



rumba on the river

A HISTORY OF THE POPULAR
MUSIC OF THE TWO CONGOS

GARY STEWART

Rumba On The River A History Of The Popular Music Of The Two Congos

Asif Siddiqi



Rumba On The River A History Of The Popular Music Of The Two Congos:

Rumba on the River Gary Stewart, 2020-05-05 There had always been music along the banks of the Congo River lutes and drums the myriad instruments handed down from ancestors But when Joseph Kabasele and his African Jazz went chop for chop with O K Jazz and Bantous de la Capitale music in Africa would never be the same A sultry rumba washed in relentless waves across new nations springing up below the Sahara The Western press would dub the sound soukous or rumba rock most of Africa called in Congo music Born in Kinshasa and Brazzaville at the end of World War II Congon music matured as Africans fought to consolidate their hard won independence In addition to great musicians Franco Essous Abeti Tabu Ley and youth bands like Zaiko Langa Langa the cast of characters includes the conniving King Leopold II the martyred Patrice Lumumba corrupt dictator Mobutu Sese Seko military strongman Denis Sassou Nguesso heavyweight boxing champs George Foreman and Muhammad Ali along with a Belgian baron and a clutch of enterprising Greek expatriates who pioneered the Congolese recording industry Rumba on the River presents a snapshot of an era when the currents of tradition and modernization collided along the banks of the Congo It is the story of twin capitals engulfed in political struggle and the vibrant new music that flowered amidst the ferment For more information on the book visit its other online home at rumbaontheriver.com an impressive resource

World Music and the Black Atlantic Aleysia K. Whitmore, 2020-05-07 In the mid 20th century African musicians took up Cuban music as their own and claimed it as a marker of black Atlantic connections and of cosmopolitanism untethered from European colonial relations Today Cuban African bands popular in Africa in the 1960s and 70s have moved into the world music scene in Europe and North America and world music producers and musicians have created new West African Latin American collaborations expressly for this market niche World Music and the Black Atlantic follows two of these bands Orchestra Baobab and AfroCubism and the industry and audiences that surround them from musicians homes in West Africa to performances in Europe and North America to record label offices in London World Music and the Black Atlantic examines the intensely transnational experiences of musicians industry personnel and audiences as they collaboratively produce circulate and consume music in a specific post colonial era of globalization Musicians industry personnel and audiences work with and push against one another as they engage in personal collaborations imbued with histories of global travel and trade They move between and combine Cuban and Malian melodies Norwegian and Senegalese markets and histories of slavery and independence as they work together to create international commodities Understanding the unstable and dynamic ways these peoples musics markets and histories intersect elucidates how world music actors assert their places within and produce knowledge about global markets colonial histories and the black Atlantic World Music and the Black Atlantic offers a nuanced view of a global industry that is informed and deeply marked by diverse transnational perspectives and histories of transatlantic exchange

Music and Messaging in the African Political Arena Onyebadi, Uche T., 2019-01-15 Political campaigning affects numerous realms under the

communication umbrella with each channel seeking to influence as many individuals as possible In higher education there is a growing scholarly interest in communication issues and subjects especially on the role of music in the political arena Music and Messaging in the African Political Arena provides innovative insights into providing music and songs as an integral part of sending political messages to a broader spectrum of audiences especially during political campaigns The content within this publication covers such topics as framing theory national identity and ethnic politics and is designed for politicians campaign managers political communication scholars researchers and students

The Routledge Companion to the History of Advertising Robert Crawford, Jackie Dickenson, 2025-08-18 With expansive global coverage from an international range of experts this unique volume critically examines the stakeholders and influences on the production dissemination and consumption of advertising from its early history via the development of mass advertising to the emergence of the digital age Advertising has been and remains one of the most visible and influential forms of communication globally and the advertising industry is valued in the hundreds of billions worldwide While its size reach and influence have attracted considerable scholarly attention the insights from its historical growth and development are less well understood yet provide invaluable insights This authoritative reference volume provides not only a critical overview of the state of current knowledge and research in advertising history but also a global overview of the industry's growth and development This Companion is a comprehensive source of current scholarship and debate on the history of advertising for advanced students educators and researchers in advertising marketing communication and media studies and will provide an invaluable one stop literature resource for academics and informed professionals alike

