

Ndebele Culture Songs

Sounds of Life
 Lion Songs
 The Social Context of Adult Learning in Africa
 The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania
 Anabaptist Songs in African Hearts
 Nothembi
 Oral Tradition in Southern Africa
 The Life and Music of Oliver Mtukudzi
 Christianity and Traditional Religions of Zimbabwe
 Zimbabwe, Botswana & Namibia
 African Traditional And Oral Literature As Pedagogical Tools In Content Area Classrooms
 Songs of the Women Migrants
 Africa in the American Imagination
 Handbook of Research on Social, Cultural, and Educational Considerations of Indigenous Knowledge in Developing Countries
 The Concise Garland Encyclopedia of World Music, Volume 1
 Society, State, and Identity in African History
 African Values, Ethics, and Technology
 Bulawayo Burning
 Music and Messaging in the African Political Arena
 Indigenous African Popular Music, Volume 2
 A Global Mennonite History: Africa
 Nationalists, Cosmopolitans, and Popular Music in Zimbabwe
 Singing Culture
 African Oral Literature
 Yearbook of the International Folk Music Council
 The Zimdancehall Revolution
 Historical Dictionary of Zimbabwe
 The Soul of Mbira
 Contested Liberations, Transitions and the Crisis in Zimbabwe
 Self-glorification in Zimdancehall and Sungura Music
 The Drumcafé's Traditional Music of South Africa
 African Art, Interviews, Narratives
 Non-Western Popular Music
 New Histories of South Africa's Apartheid-Era Bantustans
 Catholic Evangelization and the Ndebele Culture
 Library of Congress Subject Headings: P-Z
 Zimbabwe
 African Folklore
 Transcultural Realities
 Culture and Customs of Zimbabwe

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YAZMIN HUGHES

Sounds of Life Routledge

This book gives an account of how migrant women, whose lives and experiences have heretofore been neglected in the pages of academic scholarship, dance and sing the vibrant and expressive musical style of kiba. In so doing, they build an identity as autonomous breadwinners whose aspirations and values are nonetheless rooted in 'tradition'.

Lion Songs Taylor & Francis

"This study examines the historical development, social, political and economic significance of gospel music in Zimbabwe. It approaches music with Christian theological ideas and popular appeal as a cultural phenomenon with manifold implications. Applying a history of religious approach to the study of a widespread religious phenomenon, the study seeks to link religious studies with popular culture. It argues that gospel music represents a valuable entry point into a discussion of contemporary African cultural production. Gospel music successfully blends the musical traditions of Zimbabwe, influences from other African countries, and music styles from other parts of the world."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

The Social Context of Adult Learning in Africa Pearson South Africa

Track list for accompanying CD: p. 266-273.

The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania Springer Nature

Nothembi got bored sitting alone in her room when she worked as a domestic worker. She recorded her own music on a portable tape recorder and took it to a record company. But she could not read contracts and lost money from her music. Now she is back at school and has a good contract. Her music is earning her money and making her famous.

Anabaptist Songs in African Hearts WestBow Press

In the American world, the presence of African culture is sometimes fully embodied and sometimes leaves only a trace. *Africa in the American Imagination: Popular Culture, Racialized Identities, and African Visual Culture* explores this presence, examining Mattel's world of Barbie, the 1996 *Sports Illustrated* swimsuit issue, and Disney World, each of which repackages African visual culture for consumers. Because these cultural icons permeate American life, they represent the broader U.S. culture and its relationship to African culture. This study integrates approaches from art history and visual culture studies with those from culture, race, and popular culture studies to analyze this interchange. Two major threads weave throughout. One analyzes how the presentation of African visual culture in these popular culture forms conceptualizes Africa for the American public.

The other investigates the way the uses of African visual culture focuses America's own self-awareness, particularly around black and white racialized identities. In exploring the multiple meanings that "Africa" has in American popular culture, *Africa in the American Imagination* argues that these cultural products embody multiple perspectives and speak to various sociopolitical contexts: the Cold War, civil rights, and contemporary eras of the United States; the apartheid and post-apartheid eras of South Africa; the colonial and postcolonial eras of Ghana; and the European era of African colonization.

