

Kwaitos Promise Music And The Aesthetics Of Freedom In South Africa Chicago Studies In Ethnomusicology

The PanopticonKhabzelaKwaito BodiesThe African Imagination in MusicCrossing the BlvdMaking Music IndigenousPostcolonial AutomobilityJazz Worlds/World JazzPunk EthnographyJapanoiseNoise UprisingHip Hop around the World: An Encyclopedia [2 volumes]Audible EmpireKwaito's PromiseThe Butterfly EffectEmerging Solutions for Musical Arts Education in AfricaAuralityMusic on the MoveDust of the ZuluMusic in Portugal and SpainIn the Time of CannibalsIn a Shade of BlueWhat Do Science, Technology, and Innovation Mean from Africa?Music on the MoveCape Town HarmoniesListening for AfricaHip Hop AfricaKwaito BodiesRemapping Sound StudiesBeyond A Love SupremeKwaitoBorn To KwaitoThe Lost ParadiseClose to the Edge: In Search of the Global Hip Hop GenerationDetroit 67Necessary NoiseMurder at Small KoppieBlowin' Hot and CoolThe Kelly Khumalo StoryJolly Lad

The Panopticon

In many people s minds, jazz is the soundtrack of America. Planted in the southern soil alongside cotton and tobacco and nurtured in urban meccas such as New York, Kansas City, and Chicagojazz is the music of industry, protest, and change. But jazz is also a

global music. As long as there have been jazz musicians, there has been jazz in all corners of the world, from Shanghai and Delhi to Havana and Rio. There were even jazz bands such as the Ghetto Swingers in Nazi concentration camps. Ernest Hemingway wrote about walking into clubs in Paris in the 1920s and seeing jazz. How did it get there? "Jazz Worlds/World Jazz" aims to answer that question as well as the broader question of the international presence of jazz: How does jazz participate in globalization? Explored via the major themes of place, history, media, globalization/indigenization, and race, volume editors Phil Bohlman and Goffredo Plastino have assembled a premiere group of authors whose sites of study range from Azerbaijan to Armenia to India."

Khabzela

When thinking of indigenous music, many people may imagine acoustic instruments and pastoral settings far removed from the whirl of modern life. But, in contemporary Peru, indigenous chimaycha music has become a wildly popular genre that is even heard in the nightclubs of Lima. In *Making Music Indigenous*, Joshua Tucker traces the history of this music and its key performers over fifty years to show that there is no single way to "sound indigenous." The musicians Tucker follows make indigenous culture and identity visible in contemporary society by establishing a cultural and political presence for Peru's indigenous peoples through activism, artisanship, and performance. This musical representation of

indigeneity not only helps shape contemporary culture, it also provides a lens through which to reflect on the country's past. Tucker argues that by following the musicians that have championed chimaycha music in its many forms, we can trace shifting meanings of indigeneity—and indeed, uncover the ways it is constructed, transformed, and ultimately recreated through music.

Kwaito Bodies

Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and

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styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

The African Imagination in Music

Ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on music of the Iberian Peninsula, *Music in Portugal and Spain: Experiencing Music, Expressing Culture* introduces students to the diverse musical cultures in Portugal and Spain. With a brief historical overview, the book explains how Christian, Muslim, and Jewish influences shaped the music of the two countries and how Spanish and Portuguese colonists then affected the culture of other regions through their music and musical instruments. Interviews with performers, eyewitness accounts of performances, and vivid illustrations based on the author's extensive fieldwork help students engage with the sounds and meanings of Portuguese and Spanish musical genres and styles that thrive in local communities, as well as in the transnational world music scene.

Crossing the Blvd

In *Kwaito Bodies* Xavier Livermon examines the cultural politics of the youthful black body in South Africa through the performance, representation, and consumption of kwaito, a style of electronic dance music that emerged following the end of apartheid.

Drawing on fieldwork in Johannesburg's nightclubs and analyses of musical performances and recordings, Livermon applies a black queer and black feminist studies framework to kwaito. He shows how kwaito culture operates as an alternative politics that challenges the dominant constructions of gender and sexuality. Artists such as Lebo Mathosa and Mandoza rescripted notions of acceptable femininity and masculinity, while groups like Boom Shaka enunciated an Afrodiasporic politics. In these ways, kwaito culture recontextualizes practices and notions of freedom within the social constraints that the legacies of colonialism, apartheid, and economic inequality place on young South Africans. At the same time, kwaito speaks to the ways in which these legacies reverberate between cosmopolitan Johannesburg and the diaspora. In foregrounding this dynamic, Livermon demonstrates that kwaito culture operates as a site for understanding the triumphs, challenges, and politics of post-apartheid South Africa.