Focus: Music of the Caribbean Sydney Hutchinson, 2019-10-22 Focus Music of the Caribbean presents the most important issues of Caribbean musical history and current practice discussing thought provoking questions in a student friendly fashion It uses current ethnomusicological research on Caribbean music to tell the stories of Caribbean history those of colonialism and neocolonialism race and nationalism marginalization and globalization and to explore that history's continuing impact on the lives cultures musics and dance of modern day people in the Caribbean and beyond In three parts the text presents an embodied understanding of the sounds rhythms and movements that exemplify the history culture and politics of Caribbean music I Caribbean Music and Caribbean History establishes a framework for thinking about Caribbean musical history and the roles race and migration play II Music and Dance in Caribbean Societies considers how contrasting forms of dance music reconcile competing ideas about Caribbean identities past and present III Focusing In The Social Lives of Musical Instruments in Merengue T pico explores the music of the Dominican Cibao region through a focus of the genre's dominant musical instruments Accessible to all students regardless of musical background Focus Music of the Caribbean is bolstered by web resources including more than sixty detailed listening guides and accompanying playlists vocabulary lists and student quizzes Discussion questions and activities for each chapter are featured in the text

The Avalanches' Since I Left You Charles Fairchild, 2024-12-12

Capturing the fraught moment in popular music history as reflected in and anticipated by *Since I Left You* 2000 the debut studio album from electronic music group The Avalanches *Since I Left You* has a reputation amongst its advocates that exceeds those of nearly all of its closest peers Yet despite the inordinate amount of attention this album has received it has never been thoroughly examined in context While repeatedly celebrated for its artistry technical skill and emotional resonance in particular its sample based material and then cutting edge technological feats within the electronic music genre it has never been definitively placed in the world that produced it Charles Fairchild studies this album in a way no one else has *Since I Left You* is placed in its historical technological and cultural contexts and is examined for the social and aesthetic attributes it was said to possess at the time of its release There is a focus on the clear set of aesthetic aspirations that guided the album's creators and how those creators pasted together the fragments of many sound worlds

Music Saved Them, They Say Lukas Pairon, 2020-05-19 *Music Saved Them They Say* Social Impacts of Music Making and Learning in Kinshasa DR Congo explores the role music making has played in community projects run for young people in the poverty stricken and often violent surroundings of Kinshasa the capital city of the Democratic Republic of the Congo The musicians described here former gang members and so called witch children living on the streets believe music was vital in re constructing their lives Based on fieldwork carried out over the course of three and a half years of research the study synthesizes interviews focus group sessions and participant observation to contextualize this complicated cultural and social environment Inspired by those who have been saved by music *Music Saved Them They Say* seeks to understand how structured musical practice and education can influence the lives of young people in such difficult living conditions in Kinshasa and beyond a tribute to the persistence engagement and courage of the people in these projects who can be proud that their work is now exposed to a global audience not just of researchers but also to practitioners around the world who could learn from and be inspired by these hitherto unknown projects John Sloboda Research Professor Guildhall School of Music Drama This book is very moving but never sentimental one of the best accounts of music's real transformative capacities that I have come across Lucy Green Emerita Professor of Music Education University College London Institute of Education

Music, Performance and African Identities Toyin Falola, Tyler Fleming, 2012-03-15 Cutting across countries genres and time periods this volume explores topics ranging from hip hop's influence on Maasai identity in current day Tanzania to jazz in Bulawayo during the interwar years using music to tell a larger story about the cultures and societies of Africa

Authentically African Sarah Van Beurden, 2015-11-25 Together the Royal Museum for Central Africa in Tervuren Belgium and the Institut des Musées Nationaux du Zaïre IMNZ in the Congo have defined and marketed Congolese art and culture In *Authentically African* Sarah Van Beurden traces the relationship between the possession definition and display of art and the construction of cultural authenticity and political legitimacy from the late colonial until the postcolonial era Her study of the interconnected histories of these two institutions is the first history of an art museum in Africa and the only work of its kind in English Drawing on