[Nothembi Routledge](#)

This volume examines how African indigenous popular music is deployed in democracy, politics and for social crusades by African artists. Exploring the role of indigenous African popular music in environmental health communication and gender empowerment, it subsequently focuses on how the music portrays the African future, its use by African youths, and how it is affected by advanced broadcast technologies and the digital media. Indigenous African popular music has long been under-appreciated in communication scholarship. However, understanding the nature and philosophies of indigenous African popular music reveals an untapped diversity which can only be unraveled by the knowledge of myriad cultural backgrounds from which its genres originate. With a particular focus on scholarship from Nigeria, Zimbabwe and South Africa, this volume explores how, during the colonial period and post-independence dispensation, indigenous African music genres and their artists were mainstreamed in order to tackle emerging issues, to sensitise Africans about the affairs of their respective nations and to warn African leaders who have failed and are failing African citizenry about the plight of the people. At the same time, indigenous African popular music genres have served as a beacon to the teeming African youths to express their dreams, frustrations about their environments and to represent themselves. This volume explores how, through the advent of new media technologies, indigenous African popular musicians have been working relentlessly for indigenous production, becoming champions of good governance, marginalised population, and repositories of indigenous cultural traditions and cosmologies.

[Oral Tradition in Southern Africa](#) University of Chicago Press

Zimbabwe, formerly known as Rhodesia, won its independence from Great Britain in 1980 yet continues to feel the impact of Western lifestyles and prejudices. This rich, accessible overview freshly examines Zimbabwe, evoking the contemporary ways of life in a largely homogenous and agricultural country. Students and general readers will discover an engaging narrative that ranges from an explanation of the beer culture to a powerful discussion of marriage, family, and gender roles from the Zimbabwean perspective. Owomoyela also authoritatively conveys the coexistence of traditional and Western forces today in such areas as religion and music. A chronology and glossary accompany the text.

[The Life and Music of Oliver Mtukudzi](#) Springer Nature

Music narrates personal, communal and national experiences. It is a rich repository of a people's deepest fears, hopes, and achievements, especially as it communicates spirituality, economic, and political realities. This volume examines the multiple roles of music in Zimbabwe, showing how Zimbabwean music has addressed the socio-economic, political and spiritual crisis that the country has endured in the last one and a half decades. While concentrating on the tumultuous 2000–2013 period, the themes that are addressed here are enduring. Thus, the book explores the interplay between music and gender, music and politics, and music and identity construction in Zimbabwe, and it interacts with most of the dominant genres in Zimbabwean music, including Sungura, ZORA, Chimurenga, Gospel and the Urban Grooves. This volume will interest specialists in the study of ethnomusicology, in addition to scholars of literature, religious studies, philosophy, theatre arts, political science, and history.

[Christianity and Traditional Religions of Zimbabwe](#) IGI Global

Featuring a wide range of options for restaurants and accommodations, practical information on health, visas, and transportation, itineraries for varying time frames, comprehensive overviews of the politics and culture of each area, plus comprehensive maps and a 32-page color safari section, this guide offers the best travel information available for Zimbabwe, Botswana, and Namibia.

[Zimbabwe, Botswana & Namibia](#) Springer Nature

This book tells the truth about what happened and is still happening in Zimbabwe, concerning local religions and Christianity. This book will lead you to seek and search the truth from the Bible so that people will determine their relationship with God. Are you following God the right way or wrong way? This book will help. (A portion of proceeds from the sale of this book is going to help funding some disadvantaged children of Zimbabwe to build their better lives through education)

[African Traditional And Oral Literature As Pedagogical Tools In Content Area Classrooms](#) Nordic Africa Institute

This text challenges the quantitative, social science perspective on intercultural communication by examining critical issues from diverse perspectives. Key topics include historical and religious perspectives; racial and ethnic issues; cross-cultural adaptation; and methods of researching 'other' cultures. The book: * takes a more critical cultural worldview of intercultural communication * includes some of the major thinkers of the contemporary times, including Molefi Kete Asante, Ama Mazama, Anthony Monteiro, and Ali Mazrui * is constructed so that professors and students of any cultural group might use it

[Songs of the Women Migrants](#) Cavendish Square Publishing, LLC

This book features new research on the history of apartheid South Africa's former bantustans and their legacies in the modern world. With an introduction by renowned historian William Beinart, the individual chapters, written by a new generation of scholars, address a number of themes: public administration (health and education); culture, ethnicity, and politics; ethnic nationalism; historiographical reflections; and personal recollections by three former public servants. This book was originally published as a special issue of the South African Historical Journal.

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[Africa in the American Imagination](#) African Books Collective

This book provides comprehensive information on the geography, history, wildlife, governmental structure, economy, cultural diversity, peoples, religion, and culture of Zimbabwe. All books of the critically-acclaimed Cultures of the World® series ensure an immersive experience by offering vibrant photographs with descriptive nonfiction narratives, and interactive activities such as creating an authentic traditional dish from an easy-to-follow recipe. Copious maps and detailed timelines present the past and present of the country, while exploration of the art and architecture help your readers to understand why diversity is the spice of Life.

