

Rumba on the River: A History of the Popular Music of the Two Congos

Gary Stewart

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Bob W. White



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

Rumba on the River Gary Stewart, 2003-11-17 Captivating study of the flowering of Congo music during the fight to consolidate their hard won independence The Congo Leo Zeilig, David Renton, David Seddon, 2013-04-04 Since well before Henry Morgan Stanley's fabled encounter with David Livingstone on the shore on Lake Tanganyika in the late 19th century and his subsequent collaboration with King Leopold of Belgium in looting the country of its mineral wealth the Congo's history has been one of collaboration by a minority with and struggle by the majority against Western intervention Before the colonial period there were military struggles against annexation During Belgian rule charismatic religious figures emerged promising an end to white domination copper miners struck for higher wages and rural workers struggled for survival During the second half of the 20th century the Congo's efforts at disentanglement from Belgian rule the murder of the nationalist leader Patrice Lumumba and the long dictatorship of General Mobutu culminated in one of the bloodiest wars the world has ever seen At the start of a new millennium this book argues that the West has plundered Africa to its own advantage and that unrestrained global capitalism threatens to remake the entire world bringing violence and destruction in the name of profit In this radical history the authors show not only how the Congo represents and symbolises the continent's long history of subordination but also how the determined struggle of its people has continued against the odds to provide the Congo and the rest of Africa with real hope for the future **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 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 **Cuba and Africa, 1959-1994** Kali Argyriadis, Giulia Bonacci, Adrien Delmas, 2020-11-01 A history of Atlantic solidarity between Cuba and Africa in struggle for African independence from

colonial powers The Cuban people hold a special place in the hearts of the people of Africa The Cuban internationalists have made a contribution to African independence freedom and justice unparalleled for its principled and selfless character As Nelson Mandela states Cuba was a key participant in the struggle for the independence of African countries during the Cold War and the definitive ousting of colonialism from the continent Beyond the military interventions that played a decisive role in shaping African political history there were many sided engagements between the island and the continent Cuba and Africa 1959 1994 is the story of tens of thousands of individuals who crossed the Atlantic as doctors scientists soldiers students and artists Each chapter presents a case study from Algeria to Angola from Equatorial Guinea to South Africa and shows how much of the encounter between Cuba and Africa took place in non militaristic fields humanitarian and medical scientific and educational cultural and artistic The historical experience and the legacies documented in this book speak to the major ideologies that shaped the colonial and postcolonial world including internationalism developmentalism and South South cooperation Approaching African Cuban relations from a multiplicity of angles this collection will appeal to an equally wide range of readers from scholars in black Atlantic studies to cultural theorists and general readers with an interest in contemporary African history

Rumba Rules Bob W. White, 2008-06-27 Mobutu Sese Seko who ruled Zaire now the Democratic Republic of Congo from 1965 until 1997 was fond of saying happy are those who sing and dance and his regime energetically promoted the notion of culture as a national resource During this period Zairian popular dance music often referred to as la rumba za roise became a sort of musica franca in many parts of sub Saharan Africa But how did this privileged form of cultural expression one primarily known for a sound of sweetness and joy flourish under one of the continent s most brutal authoritarian regimes In Rumba Rules the first ethnography of popular music in the Democratic Republic of Congo Bob W White examines not only the economic and political conditions that brought this powerful music industry to its knees but also the ways that popular musicians sought to remain socially relevant in a time of increasing insecurity Drawing partly on his experiences as a member of a local dance band in the country s capital city Kinshasa White offers extraordinarily vivid accounts of the live music scene including the relatively recent phenomenon of libanga which involves shouting the names of wealthy or powerful people during performances in exchange for financial support or protection With dynamic descriptions of how bands practiced performed and splintered White highlights how the ways that power was sought and understood in Kinshasa s popular music scene mirrored the charismatic authoritarianism of Mobutu s rule In Rumba Rules Congolese speak candidly about political leadership social mobility and what it meant to be a bon chef good leader in Mobutu s Zaire

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

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 Africain 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 *Rumba Under Fire: The Arts of Survival from West Point to Delhi* Irina Dumitrescu, 2016 A professor of poetry uses a deck of playing cards to measure the time until her lover returns from Afghanistan Congolese soldiers find their loneliness reflected in the lyrics of rumba songs Survivors of the siege of Sarajevo discuss which book they would have never burned for fuel A Romanian political prisoner writes her memoir in her head a book no one will ever read These are the arts of survival in times of crisis *Rumba Under Fire* proposes we think differently about what it means for the arts and liberal arts to be in crisis In prose and poetry the contributors to *Rumba Under Fire* explore what it means to do art in hard times How do people teach create study and rehearse in situations of political crisis Can art and intellectual work really function as resistance to power What relationship do scholars journalists or even memoirists have to the crises they describe and explain How do works created in crisis especially at the extremes of human endurance fit into our theories of knowledge and creativity The contributors are literary scholars anthropologists and poets covering a broad geographic range from Turkey to the United States from Bosnia to the Congo *Rumba Under Fire* includes essays poetry and interviews by Tim Albrecht Carla Baricz Greg Brownderville William Coker Andrew Crabtree Cara De Silva Irina Dumitrescu Denis Ferhatovic Susannah Hollister Prashant Keshavmurthy Sharon Portnoff Anand Taneja and Judith Verweijen **Historical Dictionary of the Democratic Republic of the Congo** Emizet Francois Kisangani, Scott F. Bobb, 2009-10-01 The third edition of the *Historical Dictionary of the Democratic Republic of the Congo* looks back at the nearly 48 years of independence over a century of colonial rule and even earlier kingdoms and groups that shared the territory This is done through a chronology an introductory essay a bibliography and over 800 cross referenced dictionary entries on civil wars mutinies notable people places events and cultural practices

Decoding **Rumba On The River A History Of The Popular Music Of The Two Congos**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Rumba On The River A History Of The Popular Music Of The Two Congos**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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