



ÚSTAV HUDEBNÍ VĚDY FF UK

SRDEČNĚ ZVE VŠECHNY ZÁJEMCE NA DISKUSNÍ PANEL

# SOUTHERN AFRICAN MUSICS: LOOKING THROUGH THE KALEIDOSCOPE

V RÁMCI PANELU VYSTOUPÍ

**Lorraine Roubertie Soliman**  
(Université Paris 8 Vincennes – Saint-Denis)

*Learning jazz in South Africa: 'What does it mean?'.  
Jazz education and its meanings in a post-apartheid country*

**Dr. Jürgen Schöpf**  
(Phonogrammarchiv, Österreichische Akademie der Wissenschaften, Vídeň)

*The Serankure and music in Tlôkweng, Botswana.  
Interdisciplinary restudy of an indigenous bowed instrument*

**Vít Zdrálek**  
(Ústav hudební vědy FF UK, Praha)


'And as I started to play this song, they fell on the ground.'  
*Story of a Zion Christian Church member in South Africa*

PŘÍSPĚVKY DOPROVODÍ AUDIOVIZUÁLNÍ UKÁZKY  
SOUČÁSTÍ PANELU BUDE PŘIBLIŽNĚ TŘICETIMINUTOVÁ DISKUSE



**MÍSTO KONÁNÍ:**  
FF UK, NÁM. JANA PALACHA 2, PRAHA 1, MÍSTNOST 405 (4. PATRO)

**DATUM A ČAS KONÁNÍ:**  
11. LISTOPADU 2009, 10:50 – 13:00



# SOUTHERN AFRICAN MUSICS: LOOKING THROUGH THE KALEIDOSCOPE

Southern African region does not easily fit into a preconceived image of Africa. Diverse populations of African, European, Indian, Malay and other origins peopled the subcontinent in a number of waves during the last five centuries in the most complex imaginable way. The discovery of diamonds and gold in the 19th century and consequently an early industrialization and urbanization changed the region to an extent not to be found anywhere else in Africa. It is a cruel paradox that the most prominent of Southern African countries suffered through one of the most painful experiments in social engineering in the 20th century: racial segregation and its more institutionalized form of separate development (*apartheid*). The 1994 first democratic election in South Africa dramatically changed power configuration within the country and broader region of Southern Africa. The relaxation of physical and, less easily, mental boundaries opened up new possibilities for all kinds of cultural encounter anew.

Music scholarship has undertaken a profound change too, leaving behind older concepts of cultural essentialism or Marxism and cultural nationalism, however, it is far from being free of new biases serving one or the other agency. The panel '*Southern African Musics: Looking through the Kaleidoscope*' rather coincidentally brings together three different topics from Southern African region examined by three researchers from various scholarly and disciplinary backgrounds. Diverse as it is it will offer a kind of a kaleidoscopic look at Southern African music making.



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