

# SOUND OF AFRICA!

Making Music Zulu in a South African Studio LOUISE MEINTJES



# Sound Of Africa Making Music Zulu In A South African Studio

**Louise Meintjes**



## **Sound Of Africa Making Music Zulu In A South African Studio:**

**Sound of Africa!** Louise Meintjes, 2003-02-05 An ethnography of the recording of Mbaqanga music that examines its relation to issues of identity South African politics and global political economy **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 **Live from Dar es Salaam** Alex Perullo, 2011-10-27 A study of Dar es Salaam s music business from production and broadcasting to live performances in clubs When socialism collapsed in Tanzania the government controlled music industry gave way to a vibrant independent music scene Alex Perullo explores the world of the bands music distributors managers and clubs that attest to the lively and creative music industry in Dar es Salaam Perullo examines the formation of the city s music economy considering the means of musical production distribution protection broadcasting and performance He exposes both legal and illegal strategies for creating business opportunities employed by entrepreneurs who battle government restrictions and give flight to their musical aspirations This is a singular look at the complex music landscape in one of Africa s most dynamic cities This isn t just a book about Tanzanian popular music It s a compendium of everything one could wish to know and more about Dar es Salaam s performance life and an ethnographic tour de force that offers an insider s trip to the sweaty heart of an African capital s music scene without having to go there The social economy of post independence Dar es Salaam is painstakingly interwoven into an account of every style trend and movement in the city s imaginative life from every angle Perullo s achievement will set the standard for studies of popular culture in urban East Africa for decades to come David B Coplan University of the Witwatersrand The extensive research for this book provides valuable insight into Tanzanian culture Live from Dar es Salaam discusses our history and examines current radio stations performances recording studios and music education In reading this book young people will learn about what their elders did in the past and elders will remember those things they took part in In addition this book will become a road map for the next generation to use in order to learn about Tanzanian popular music It is a very important book that illustrates the past present and future of Tanzanian music Remmy Ongala **Mixing Music** Russ Hepworth-Sawyer, Jay Hodgson, 2016-12-01 This series Perspectives On Music Production collects detailed and experientially

informed considerations of record production from a multitude of perspectives by authors working in a wide array of academic creative and professional contexts We solicit the perspectives of scholars of every disciplinary stripe alongside recordists and recording musicians themselves to provide a fully comprehensive analytic point of view on each component stage of record production Each volume in the series thus focuses directly on a distinct aesthetic moment in a record's production from pre production through recording audio engineering mixing and mastering to marketing and promotions This first volume in the series titled *Mixing Music* focuses directly on the mixing process This book includes References and citations to existing academic works contributors draw new conclusions from their personal research interviews and experience Models innovative methodological approaches to studying music production Helps specify the term record production especially as it is currently used in the broader field of music production studies

**Soweto Blues** Gwen Ansell, 2005-09-28 Tells the remarkable story of how jazz became a key part of South Africa's struggle in the 20th century and provides a fascinating overview of the ongoing links between African and American styles of music Ansell illustrates how jazz occupies a unique place in South African music Through interviews with hundreds of musicians she pieces together a vibrant narrative history bringing to life the early politics of resistance the atmosphere of illegal performance spaces the global anti apartheid influence of Hugh Masakela and Miriam Makeba as well as the post apartheid upheavals in the national broadcasting and recording industries

*Radio Soundings* Elizabeth Gunner, 2019-01-31 Maps an apartheid era Zulu Radio station as it grew to become one of the largest stations in Africa countering censorship and propaganda

**Radio Soundings** Liz Gunner, 2019-01-31 Zulu Radio in South Africa is one of the most far reaching and influential media in the region currently attracting around 6.67 million listeners daily While the public and political role of radio is well established what is less understood is how it has shaped culture by allowing listeners to negotiate modern identities and fast changing lifestyles Liz Gunner explores how understandings of the self family and social roles were shaped through this medium of voice and mediated sound Radio was the unseen literature of the auditory the drama of the airwaves and thus became a conduit for many talents squeezed aside by apartheid repression Besides Winnie Mahlangu and K.E. Masinga among other talents the exiles Lewis Nkosi and Bloke Modisane made a network of identities and conversations which stretched from the heart of Harlem to the American South drawing together the threads of activism and creativity from both Black America and the African continent at a critical moment of late empire