Making Music Indigenous

A radically new reading of the origins of recorded music Noise Uprising brings to life the moment and sounds of a cultural revolution. Between the development of electrical recording in 1925 and the outset of the Great Depression in the early 1930s, the soundscape of modern times unfolded in a series of obscure recording sessions, as hundreds of unknown musicians entered makeshift studios to record the melodies and rhythms of urban streets and dancehalls. The musical styles and idioms etched

onto shellac disks reverberated around the globe: among them Havana's son, Rio's samba, New Orleans' jazz, Buenos Aires' tango, Seville's flamenco, Cairo's tarab, Johannesburg's marabi, Jakarta's kroncong, and Honolulu's hula. They triggered the first great battle over popular music and became the soundtrack to decolonization. From the Trade Paperback edition.

Postcolonial Automobility

This ground-breaking case study examines record production as ethnographic work. Since its founding in 2003, Seattle-based record label Sublime Frequencies has produced world music recordings that have been received as radical, sometimes problematic critiques of the practices of sound ethnography. Founded by punk rocker brothers Alan and Richard Bishop, along with filmmaker Hisham Mayet, the label's releases encompass collagist sound travelogues; individual artist compilations; national, regional and genre surveys; and DVDs—all designed in a distinctive graphic style recalling the DIY aesthetic of punk and indie rock. Sublime Frequencies' producers position themselves as heirs to canonical ethnographic labels such as Folkways, Nonesuch, and Musique du Monde, but their aesthetic and philosophical roots in punk, indie rock, and experimental music effectively distinguish their work from more conventional ethnographic norms. Situated at the intersection of ethnomusicology, sound studies, cultural anthropology, and popular music studies, the essays in this volume explore the issues surrounding the

label—including appropriation and intellectual property—while providing critical commentary and charting the impact of the label through listener interviews.

Jazz Worlds/World Jazz

Drawing on more than a decade of research in Japan and the United States, David Novak traces the "cultural feedback" that generates and sustains Noise, an underground music genre combining distortion and electronic effects.

Punk Ethnography

In this provocative book, Eddie S. Glaude Jr., one of our nation's rising young African American intellectuals, makes an impassioned plea for black America to address its social problems by recourse to experience and with an eye set on the promise and potential of the future, rather than the fixed ideas and categories of the past. Central to Glaude's mission is a rehabilitation of philosopher John Dewey, whose ideas, he argues, can be fruitfully applied to a renewal of African American politics. According to Glaude, Dewey's pragmatism, when attentive to the darker dimensions of life - or what we often speak of as the blues - can address many of the conceptual problems that plague contemporary African American discourse. How blacks think about themselves, how they imagine their own history, and how they conceive of their own actions can be rendered in ways that escape bad ways of thinking that assume a

tendentious political unity among African Americans simply because they are black. Drawing deeply on black religious thought and literature, *In a Shade of Blue* seeks to dislodge such crude and simplistic thinking and replace it with a deeper understanding of and appreciation for black life in all its variety and intricacy. Glaude argues that only when black political leaders acknowledge such complexity can the real-life sufferings of many African Americans be remedied, an argument echoed in the recent rhetoric and optimism of the Barack Obama presidential campaign. *In a Shade of Blue* is a remarkable work of political commentary and to follow its trajectory is to learn how African Americans arrived at this critical moment in their cultural and political history and to envision where they might head in the twenty-first century.

Japanese

A collection of first-person narratives and anecdotes, close-up portrait photographs, and the author's personal and historical reflections capture the rich ethnic diversity of the people and landscapes of the borough of Queens in New York City, in a volume that comes complete with an audio rendition of the oral histories and music by composer Scott Johnson. Original.

