches such as ethnography historiography and music analysis that aim towards conceptualization and visual representation In doing so the book unearths the colonialist potential of knowledge formation at large and disrupts modes of thinking and academic research that are globally normative

Noise as a Constructive Element in Music Mark Delaere, 2022-09-12 Music and noise seem to be mutually exclusive Music is generally considered as an ordered arrangement of sounds pleasing to the ear and noise as its opposite chaotic ugly aggressive sometimes even deafening When presented in a musical context noise can thus act as a tool to express resistance to predominant cultural values to society or to socioeconomic structures including those of the music industry The oppositional stance confirms current notions of noise as something which is destructive a belief not only cherished by hard core rock bands but also shared by engineers and companies developing devices to suppress or reduce noise in our daily environment In contrast to the common opinions on noise just described this volume seeks to explore the constructive potential of noise in contemporary musical practices Rather than viewing noise as a defect this volume aims at studying its aesthetic and cultural potential Within the noise music study field most recent publications focus on subgenres such as psychedelic post rock industrial hard core punk trash or rave as they developed from rock and popular

music This book includes work on avant garde music developed in the domain of classical music as well In addition to already well established social historical and aesthetical perspectives on noise and noise music this volume offers contributions by music analysts

Song Walking Angela Impey, 2018-11-28 *Song Walking* explores the politics of land its position in memories and its foundation in changing land use practices in western Maputaland a borderland region situated at the juncture of South Africa Mozambique and Swaziland Angela Impey investigates contrasting accounts of this little known geopolitical triangle offsetting textual histories with the memories of a group of elderly women whose songs and everyday practices narrativize a century of borderland dynamics Drawing evidence from women s walking songs amaculo manihamba once performed while traversing vast distances to the accompaniment of the European mouth harp isitweletwele she uncovers the manifold impacts of internationally driven transboundary environmental conservation on land livelihoods and local senses of place This book links ethnomusicological research to larger themes of international development environmental conservation gender and local economic access to resources By demonstrating that development processes are essentially cultural processes and revealing how music fits within this frame *Song Walking* testifies to the affective spatial and economic dimensions of place while contributing to a more inclusive and culturally apposite alignment between land and environmental policies and local needs and practices

The Land Is Sung Thomas M. Pooley, 2023-10-17 What does it mean to belong In *The Land is Sung* musicologist Thomas M Pooley shows how performances of song dance and praise poetry connect Zulu communities to their ancestral homes and genealogies For those without land tenure in the province of KwaZulu Nata performances articulate a sense of place Migrants express their allegiances through performance and spiritual relationships to land are embodied in rituals that invoke ancestral connection while advancing well being through intergenerational communication Engaging with justice and environmental ethics education and indigenous knowledge systems musical and linguistic analysis and the ethics of recording practice Pooley s analysis draws on genres of music and dance recorded in the midlands and borderlands of South Africa and in Johannesburg s inner city His detailed sound writing captures the visceral experiences of performances in everyday life The book is richly illustrated and there is a companion website featuring both video and audio examples

Music Performance Encounters John Koslovsky, Michiel Schuijjer, 2023-11-29 Why do most musical performers and musical researchers continue to inhabit divergent epistemic spaces To what extent is the act of musical performance coextensive with the act of doing musical research and vice versa At what point in the research process can a performative act transform into a scholarly one and a scholarly act into a performative one These and other related questions form the central focus of this book with each chapter offering a fresh perspective on a particular topic in music performance studies improvisational traditions historical performance practices analysis and performance sports psychology cross cultural musical interactions and institutional challenges This book is aimed at music researchers teachers students and practising musicians interested in the intersection of academic and

performance research as such it seeks to bridge the divide between the research of university trained musicologists scholars from other fields who focus on music and the growing community of musical artist researchers Material in this book is supported by performance outcomes offered by the contributors on a separate YouTube channel and on the Routledge online portal

Dust of the Zulu Louise Meintjes, 2017-07-20 In *Dust of the Zulu* Louise Meintjes traces the political and aesthetic significance of ngoma a competitive form of dance and music that emerged out of the legacies of colonialism and apartheid in South Africa Contextualizing ngoma within South Africa s history of violence migrant labor the HIV epidemic and the world music market Meintjes follows a community ngoma team and its professional subgroup during the twenty years after apartheid s end She intricately ties aesthetics to politics embodiment to the voice and masculine anger to eloquence and virtuosity relating the visceral experience of ngoma performances as they embody the expanse of South African history Meintjes also shows how ngoma helps build community cultivate responsible manhood and provide its participants with a means to reconcile South Africa s past with its postapartheid future *Dust of the Zulu* includes over one hundred photographs of ngoma performances the majority taken by award winning photojournalist TJ Lemon