*The Art of Life in South Africa* Daniel Magaziner, 2016-11-09 From 1952 to 1981 South Africa's apartheid government ran an art school for the training of African art teachers at Indaleni in what is today KwaZulu Natal The Art of Life in South Africa is the story of the students teachers art and politics that circulated through a small school housed in a remote former mission station It is the story of a community that made its way through the travails of white supremacist South Africa and demonstrates how the art students and teachers made together became the art of their lives Daniel Magaziner radically reframes apartheid era South African history Against the dominant

narrative of apartheid oppression and black resistance as well as recent scholarship that explores violence criminality and the hopeless entanglements of the apartheid state this book focuses instead on a small group s efforts to fashion more fulfilling lives for its members and their community through the ironic medium of the apartheid era school There is no book like this in South African historiography Lushly illustrated and poetically written it gives us fully formed lives that offer remarkable insights into the now clichéd experience of black life under segregation and apartheid Ethnomusicology

Jennifer C. Post,2013-09-05 Ethnomusicology A Contemporary Reader is designed to supplement a textbook for an introductory course in ethnomusicology It offers a cross section of the best new writing in the field from the last 15 20 years Many instructors supplement textbook readings and listening assignments with scholarly articles that provide more in depth information on geographic regions and topics and introduce issues that can facilitate class or small group discussion These sources serve other purposes as well they exemplify research technique and format and serve as models for the use of academic language and collectively they can also illustrate the range of ethnographic method and analytical style in the discipline of ethnomusicology Ethnomusicology A Contemporary Reader serves as a basic introduction to the best writing in the field for students professors and music professionals It is perfect for both introductory and upper level courses in world music

**The Sixth Sense Reader** David Howes,2024-11-01 What is the sixth sense Is it physical mental or spiritual Do we all possess it or is it unique to exceptional individuals Might there be a seventh sense and an eighth sense as well What role does culture play in determining the range of our perceptual abilities The search for a supplementary sense has taken many directions and yielded numerous possibilities for an additional faculty of perception from magnetism and movement to dreaming and clairvoyance Stimulating reflection and debate The Sixth Sense Reader explores the cultural contexts which give rise to such reports of psychic and other powers that exceed the ordinary bounds of sense In this groundbreaking volume leading scholars in history anthropology and biology take the reader on a tour of the far borderlands of consciousness From the world beneath to the world beyond the five senses every potential avenue of sensation is opened up for investigation

Roots in Reverse Richard M. Shain,2018-10-23 A study of the impact of Cuban music on Senegalese music and modernity Roots in Reverse explores how Latin music contributed to the formation of the n gritude movement in the 1930s Taking Senegal and Cuba as its primary research areas this work uses oral histories participant observation and archival research to examine the ways Afro Cuban music has influenced Senegalese debates about cultural and political citizenship and modernity Shain argues that the trajectory of Afro Cuban music in twentieth century Senegal illuminates many dimensions of that nation s cultural history such as gender relations generational competition and conflict debates over cosmopolitanism and hybridity the role of nostalgia in Senegalese national culture and diasporic identities More than just a new form of musical enjoyment Afro Cuban music provided listeners with a tool for creating a public sphere free from European and North American cultural hegemony

**Keywords in Sound** David Novak,Matt Sakakeeny,2015-05-09 In

twenty essays on subjects such as noise acoustics music and silence *Keywords in Sound* presents a definitive resource for sound studies and a compelling argument for why studying sound matters Each contributor details their keyword's intellectual history outlines its role in cultural social and political discourses and suggests possibilities for further research *Keywords in Sound* charts the philosophical debates and core problems in defining classifying and conceptualizing sound and sets new challenges for the development of sound studies Contributors Andrew Eisenberg Veit Erlmann Patrick Feather Steven Feld Daniel Fisher Stefan Helmreich Charles Hirschkind Deborah Kapchan Mara Mills John Mowitt David Novak Ana Maria Ochoa Gautier Thomas Porcello Tom Rice Tara Rodgers Matt Sakakeeny David Samuels Mark M Smith Benjamin Steege Jonathan Sterne Amanda Weidman

**Contemporary Carioca** Frederick Moehn, 2012-04-23 The ethnomusicologist Frederick Moehn introduces a generation of Rio based musicians who build on the m sica popular brasileira MPB of previous decades but who have yet to receive scholarly attention This generation the children of the dictatorship reinvigorated Brazilian genres such as samba and maracatu through juxtaposition with international influences including rock techno and funk Moehn offers vivid depictions of Rio musicians as they creatively combine and reconcile local realities with global trends and exigencies