Flemish language sources other scholars have been unable to access Van Beurden illuminates the politics of museum collections showing how the IMNZ became a showpiece in Mobutu's effort to revive authentic African culture She reconstructs debates between Belgian and Congolese museum professionals revealing how the dynamics of decolonization played out in the fields of the museum and international heritage conservation Finally she casts light on the art market showing how the traveling displays put on by the IMNZ helped intensify collectors interest and generate an international market for Congolese art The book contributes to the fields of history art history museum studies and anthropology and challenges existing narratives of Congo's decolonization It tells a new history of decolonization as a struggle over cultural categories the possession of cultural heritage and the right to define and represent cultural identities [The Lumumba Plot](#) Stuart A. Reid, 2024-11-05 The New York Times Book Review Editors Choice A spellbinding work of history that reads like a Cold War spy thriller about the U S sanctioned plot to assassinate the democratically elected leader of the newly independent Congo A BEST BOOK OF THE YEAR The New Yorker The Economist Financial Times This is one of the best books I have read in years gripping full of colorful characters and strange plot twists Fareed Zakaria CNN host It was supposed to be a moment of great optimism a cause for jubilation The Congo was at last being set free from Belgium one of seventeen countries to gain independence in 1960 from ruling European powers At the helm as prime minister was charismatic nationalist Patrice Lumumba Just days after the handover however the Congo's new army mutinied Belgian forces intervened and Lumumba turned to the United Nations for help in saving his newborn nation from what the press was already calling the Congo crisis Dag Hammarskjöld the tidy Swede serving as UN secretary general quickly arranged the organization's biggest peacekeeping mission in history But chaos was still spreading Frustrated with the fecklessness of the UN and spurned by the United States Lumumba then approached the Soviets for help an appeal that set off alarm bells at the CIA To forestall the spread of Communism in Africa the CIA sent word to its station chief in the Congo Larry Devlin Lumumba had to go Within a year everything would unravel The CIA plot to murder Lumumba wouldizzle out but he would be deposed in a CIA backed coup transferred to enemy territory in a CIA approved operation and shot dead by Congolese assassins Hammarskjöld too would die in a mysterious plane crash en route to negotiate a cease-re with the Congo's rebellious southeast And a young ambitious military officer named Joseph Mobutu who had once sworn fealty to Lumumba would seize power with U S help and misrule the country for more than three decades For the Congolese people the events of 1960-61 represented the opening chapter of a long horror story For the U S government however they provided a playbook for future interventions **One-Track Mind** Asif Siddiqi, 2022-08-30 The song remains the most basic unit of modern pop music Shaped into being by historical forces cultural aesthetic and technical the song provides both performer and audience with a world marked off by a short discrete and temporally demarcated experience One Track Mind Capitalism Technology and the Art of the Pop Song brings together 16 writers to weigh in on 16 iconic tracks from the history of modern popular music Arranged chronologically in order of

release of the tracks and spanning nearly five decades these essays zigzag across the cultural landscape to present one possible history of pop music There are detours through psychedelic rock Afro pop Latin pop glam rock heavy metal punk postpunk adult contemporary rock techno hip hop and electro pop here More than just deep histories of individual songs these essays all expand far beyond the track itself to offer exciting and often counterintuitive histories of transformative moments in popular culture Collectively they show the undiminished power of the individual pop song both as distillations of important flashpoints and in their afterlives as ghostly echoes that persist undiminished but transform for succeeding generations Capitalism and its principal good capital help us frame these stories a fact that should surprise no one given the inextricable relationship between art and capitalism established in the twentieth century At the root readers will find here a history of pop with unexpected plot twists colorful protagonists and fitting denouements

International Handbook of Research in Arts Education Liora Bresler, 2007-03-05 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 *Paris African J.*