Noise Uprising

Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of

contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

Hip Hop around the World: An Encyclopedia [2 volumes]

For more than a century, urban North Africans have sought to protect and revive Andalusí music, a prestigious Arabic-language performance tradition said to originate in the “lost paradise” of medieval Islamic Spain. Yet despite the Andalusí repertoire's

enshrinement as the national classical music of postcolonial North Africa, its devotees continue to describe it as being in danger of disappearance. In *The Lost Paradise*, Jonathan Glasser explores the close connection between the paradox of patrimony and the questions of embodiment, genealogy, secrecy, and social class that have long been central to Andalusí musical practice. Through a historical and ethnographic account of the Andalusí music of Algiers, Tlemcen, and their Algerian and Moroccan borderlands since the end of the nineteenth century, Glasser shows how anxiety about Andalusí music's disappearance has emerged from within the practice itself and come to be central to its ethos. The result is a sophisticated examination of musical survival and transformation that is also a meditation on temporality, labor, colonialism and nationalism, and the relationship of the living to the dead.

Audible Empire

The world of Sub-Saharan African music is immensely rich and diverse, containing a plethora of repertoires and traditions. In *The African Imagination in Music*, renowned music scholar Kofi Agawu offers an introduction to the major dimensions of this music and the values upon which it rests. Agawu leads his readers through an exploration of the traditions, structural elements, instruments, and performative techniques that characterize the music. In sections that focus upon rhythm, melody, form, and harmony, the essential parts of African music come into relief. While traditional music, the backbone of Africa's

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musical thinking, receives the most attention, Agawu also supplies insights into popular and art music in order to demonstrate the breadth of the African musical imagination. Close readings of a variety of songs, including an Ewe dirge, an Aka children's song, and Fela's 'Suffering and Smiling' supplement the broader discussion. *The African Imagination in Music* foregrounds a hitherto under-reported legacy of recordings and insists on the necessity of experiencing music as sound in order to appreciate and understand it fully. Accordingly, a Companion Website features important examples of the music discussed in detail in the book. Accessibly and engagingly written for a general audience, *The African Imagination in Music* is poised to renew interest in Black African music and to engender discussion of its creative underpinnings by Africanists, ethnomusicologists, music theorists and musicologists.

Kwaito's Promise

Hip Hop Africa explores a new generation of Africans who are not only consumers of global musical currents, but also active and creative participants. Eric Charry and an international group of contributors look carefully at youth culture and the explosion of hip hop in Africa, the embrace of other contemporary genres, including reggae, ragga, and gospel music, and the continued vitality of drumming. Covering Senegal, Mali, Côte d'Ivoire, Ghana, Nigeria, Kenya, Tanzania, Malawi, and South Africa, this volume offers unique perspectives on the presence and

development of hip hop and other music in Africa and their place in global music culture.

The Butterfly Effect

John Coltrane's *A Love Supreme* is widely considered one of the greatest jazz albums of all time. In *Beyond A Love Supreme*, author Tony Whyton explores both the musical aspects of *A Love Supreme*, and the album's seminal importance in jazz history, as well as its broader musical and cultural impact.

Emerging Solutions for Musical Arts Education in Africa

Liz McGregor follows the fortunes of South African Fana Khaba, a boy from a severely disadvantaged township background, a former taxi-driver, who achieves celebrity status and a cult following as the most popular DJ on Gauteng's new youth radio station, only to die tragically and prematurely from AIDS. Khabzela had it all – money, fame and a string of women, literally lining up at his bedroom door. His promiscuity made him a high-risk candidate for AIDS – there was wide-spread support when he came out on air with his diagnosis – but why would such a modern, urban man refuse the treatment that could have prolonged his life so significantly? McGregor paints a vivid picture of a society evolving from a complex and damaged past. She takes readers back to the days of Sophiatown - vibrant, multi-cultured, razed to the ground; replaced by the match-box houses of Soweto with curfews and restrictions; post-1994, a draw-card

for all-night street bashes, fuelled by dagga, beer and the hybrid beat of kwaito music; the vibe in Rosebank as emerging radio station Yfm played music not heard on the local airways before. The excitement is tangible Khabzela provides a valuable record of an extraordinary time in South Africa's history.