[Handbook of Research on Social, Cultural, and Educational Considerations of Indigenous Knowledge in Developing Countries](#) Kitchener, Ont. : Pandora Press

The Concise Garland Encyclopedia of World Music comprises two volumes, and can only be purchased as the two-volume set. To purchase the set please go to: <http://www.routledge.com/9780415972932>

[The Concise Garland Encyclopedia of World Music, Volume 1](#) Metuchen, N.J. : Scarecrow Press

The critical importance of past for the present--of music histories in local and global forms--asserts itself. The history of world music, as each chapter makes clear, is one of critical moments and paradigm shifts.

[Society, State, and Identity in African History](#) Edinburgh University Press

This book is a critical reflection on the life and career of the late legendary Zimbabwean music icon, Oliver "Tuku" Mtukudzi, and his contribution towards the reconstruction of Zimbabwe, Africa and the globe at large. Mtukudzi was a musician, philosopher, and human rights activist who espoused the agenda of reconstruction in order to bring about a better world, proposing personal, cultural, political, religious and global reconstruction. With twenty original chapters, this vibrant volume examines various themes and dimensions of Mtukudzi's distinguished life and career, notably, how his music has been a powerful vehicle for societal reconstruction and cultural rejuvenation, specifically speaking to issues of culture, human rights, governance, peacebuilding, religion and identity, humanism, gender and politics, among others. The contributors explore the art of performance in Mtukudzi's music and acting career, and how this facilitated his reconstruction agenda, offering fresh and compelling perspectives into the role of performing artists and cultural workers such as Mtukudzi in presenting models for reconstructing the world.

[African Values, Ethics, and Technology](#) Lonely Planet

This collection provides readers with a diverse and contemporary overview of research in the field. Drawing upon scholarly writing from a range of disciplines and approaches, it provides case studies from a wide range of 'non Western' musical contexts. In so doing the volume attends to the central themes that have emerged in this area of popular music studies; cultural politics, identity and the role of technology. This collection does not seek to establish a new theoretical paradigm, but being primarily aimed at researchers and students, offers as comprehensive a view of the research that has been carried out over the last few decades as possible, given the global scope of the subject. Inevitably, the experience of globalisation itself runs through many of the contributions, not only because musicians find themselves part of an immense flow of international culture, technology and finance, but also because Western scholarship can also be considered an aspect of such a flow. The articles selected for the volume take different disciplinary approaches; many are close ethnographic descriptions of musical practices whilst others take a more historical view of a musical 'scene' or even a single musician. Some essays consider the effects of emerging technologies upon the production, dissemination and consumption of music, whilst the political context is central to other authors. The collection as a whole serves as a resource for those who wish to be better acquainted with the diversity of research that has been carried out into non-western pop, whilst also highlighting the broader themes that have, so far, shaped academic approaches to the subject.

[Bulawayo Burning](#) Routledge

Originally published: Berkeley: University of California Press, c1978, in series: Perspectives on southern Africa; 26.

[Music and Messaging in the African Political Arena](#) SAGE

The Fourth Congress of the Association of African historians was held in Addis Ababa in May 2007. These 21 papers are a key selection of the papers presented there, with an introduction by the distinguished historian Bahru Zewde. Given the contemporary salience and the historical depth of the issue of identity, the congress was devoted to that global phenomenon within Africa. The papers explore and analyse the issue of identity in its diverse temporal settings, from its pre-colonial roots to its contemporary manifestations. The papers are divided into six parts: Pre-Colonial Identities; Colonialism and Identity; Conceptions of the Nation-State and Identity; Identity-Based Conflicts; Migration and Acculturation; and Memory, History and Identity. The authors are scholars from Benin, Botswana, Cameroon, the Democratic Republic of Congo, Ethiopia, Mali, Nigeria, Senegal, South Africa and Zimbabwe. Bahru Zewde is Emeritus Professor of History at Addis Ababa University, Executive Director of the Forum for Social Studies, and Vice-President of the Association of African Historians. He was formerly Chairperson of the Department of History and Director of the Institute of Ethiopian Studies at Addis Ababa University. Amongst his publication is *A History of Modern Ethiopia 1855-1991*.

[Indigenous African Popular Music, Volume 2](#) IGI Global

How and when does culture enter the discourse on liberation, transition and crisis in an African post-colony such as Zimbabwe? In a deeply polarised nation reeling from a difficult transition and an unrelenting economic crisis, it is increasingly becoming difficult for the ZANU PF regime to prescribe and enforce its monolithic concept of liberation. This book culls, from contemporary (counter)cultures of liberation and transition, the state of liberations in Zimbabwe. It explores how culture has functioned as a complex site where rigid state-authored liberations are legitimated and naturalised but also where they are negotiated, contested and subverted.

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- [The Five-star Weekend](#)
- [I'm Glad My Mom Died By Jennette Mccurdy](#)