Winders, 2007-06-05 The growth of African immigration to France at the end of the Twentieth Century wrought cultural change in this epicentre of the avant garde in European art and music James Winders presents the story of African immigrants to France as a unique chapter in the long history of the reception accorded expatriate artists in Paris 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 Hip Hop Africa Eric S. Charry, 2012 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 Cote 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 Publisher description BAMONIMAMBO (The Witnesses): Rediscovering DR CONGO and BRITISH ISLES Common History Norbert X & Deo MBU-MPUTU & KATYA KASEREKA, **Music Traditions, Change and Creativity in Africa** Giorgio Adamo, Alessandro Cosentino, 2019 In February 2014 an international seminar on musical dynamics and creativity in Africa was held at Tor Vergata University of Rome The topic and the approach were strongly influenced by issues that Gerhard Kubik believed should have been addressed for a long time such as the attention to cultural and social dynamics with a specific emphasis on the creativity of individuals Beside his keynote address Music Traditions Change and Creativity in Africa includes the contributions presented by scholars from different countries particularly active in the East African area and in dialogue with Italian researchers who have field experience in the same region Music Traditions Change and Creativity in Africa is the first monograph of a series of volumes connected and inspired to the journal Etnografie Sonore Sound Ethnographies www.soundethnographies.it which Giorgio Adamo and his colleagues recently founded Along with the papers multimedia contents are also available online

The Legacy of Tanzanian Musicians Muhidin Gurumo and Hassan Bitchuka Frank Gunderson, 2018-08-24 Muhidin Maalim Gurumo and Hassan Rehani Bitchuka are two of Tanzania's most well known singers in the popular music genre known as muziki wa dansi literally music for dancing a variation of the Cuban based rhumba idiom that has been enormously impactful throughout central eastern and western Africa in the contemporary era This interview based dual biography investigates the lives and careers of these two men from an ethnomusicological and historical perspective Gurumo had a career spanning fifty years before his death in 2014 Bitchuka has been singing professionally for forty five years The two singers affectionately called mapacha the twins by their colleagues worked together as partners for thirty years from 1973 2003 This study situates these exemplary individuals as creative agents in a local cultural context showcasing interviews narratives and nostalgic reminiscences about musical life lived under Colonialism state Socialism and current politics in the global neoliberal democratic milieu The book adds to a growing body of work about popular music in Dar es Salaam and shines a light on these artists creative processes the choices they have made regarding rare resources their styles and efficacy in conflict resolution and their own memories regarding the musical art they have created **African History: A**

Very Short Introduction John Parker, Richard Rathbone, 2007-03-22 Intended for those interested in the African continent and the diversity of human history this work looks at Africa's past and reflects on the changing ways it has been imagined and represented It illustrates key themes in modern thinking about Africa's history with a range of historical examples

The Routledge Companion to Popular Music Analysis Ciro Scotto, Kenneth M. Smith, John Brackett, 2018-09-28 The Routledge Companion to Popular Music Analysis Expanding Approaches widens the scope of analytical approaches for popular music by incorporating methods developed for analyzing contemporary art music This study endeavors to create a

new analytical paradigm for examining popular music from the perspective of developments in contemporary art music. Expanded approaches for popular music analysis is broadly defined as exploring the pitch class structures, form, timbre, rhythm, or aesthetics of various forms of popular music in a conceptual space not limited to the domain of common practice tonality but broadened to include any applicable compositional, analytical, or theoretical concept that illuminates the music. The essays in this collection investigate a variety of analytical, theoretical, historical, and aesthetic commonalities popular music shares with 20th and 21st century art music. From rock and pop to hip hop and rap, dance and electronica, from the 1930s to present day, this companion explores these connections in five parts: Establishing and Expanding Analytical Frameworks; Technology and Timbre; Rhythm, Pitch, and Harmony; Form and Structure; Critical Frameworks: Analytical, Formal, Structural, and Political. With contributions by established scholars and promising emerging scholars in music theory and historical musicology from North America, Europe, and Australia, *The Routledge Companion to Popular Music Analysis: Expanding Approaches* offers nuanced and detailed perspectives that address the relationships between concert and popular music.

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