Aurality

In mid-1990s South Africa, apartheid ended, Nelson Mandela was elected president, and the country's urban black youth developed kwaito—a form of electronic music (redolent of North American house) that came to represent the post-struggle generation. In this book, Gavin Steingo examines kwaito as it has developed alongside the democratization of South Africa over the past two decades. Tracking the fall of South African hope into the disenchantment that often characterizes the outlook of its youth today—who face high unemployment, extreme inequality, and widespread crime—Steingo looks to kwaito as a powerful tool that paradoxically engages South Africa's crucial social and political problems by, in fact, seeming to ignore them. Politicians and cultural critics have long criticized kwaito for failing to provide any meaningful contribution to a society that desperately needs direction. As Steingo shows, however, these criticisms are built on problematic assumptions about the political function of music. Interacting with kwaito artists and fans, he shows that youth aren't escaping their social condition through kwaito but rather using it to expand their sensory realities and generate new possibilities. Resisting the

truism that “music is always political,” Steingo elucidates a music that thrives on its radically ambiguous relationship with politics, power, and the state.

Music on the Move

Louise Meintjes traces the history and 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, showing how it embodies Zulu masculinity and the expanse of South Africa's violent history.

Dust of the Zulu

Music in Portugal and Spain

For more than a century cars have symbolized autonomous, unfettered mobility and an increasingly global experience. And yet, they are often used differently outside the centers of global capitalism. This pioneering book considers how, through the lens of the automobile, we can assess the pleasures, dangers, and limits of global modernity in West Africa. Through new and provocative readings of famous plays, novels, and films, as well as recent popular videos, *Postcolonial Automobility* reveals the surprising ways in which automobility in the region is, at once, an everyday practice, an ethos, a fantasy of autonomy, and an affective activity intimately tied to modern social life. Lindsey B. Green-Simms begins

with the history of motorization in West Africa from the colonial era to the decolonizing decades after World War II, and addresses the tragedy of car accidents through a close reading of Wole Soyinka's 1965 postindependence play *The Road*. Shifting to screen media, she discusses Ousmane Sembene's *Xala* and Jean-Pierre Bekolo's *Quartier Mozart* and reviews popular, low-budget Nollywood films. Finally, Green-Simms considers how feminist texts rewrite and work in dialogue with the male-centered films and novels where the car stands in for patriarchal power and capitalist achievement. Providing a unique perspective on technology in Africa—one refusing to be confined to narratives of either underdevelopment or inevitable progress—and covering a broad range of interdisciplinary material, *Postcolonial Automobility* will appeal not only to scholars and students of African literature and cinema but also to those in postcolonial and globalization studies.

In the Time of Cannibals

"Born To Kwaito considers the meaning of kwaito music now. °Now not only as in °after 1994' or the Truth Commission but as a place in the psyche of black people in post-apartheid South Africa. This collection of essays tackles the changing meaning of the genre after its decline and its ever-contested relevance. Through rigorous historical analysis as well as threads of narrative journalism *Born To Kwaito* interrogates issues of artistic autonomy, the politics of language in the music, and whether the music is part of a strand within the larger feminist movement in

South Africa. Candid and insightful interviews from the genre's foremost innovators and torchbearers, such as Mandla Spikiri, Arthur Mafokate, Robbie Malinga and Lance Stehr, provide unique historical context to kwaito music's greatest highs, most captivating hits and most devastating lows. *Born To Kwaito* offers up a history of the genre from below by having conversations not only with musicians but with fans, engineers, photographers and filmmakers who bore witness to a revolution. Living in a place between criticism and biography, *Born To Kwaito* merges academic theories and rigorous journalism to offer a new understanding into how the genre influenced other art forms such as fashion, TV and film. The book also reflects on how some of the music's best hits have found new life through the mouths of local hip-hop's current kingmakers and opened kwaito up to a new generation. The book does not pretend to be an exhaustive history of the genre but rather a present active analysis of that history as it settles and finds its meaning

In a Shade of Blue

Follows the author's journey into street culture around the world, from Chicago and Caracas to Havana and Sydney, grappling with questions of global voices and local critiques, and the rage that underlies both.

What Do Science, Technology, and Innovation Mean from Africa?

In this audacious book, Ana María Ochoa Gautier

explores how listening has been central to the production of notions of language, music, voice, and sound that determine the politics of life. Drawing primarily from nineteenth-century Colombian sources, Ochoa Gautier locates sounds produced by different living entities at the juncture of the human and nonhuman. Her "acoustically tuned" analysis of a wide array of texts reveals multiple debates on the nature of the aural. These discussions were central to a politics of the voice harnessed in the service of the production of different notions of personhood and belonging. In Ochoa Gautier's groundbreaking work, Latin America and the Caribbean emerge as a historical site where the politics of life and the politics of expression inextricably entangle the musical and the linguistic, knowledge and the sensorial.