The Bloomsbury Handbook of Popular Music, Space and Place Geoff Stahl, J. Mark Percival, 2022-01-13 Popular music scholars have long been interested in the connection between place and music This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music An interdisciplinary volume drawing from sociology geography ethnomusicology media cultural and communication studies this book covers a wide range of topics germane to the production and consumption of place in popular music Through considerations of changes in technology and the mediascape that have shaped the experience of popular music vinyl iPods social media the role of social difference and how it shapes sociomusical encounters queer spaces gendered and racialised spaces as well as the construction and representations of place musical tourism city branding urban mythologies this is an up to the moment overview of central discussions about place and music The contributors explore a range of contexts moving from the studio to the stage the city to the suburb the bedroom to festival from nightclub to museum with each entry highlighting the diverse and complex ways in which music and place are mutually constitutive

Songs of the South African AIDS Crisis Gavin Robert Walker, 2025-09-04 Using the concept of musical effervescence a collective state of synchronized and focused intersubjectivity through music Gavin Robert Walker reveals how and why songs have become such a ubiquitous and formidable force within the AIDS epidemic in Africa Drawn from a rich and powerful cultural history music has been used to inspire HIV AIDS activism and advocacy facilitate local psychosocial healing communicate life saving health information motivate communities towards healthy behaviors and promote acceptance of individuals living with HIV In this book Walker introduces musical effervescence a collective state of synchronized and focused intersubjectivity through music to reveal how and why songs have become such a ubiquitous and formidable force within the AIDS epidemic in South Africa He situates

music at the core of human experience unpacking how collective singing embodies a shared sense of humanity This compelling analysis engages deeply with interpersonal musical encounters asking what makes these experiences both deeply personal and fundamentally social how can music be relevant to such a diverse range of outcomes and what can musical effervescence contribute to our understanding of the arts and social emotional or physical wellness Challenging conventional assumptions about the universality of music Walker explores the relational bonds it cultivates through movement perception experience and perspective to reveal music's role in shaping the South African AIDS crisis **Lion's Share** Veit

Erlmann, 2022-10-28 In the aftermath of apartheid South Africa undertook an ambitious revision of its intellectual property system In *Lion's Share* Veit Erlmann traces the role of copyright law in this process and its impact on the South African music industry Although the South African government tied the reform to its postapartheid agenda of redistributive justice and a turn to a postindustrial knowledge economy Erlmann shows how the persistence of structural racism and Euro modernist conceptions of copyright threaten the viability of the reform project In case studies ranging from antipiracy police raids and the crafting of legislation to protect indigenous expressive practices to the landmark lawsuit against Disney for its appropriation of Solomon Linda's song Mbube for its hit The Lion Sleeps Tonight from The Lion King Erlmann follows the intricacies of musical copyright through the criminal justice system parliamentary committees and the offices of a music licensing and royalty organization Throughout he demonstrates how copyright law is inextricably entwined with race popular music postcolonial governance indigenous rights and the struggle to create a more equitable society **Johnny Clegg**

Michael Drewett, Lucilla Spini, 2025-10-01 This book examines the profound legacy of Johnny Clegg 1953-2019 the South African musician anthropologist and cultural activist who revolutionised the nation's musical landscape From his groundbreaking collaboration with Sipho Mchunu in the 1970s through to his success with Juluka and Savuka and as a solo artist Clegg navigated apartheid era censorship while reshaping South African cultural politics Drawing on unprecedented access to archival materials and band member interviews this interdisciplinary research analyses Clegg's unique position as both scholar and performer The study presents three critical interventions an examination of his synthesis of music dance and political philosophy as embodied resistance to apartheid an analysis of his transnational impact and navigation of the global cultural boycott and an investigation of cultural appropriation and decolonial practice through his engagement with and reinterpretation of Zulu traditions Situated at the intersection of ethnomusicology anthropology and African studies this volume offers fresh theoretical frameworks for understanding cultural hybridity and postcolonial performance It positions Clegg's work within broader discussions of race power and cultural production in the Global South **African**

Performance Arts and Political Acts Naomi Andre, Yolanda Covington-Ward, Jendele Hungbo, 2021-10-28 *African Performance Arts and Political Acts* presents innovative formulations for how African performance and the arts shape the narratives of cultural history and politics This collection edited by Naomi Andr Yolanda Covington Ward and Jendele Hungbo

engages with a breadth of African countries and art forms bringing together speech hip hop religious healing and gesture theater and social justice opera radio announcements protest songs and migrant workers dances The spaces include village communities city landscapes prisons urban hostels Township theaters opera houses and broadcasts through the airwaves on television and radio as well as in cyberspace Essays focus on case studies from Cameroon the Democratic Republic of the Congo Nigeria Senegal South Africa and Tanzania *Indigenous Language for Social Change Communication in the Global South* Tshepang Bright Molale, Abiodun Salawu, Mohammad Sahid Ullah, Enrique Uribe-Jongbloed, 2023-05-22 Indigenous Language for Social Change Communication in the Global South brings together voices from the margins to engage in dialogue about common social change issues in Latin America Africa and Asia This book argues that resistance and social movements expressed in music and songs and exchanged via radio remain fundamental to ensure that the linguistic and cultural diversity of the world progresses despite colonizing pressures Contributors present cases that explore how indigenous communities use mediums such as the radio to help support their language identity and expand their own social change Highlighting the centrality of music in the development of political discussions and language as a central part of collective identity contributors analyze how these mediums function as both a vessel and a link for information and cultural cohesion of those engaging in social change Scholars of communication sociology and development studies will find this book of particular interest *Kaapse bibliotekaris*, 2017 Issues for Nov 1957 include section Accessions Aanwinste Sept 1957