**Soundscapes of Liberation** Celeste Day Moore, 2021-08-23 In *Soundscapes of Liberation* Celeste Day Moore traces the popularization of African American music in postwar France where it signaled new forms of power and protest Moore surveys a wide range of musical genres soundscapes and media the US military's wartime records and radio programs the French record industry's catalogs of blues jazz and R the translations of jazz memoirs a provincial choir specializing in spirituals and US State Department produced radio programs that broadcast jazz and gospel across the French empire In each of these contexts individual intermediaries such as educators producers writers and radio deejays imbued African American music with new meaning value and political power Their work resonated among diverse Francophone audiences and transformed the lives and labor of many African American musicians who found financial and personal success as well as discrimination in France By showing how the popularity of African American music was intertwined with contemporary structures of racism and imperialism Moore demonstrates this music's centrality to postwar France and the convergence of decolonization the expanding globalized economy the Cold War and worldwide liberation movements

*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 The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license Music, Indigeneity, Digital Media Thomas R. Hilder, Henry Stobart, Shzr Ee Tan, 2017 Investigates the significance of a range of digital technologies in contemporary Indigenous musical performance exploring interdisciplinary issues of music production representation and transmission The SAGE Handbook of Popular Music Andy Bennett, Steve Waksman, 2015-01-19 The SAGE Handbook of Popular Music is a comprehensive smartly conceived volume that can take its place as the new standard reference in popular music The editors have shown great care in covering classic debates while moving the field into new exciting areas of scholarship International in its focus and pleasantly wide ranging across historical periods the Handbook is accessible to students but full of material of interest to those teaching and researching in the field Will Straw McGill University Celebrating the maturation of popular music studies and recognizing the immense changes that have recently taken place in the conditions of popular music production The SAGE Handbook of Popular Music features contributions from many of the leading scholars in the field Every chapter is well defined and to the point with bibliographies that capture the history of the field Authoritative expertly organized and absolutely up to date this collection will instantly become the backbone of teaching and research across the Anglophone world and is certain to be cited for years to come Barry Shank author of *The Political Force of Musical Beauty* 2014 The SAGE Handbook of Popular Music provides a highly comprehensive and accessible summary of the key aspects of popular music studies The text is divided into 9 sections Theory and Method The Business of Popular Music Popular Music History The Global and the Local The Star System Body and Identity Media Technology Digital Economies Each section has been chosen to reflect both established aspects of popular music studies as well as more recently emerging sub fields The handbook constitutes a timely and important contribution to popular music studies during a significant period of theoretical and empirical growth and innovation in the field This is a benchmark work which will be essential reading for educators and students in popular music studies musicology cultural studies media studies and cultural sociology *Punjab Sounds* Radha Kapuria, Vebhuti Duggal, 2024-12-13 Punjab Sounds nuances our understanding of the region's imbrications with sound It argues that rather than being territorially bounded the region only emerges in regioning i.e. in words gestures objects and techniques that do the region Regioning sound reveals the relationship between sound and the region in three interlinked ways in doing knowing and feeling the region through sound The volume covers several

musical genres of the Punjab region including within its geographical remit the Punjabi diaspora and east and west Punjab It also provides new understandings of the role that ephemeral cultural expressions especially music and sound play in the formulation of Punjabi identity Featuring contributions from scholars across North America South Asia Europe and the UK it brings together diverse perspectives The chapters use a range of different methods ranging from computational analysis and ethnography to close textual analysis demonstrating some of the ways in which research on music and sound can be carried out The chapters will be relevant for anyone working on Punjab s music including the Punjabi diaspora music and sound in the Global South Moreover it will be useful for undergraduate and postgraduate students in the following areas ethnomusicology cultural studies film studies music studies South Asian studies Punjab studies history and sound studies among others

*The Oxford Handbook of Critical Concepts in Music Theory* Alexander Rehding, Steven Rings, 2019 Music Theory operates with a number of fundamental terms that are rarely explored in detail This book offers in depth reflections on key concepts from a range of philosophical and critical approaches that reflect the diversity of the contemporary music theory landscape

**Music and Identity Politics** Ian Biddle, 2017-07-05 This volume brings together for the first time book chapters articles and position pieces from the debates on music and identity which seek to answer classic questions such as how has music shaped the ways in which we understand our identities and those of others In what ways has scholarly writing about music dealt with identity politics since the Second World War Both classic and more recent contributions are included as well as material on related issues such as music s role as a resource in making and performing identities and music scholarship s ambivalent relationship with scholarly activism and identity politics The essays approach the music identity relationship from a wide range of methodological perspectives ranging from critical historiography and archival studies psychoanalysis gender and sexuality studies to ethnography and anthropology and social and cultural theories drawn from sociology and from continental philosophy and Marxist theories of class to a range of globalization theories The collection draws on the work of Anglophone scholars from all over the globe and deals with a wide range of musics and cultures from the Americas Australasia Europe the Middle East and Africa This unique collection of key texts which deal not just with questions of gender sexuality and race but also with other socially mediated identities such as social class disability national identity and accounts and analyses of inter group encounters is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics



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