Music on the Move

"Cape Town's public cultures can only be fully appreciated through recognition of its deep and diverse soundscape. We have to listen to what has made and makes a city. The ear is an integral part of the 'research tools' one needs to get a sense of any city. We have to listen to the sounds that made and make the expansive 'mother city'. Various of its constituent parts sound different from each other ... [T]here is the sound of the singing men and their choirs ("teams" they are called) in preparation for the longstanding annual Malay choral competitions. The lyrics from the various repertoires they perform are hardly ever written down. [...] There are texts of the hallowed 'Dutch songs' but these do not circulate

easily and widely. Researchers dream of finding lyrics from decades ago, not to mention a few generations ago – back to the early 19th century. This work by Denis Constant Martin and Armelle Gaulier provides us with a very useful selection of these songs. More than that, it is a critical sociological reflection of the place of these songs and their performers in the context that have given rise to them and sustains their relevance. It is a necessary work and is a very important scholarly intervention about a rather neglected aspect of the history and present production of music in the city." — Shamil Jeppie, Associate Professor, Department of Historical Studies, University of Cape Town

Cape Town Harmonies

Named one of Granta's Best of Young British Novelists Anais Hendricks, fifteen, is in the back of a police car. She is headed for the Panopticon, a home for chronic young offenders. She can't remember what's happened, but across town a policewoman lies in a coma and Anais is covered in blood. Raised in foster care from birth and moved through twenty-three placements before she even turned seven, Anais has been let down by just about every adult she has ever met. Now a counterculture outlaw, she knows that she can only rely on herself. And yet despite the parade of horrors visited upon her early life, she greets the world with the witty, fierce insight of a survivor. Anais finds a sense of belonging among the residents of the Panopticon—they form intense bonds, and she soon becomes part of an ad-hoc family. Together, they

struggle against the adults that keep them confined. But when she looks up at the watchtower that looms over the residents, Anais realizes her fate: She is an anonymous part of an experiment, and she always was. Now it seems that the experiment is closing in. Now with Extra Libris material, including a reader's guide and bonus content

Listening for Africa

Since 1997, the war in the east of the Democratic Republic of the Congo has taken more than 6 million lives and shapes the daily existence of the nation's residents. While the DRC is often portrayed in international media as an unproductive failed state, the Congolese have turned increasingly to art-making to express their experience to external eyes. Author Chérie Rivers Ndaliko argues that cultural activism and the enthusiasm to produce art exists in Congo as a remedy for the social ills of war and as a way to communicate a positive vision of the country. Ndaliko introduces a memorable cast of artists, activists, and ordinary people from the North-Kivu province, whose artistic and cultural interventions are routinely excluded from global debates that prioritize economics, politics, and development as the basis of policy decision about Congo. Rivers also shows how art has been mobilized by external humanitarian and charitable organizations, becoming the vehicle through which to inflict new kinds of imperial domination. Written by a scholar and activist in the center of the current public policy debate, *Necessary Noise* examines the uneasy balance of accomplishing

change through art against the unsteady background of civil war. At the heart of this book is the Yole!Africa cultural center, which is the oldest independent cultural center in the east of Congo. Established in the aftermath of volcano Nyiragongo's 2002 eruption and sustained through a series of armed conflicts, the cultural activities organized by Yole!Africa have shaped a generation of Congolese youth into socially and politically engaged citizens. By juxtaposing intimate ethnographic, aesthetic, and theoretical analyses of this thriving local initiative with case studies that expose the often destructive underbelly of charitable action, *Necessary Noise* introduces into heated international debates on aid and sustainable development a compelling case for the necessity of arts and culture in negotiating sustained peace. Through vivid descriptions of a community of young people transforming their lives through art, Ndaliko humanizes a dire humanitarian disaster. In so doing, she invites readers to reflect on the urgent choices we must navigate as globally responsible citizens. The only study of music or film culture in the east of Congo, *Necessary Noise* raises an impassioned and vibrantly interdisciplinary voice that speaks to the theory and practice of socially engaged scholarship.