Music and Identity Eric Ayisi Akrofi, Maria Smit, Stig-Magnus Thorsén, 2006-06-01 Due to significant political and social changes over the last decade in their countries and worldwide many scholars in the Nordic nations and in Southern Africa have been researching on music and identity an area with a paucity of literature It is our hope that this book will be beneficial to scholars interested in the field of music and identity This volume is the result of the Swedish South African Research Network SSARN project funded from 2004 2006 by the Swedish International Development Cooperation Agency SIDA and the National Research Foundation NRF of South Africa under the theme Music and Identity SSARN was founded by Stig Magnus Thorsén of the University of Gothenburg Sweden in 2002 when he invited Nordic and Southern African scholars to participate in a research group focusing broadly on the topic Music and Identity Publisher's website **Focus: Music of South Africa** Carol A. Muller, 2010-04-15 Focus Music of South Africa provides an in depth look at the full spectrum of South African music a musical culture that epitomizes the enormous ethnic religious linguistic class and gender diversity of the nation itself Drawing on extensive field and archival research as well as her own personal experiences noted ethnomusicologist and South African native Carol A Muller looks at how South Africans have used music to express a sense of place in South Africa on the African continent and around the world Part One Creating Connections provides introductory materials for the study of South African Music Part Two Musical Migrations moves to a more focused overview of significant musical styles in twentieth century South Africa particularly those known through world circuits Part Three Focusing In

takes the reader into the heart of two musical cultures with case studies on South African jazz and the music of the Zulu language followers of Isaiah Shembe The accompanying downloadable resources offer vivid examples of traditional popular and classical South African musical styles

Global Popular Music Clarence Bernard Henry, 2024-11-19 Global Popular Music A Research and Information Guide offers an essential annotated bibliography of scholarship on popular music around the world in a two volume set Featuring a broad range of subjects people cultures and geographic areas and spanning musical genres such as traditional folk jazz rock reggae samba rai punk hip hop and many more this guide highlights different approaches and discussions within global popular music research This research guide is comprehensive in scope providing a vital resource for scholars and students approaching the vast amount of publications on popular music studies and popular music traditions around the world Thorough cross referencing and robust indexes of genres places names and subjects make the guide easy to use Volume 2 Transnational Discourses of Global Popular Music Studies covers the geographical areas of North America United States and Canada Central America Caribbean and South America Latin America Europe Africa and Middle East Asia and areas of Oceania Aotearoa New Zealand Australia and Pacific Islands It provides over twenty four hundred annotated bibliographic entries covering discourses of extensive research that extend beyond the borders of the United States and includes annotated entries to books book series book chapters edited volumes special documentaries and programming scholarly journal essays and other resources that focus on the creative and artistic flows of global popular music

Non-Western Popular Music Tony Langlois, 2017-07-05 This collection provides readers with a diverse and contemporary overview of research in the field Drawing upon scholarly writing from a range of disciplines and approaches it provides case studies from a wide range of non Western musical contexts In so doing the volume attends to the central themes that have emerged in this area of popular music studies cultural politics identity and the role of technology This collection does not seek to establish a new theoretical paradigm but being primarily aimed at researchers and students offers as comprehensive a view of the research that has been carried out over the last few decades as possible given the global scope of the subject Inevitably the experience of globalisation itself runs through many of the contributions not only because musicians find themselves part of an immense flow of international culture technology and finance but also because Western scholarship can also be considered an aspect of such a flow The articles selected for the volume take different disciplinary approaches many are close ethnographic descriptions of musical practices whilst others take a more historical view of a musical scene or even a single musician Some essays consider the effects of emerging technologies upon the production dissemination and consumption of music whilst the political context is central to other authors The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has been carried out into non western pop whilst also highlighting the broader themes that have so far shaped academic approaches to the subject

Playing the Changes Darius Brubeck, Catherine Brubeck, 2024-07-23 Catherine and Darius Brubeck s 1983

move to South Africa launched them on a journey that helped transform jazz education Blending biography with storytelling the pair recount their time at the University of KwaZulu Natal where they built a pioneering academic program in jazz music and managed and organized bands concerts and tours around the world The Brubecks and the musicians faced innumerable obstacles from the intensification of apartheid and a lack of resources to the hardscrabble lives that forced even the most talented artists to the margins Building a program grounded in multi culturalism Catherine and Darius encouraged black and white musicians to explore and expand the landscape of South African jazz together Their story details the sometimes wily sometimes hilarious problem solving necessary to move the institution forward while offering insightful portraits of South African jazz players at work on stage and providing a soundtrack to the freedom struggle and its aftermath Frank and richly detailed Playing the Changes provides insiders accounts of how jazz intertwined with struggle and both expressed and resisted the bitter unfairness of apartheid era South Africa

International Handbook of Research in Arts Education

Liora Bresler, 2007-01-26 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research

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