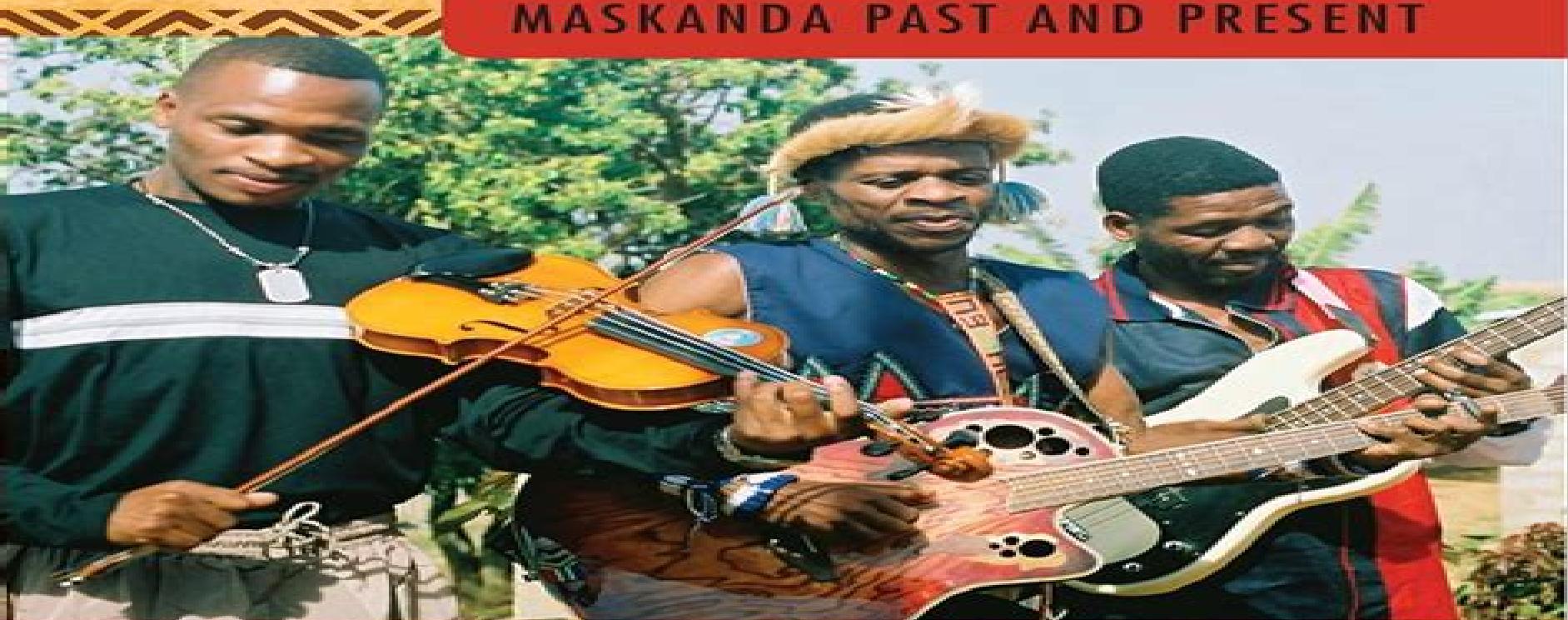


# MUSIC AND SOCIAL CHANGE IN SOUTH AFRICA

MASKANDA PAST AND PRESENT



KATHRYN OLSEN

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

**Lakshmi Subramanian, Chatradari  
Devroop**

## **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

**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

**Music Performance Encounters** John Koslovsky,Michiel Schuijzer,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 *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-Natal 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 *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 Kaapse bibliotekaris ,2017 Issues for Nov 1957 include section Accessions Aanwinstes Sept 1957

*Sounds of Change* Stig-Magnus Thorsén,2004 *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 in 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 **In Township Tonight!** David Bellin Coplan,1985 This pioneering social history of black South Africa's urban music dance and theatre established itself as a classic soon after its publication in 1985 As the first substantial history of black performing arts in South Africa it was championed by a broad range of scholars and treasured by fans of South African music Now completely revised expanded and updated this new edition takes account of developments over the last thirty years while reflecting on the massive changes in South African politics and society since the end of the apartheid era **Tragediâ sovetskoi derevni** ,1999

All mixed up Dominique Santos,2013 **In Township Tonight!** David Bellin Coplan,2008 David B Coplan's pioneering

social history of black South Africa's urban music dance and theatre established itself as a classic soon after its publication in 1985. Now completely revised, expanded and updated, this new edition takes account of developments over the last thirty years while reflecting on the massive changes in South African politics and society since the end of the apartheid era. In vivid detail, Coplan comprehensively explores more than three centuries of the diverse history of South Africa's black popular culture, taking readers from indigenous musical traditions into the world of slave orchestras, pennywhistlers, clergymen, composers, the gumboot dances of mineworkers and touring minstrels, and vaudeville acts. Static Adam Haupt, 2012

*Afro-American Music, South Africa, and Apartheid* Charles Hamm, 1988      Spinning Around Randall Abrahams, 2003

**Sounds of Change** S-M (Stig-Magnus). Thorsen, 2004      *Gender and Sexuality in South African Music* Chris Walton, Stephanus Muller, 2005-05-01 During the past two decades the study of sexuality and gender in music has become a decidedly mainstream activity. To be sure, music has long been obviously and intimately involved in matters pertaining to relations both sexual and otherwise between and amongst the sexes. Its use in courtship is the one that perhaps first comes to mind, this use being probably as old as music itself. This book contains all the papers presented at the conference by the same name. **Raag Mala** Lakshmi Subramanian, Chatradari Devroop, 2025-10-28 This book delves into the intricate relationship between music and identity among Indian communities in South Africa, particularly during and after apartheid. It provides an overview of existing research on music and Indian diasporic groups, highlighting the unique challenges faced by Indian South Africans in accessing and preserving their musical traditions. It explores the historical soundscapes of South Africa, detailing how restrictive conditions under apartheid influenced social interactions and music making. The narrative examines how Indians used music as a form of political resistance, developing a distinct Indian South African sound despite severe limitations. It also investigates the evolution of popular genres like qawwali, filmi jazz and dance music, shaped by limited access to formal training and the overuse of technology. The book addresses the gender dynamics within the music industry, focusing on the struggles of women artists. Additionally, it discusses the role of technology in music learning and its impact on aesthetic expressions. Through interviews with musicians, the book provides a vivid account of how Indian South Africans used music to assert their identity and resist segregation. It offers valuable insights into the cross-cultural interactions and the complex ways minority groups crafted their identity in the context of apartheid politics. It is a significant resource for academicians and music lovers interested in the culture of the Indian diaspora and the history of Indian South Africans.

The Enigmatic Realm of **Music And Social Change In South Africa Maskanda Past And Present**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing short of extraordinary. Within the captivating pages of **Music And Social Change In South Africa Maskanda Past And Present** a literary masterpiece penned by a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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