Hip Hop Africa

Audible Empire rethinks the processes and mechanisms of empire and shows how musical practice has been crucial to its spread around the globe. Music is a means of comprehending empire as an audible formation, and the contributors highlight

how it has been circulated, consumed, and understood through imperial logics. These fifteen interdisciplinary essays cover large swaths of genre, time, politics, and geography, and include topics such as the affective relationship between jazz and cigarettes in interwar China; the sonic landscape of the U.S.– Mexico border; the critiques of post-9/11 U.S. empire by desi rappers; and the role of tonality in the colonization of Africa. Whether focusing on Argentine tango, theorizing anticolonialist sound, or examining the music industry of postapartheid South Africa, the contributors show how the audible has been a central component in the creation of imperialist notions of reason, modernity, and culture. In doing so, they allow us to hear how empire is both made and challenged. Contributors: Kofi Agawu, Philip V. Bohlman, Michael Denning, Brent Hayes Edwards, Nan Enstad, Andrew Jones, Josh Kun, Morgan Luker, Jairo Moreno, Tejumola Olaniyan, Marc Perry, Ronald Radano, Nitasha Sharma, Micol Seigel, Gavin Steingo, Penny Von Eschen, Amanda Weidman.

Kwaito Bodies

A memoir about the recovery from alcoholism, habitual drug use and mental illness, from broadcaster, and co-founder and editor of The Quietus website, John Doran. Jolly Lad is a memoir about the recovery from alcoholism, habitual drug use and mental illness. It is also about the healing power of music, how memory defines us, the redemption offered by fatherhood and what it means to be working class. “This is not a 'my drink and drug hell'

kind of book for several reasons—the main one being that I had, for the most part, had a really good time drinking. True, a handful of pretty appalling things have happened to me and some people that I know or used to know over the years. But I have, for the most part, left them out of this book as they are not illuminating, not edifying and in some cases concern other people who aren't here to consent to their appearance. Instead this book concentrates on what you face after the drink and the drugs have gone.” Jolly Lad is about gentrification; being diagnosed bipolar; attending Alcoholics Anonymous; living in a block of flats on a housing estate in London; the psychological damage done by psychedelic drugs; depression; DJing; factory work; friendship; growing old; hallucinations; street violence and obsessive behaviour—especially regarding music and art.

Remapping Sound Studies

Beyond A Love Supreme

Biography of a popular South African singer whose career suffered as a result of relationship difficulties and involvement with drugs. This is the story of how Kelly Khumalo overcame addiction to return to the stage. Interwoven is the story of how her manager's severe depression affected their relationship and Khumalo's career.

Kwaito

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In *Listening for Africa* David F. Garcia explores how a diverse group of musicians, dancers, academics, and activists engaged with the idea of black music and dance's African origins between the 1930s and 1950s. Garcia examines the work of figures ranging from Melville J. Herskovits, Katherine Dunham, and Asadata Dafora to Duke Ellington, Dámaso Pérez Prado, and others who believed that linking black music and dance with Africa and nature would help realize modernity's promises of freedom in the face of fascism and racism in Europe and the Americas, colonialism in Africa, and the nuclear threat at the start of the Cold War. In analyzing their work, Garcia traces how such attempts to link black music and dance to Africa unintentionally reinforced the binary relationships between the West and Africa, white and black, the modern and the primitive, science and magic, and rural and urban. It was, Garcia demonstrates, modernity's determinations of unraced, heteronormative, and productive bodies, and of scientific truth that helped defer the realization of individual and political freedom in the world.

Born To Kwaito

Clapperton Mavhunga's collection of essays about science, technology, and innovation (STI) from an African perspective opens with the idea, "Things do not (always) mean the same from everywhere; when we insist that only 'our' meaning is the meaning, we silence other people's meanings." Mavhunga and his contributors argue that our contemporary definitions of STI are those of countries and cultures that have

acquired their dominance of others through global empires, and as a counter to that, Mavhunga seeks to put the concepts of STI into question, exploring what the technological, scientific, and innovative might mean from Africa in lieu of outside introductions or influences. We strongly feel that this book is suited to the Knowledge Unlatched program because of the difficulty of reaching markets and readers in Africa with print books. We feel unlatching would go a long way toward helping Mavhunga reach an important audience for this work that we have been previously unable to reach.

The Lost Paradise

This first cultural biography of rap superstar and “master of storytelling” (The New Yorker) Kendrick Lamar explores his meteoric rise to fame and his profound impact on a racially fraught America—perfect for fans of Zack O’Malley Greenburg’s *Empire State of Mind*. Kendrick Lamar is at the top of his game. The thirteen-time Grammy Award-winning rapper is just in his early thirties, but he’s already won the Pulitzer Prize for Music, produced and curated the soundtrack of the megahit film *Black Panther*, and has been named one of Time’s 100 Influential People. But what’s even more striking about the Compton-born lyricist and performer is how he’s established himself as a formidable adversary of oppression and force for change. Through his confessional poetics, his politically charged anthems, and his radical performances, Lamar has become a beacon of light

for countless people. Written by veteran journalist and music critic Marcus J. Moore, this is the first biography of Kendrick Lamar. It's the definitive account of his coming-of-age as an artist, his resurrection of two languishing genres (bebop and jazz), his profound impact on a racially fraught America, and his emergence as the bona fide King of Rap. The Butterfly Effect is the extraordinary, triumphant story of a modern lyrical prophet and an American icon who has given hope to those buckling under the weight of systemic oppression, reminding everyone that through it all—"we gon' be alright."

Close to the Edge: In Search of the Global Hip Hop Generation

This set covers all aspects of international hip hop as expressed through music, art, fashion, dance, and political activity. • Includes contributors from a range of fields, including musicology, theater, and anthropology, giving readers a broad perspective on the genre • Covers hip hop in virtually every country, including countries with severely restricted hip hop activity • Contains comprehensive lists of record labels, films, editor-recommended videos, and more • Shows the influence hip hop has on many aspects of life, such as politics, fashion, dance, and art

Detroit 67

The workers who migrate from Lesotho to the mines and cities of neighboring South Africa have developed a rich genre of sung oral poetry—word music—that

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focuses on the experiences of migrant life. This music provides a culturally reflexive and consciously artistic account of what it is to be a migrant or part of a migrant's life. It reveals the relationship between these Basotho workers and the local and South African powers that be, the "cannibals" who live off of the workers' labor. David Coplan presents a moving collection of material that for the first time reveals the expressive genius of these tenacious but disenfranchised people. Coplan discusses every aspect of the Basotho musical literature, taking into account historical conditions, political dynamics, and social forces as well as the styles, artistry, and occasions of performance. He engages the postmodern challenge to decolonize our representation of the ethnographic subject and demonstrates how performance formulates local knowledge and communicates its shared understandings. Complete with transcriptions of full male and female performances, this book develops a theoretical and methodological framework crucial to anyone seeking to understand the relationship between orality and literacy in the context of performance. This work is an important contribution to South African studies, to ethnomusicology and anthropology, and to performance studies in general.

Necessary Noise

In *Kwaito Bodies* Xavier Livermon examines the cultural politics of the youthful black body in South Africa through the performance, representation, and consumption of kwaito, a style of electronic dance

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music that emerged following the end of apartheid. Drawing on fieldwork in Johannesburg's nightclubs and analyses of musical performances and recordings, Livermon applies a black queer and black feminist studies framework to kwaito. He shows how kwaito culture operates as an alternative politics that challenges the dominant constructions of gender and sexuality. Artists such as Lebo Mathosa and Mandoza rescripted notions of acceptable femininity and masculinity, while groups like Boom Shaka enunciated an Afrodiasporic politics. In these ways, kwaito culture recontextualizes practices and notions of freedom within the social constraints that the legacies of colonialism, apartheid, and economic inequality place on young South Africans. At the same time, kwaito speaks to the ways in which these legacies reverberate between cosmopolitan Johannesburg and the diaspora. In foregrounding this dynamic, Livermon demonstrates that kwaito culture operates as a site for understanding the triumphs, challenges, and politics of post-apartheid South Africa.

Murder at Small Koppie

First in the award-winning soul music trilogy—featuring Motown artists Diana Ross & the Supremes, Smokey Robinson, Marvin Gaye, and others. Detroit 67 is “a dramatic account of twelve remarkable months in the Motor City” during the year that changed everything (Sunday Mail). It takes you on a turbulent journey through the drama and chaos that ripped through the city in 1967 and tore it apart in personal, political, and interracial disputes. It is the

story of Motown, the breakup of the Supremes, and the damaging clashes at the heart of the most successful African American music label ever. Set against a backdrop of urban riots, escalating war in Vietnam, and police corruption, the book weaves its way through a year when soul music came of age and the underground counterculture flourished. LSD arrived in the city with hallucinogenic power, and local guitar band MC5—self-styled holy barbarians of rock—went to war with mainstream America. A summer of street-level rebellion turned Detroit into one of the most notorious cities on earth, known for its unique creativity, its unpredictability, and self-lacerating crime rates. The year 1967 ended in social meltdown, rancor, and intense legal warfare as the complex threads that held Detroit together finally unraveled. “A whole-hearted evocation of people and places,” *Detroit 67* is “a tale set at a fulcrum of American social and cultural history” (Independent).

Blowin' Hot and Cool

The contributors to *Remapping Sound Studies* intervene in current trends and practices in sound studies by reorienting the field toward the global South. Attending to disparate aspects of sound in Africa, South and Southeast Asia, Latin America, the Middle East, Micronesia, and a Southern outpost in the global North, this volume broadens the scope of sound studies and challenges some of the field's central presuppositions. The contributors show how approaches to and uses of technology across the global South complicate narratives of technological

modernity and how sound-making and listening in diverse global settings unsettle familiar binaries of sacred/secular, private/public, human/nonhuman, male/female, and nature/culture. Exploring a wide range of sonic phenomena and practices, from birdsong in the Marshall Islands to Zulu ululation, the contributors offer diverse ways to remap and decolonize modes of thinking about and listening to sound. Contributors Tripta Chandola, Michele Friedner, Louise Meintjes, Jairo Moreno, Ana María Ochoa Gautier, Michael Birenbaum Quintero, Jeff Roy, Jessica Schwartz, Shayna Silverstein, Gavin Steingo, Jim Sykes, Benjamin Tausig, Hervé Tchumkam

The Kelly Khumalo Story

An award-winning investigation that has been called the most important piece of journalism in post-apartheid South Africa, *Murder at Small Koppie* delves into the truth behind the massacre that killed thirty-four coal miners and wounded seventy-eight more in August of 2012 at the Marikana platinum mine in South Africa's North West province. News footage of the event caused global outrage; however, it captured only a dozen or so of the dead. Here, Pulitzer Prize-winner Greg Marinovich focuses on the violence that took place at Small Koppie, a collection of boulders where a second massacre took place off-camera and in cold blood. Combining his own meticulous research, eyewitness accounts, and the findings of the Marikana Commission of Inquiry, Marinovich has crafted a vivid account of the tragedy and the events leading up to it. By taking readers into the mines, the shacks where

the miners live, and the boardroom, Marinovich puts names, faces, and stories to Marikana's victims and perpetrators. He addresses the big questions that any nation must ask when justice and equality are subverted by conflicts around class, race, money, and power, as well as the subsequent denial and finger-pointing that characterized the response of the mine owner, police, and government. This is a story that is both stirring and accurate.

Jolly Lad

In the illustrious and richly documented history of American jazz, no figure has been more controversial than the jazz critic. Jazz critics can be revered or reviled—often both—but they should not be ignored. And while the tradition of jazz has been covered from seemingly every angle, nobody has ever turned the pen back on itself to chronicle the many writers who have helped define how we listen to and how we understand jazz. That is, of course, until now. In *Blowin' Hot and Cool*, John Gennari provides a definitive history of jazz criticism from the 1920s to the present. The music itself is prominent in his account, as are the musicians—from Louis Armstrong and Duke Ellington to Charlie Parker, John Coltrane, Roscoe Mitchell, and beyond. But the work takes its shape from fascinating stories of the tradition's key critics—Leonard Feather, Martin Williams, Whitney Balliett, Dan Morgenstern, Gary Giddins, and Stanley Crouch, among many others. Gennari is the first to show the many ways these critics have mediated the relationship between the musicians and the

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audience—not merely as writers, but in many cases as producers, broadcasters, concert organizers, and public intellectuals as well. For Gennari, the jazz tradition is not so much a collection of recordings and performances as it is a rancorous debate—the dissonant noise clamoring in response to the sounds of jazz. Against the backdrop of racial strife, class and gender issues, war, and protest that has defined the past seventy-five years in America, *Blowin' Hot and Cool* brings to the fore jazz's most vital critics and the role they have played not only in defining the history of jazz but also in shaping jazz's significance in American culture and life.

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