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# Rhythms and Revolutions: Music, Art, and Cultural Expression in Modern African History

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## Introduction

This book traces how music, visual arts, and performance have both reflected and reshaped political life in modern African history. From royal courts and caravan towns in the nineteenth century to today's festivals, galleries, and streaming platforms, culture has been a site where power is negotiated, identities are composed, and global connections are forged. By listening to soundscapes and reading images side by side, we uncover how artists and audiences have made meaning under shifting regimes of authority—from empire to independence, from one-party states to liberalization, and from broadcast monopolies to digital networks.

Beginning around 1800, we meet musicians, sculptors, photographers, dancers, and designers working within complex social worlds: palaces and mosques, mission schools and markets, railway depots and mining compounds, recording studios and cinema halls. Their practices reveal continuities across upheaval as well as bursts of innovation prompted by new instruments, technologies, and audiences. Visual modernities emerge with photography and print, while novel ensembles and repertoires take shape through migration and urbanization. As caravans yield to steamships and railroads—and later to radio, cassette, satellite, and fiber-optic cable—the circulation of styles accelerates, tying local scenes to continental and transoceanic publics.

Culture is not merely expressive; it is infrastructural. Licenses, levies, and cultural ministries have shaped what could be sung, filmed, displayed, or danced, just as censorship, policing, and propaganda sought to discipline the senses. Yet artists repeatedly turned constraint into possibility. Satire smuggled critique onto the page; dance floors doubled as classrooms of citizenship; street photography documented new urban subjectivities; and the studio—whether a courtyard with borrowed lights or a laptop on a kitchen table—became a laboratory for reimagining the present. By foregrounding cultural policy alongside biography, this book shows how rules, resources, and institutions have structured creativity, even as creative work has pressured those structures to change.

Attending to gender, generation, and place is essential. Women vocalists, bandleaders, curators, and painters challenged patriarchal norms and transformed repertoires and publics; youth scenes—from dance crazes to graffiti and fashion—recast the politics of respectability; religious movements reoriented aesthetics and audiences; and refugees and exiles remapped the cultural geography of the continent. The chapters follow these crossings carefully, resisting any singular story of “African culture” while tracing patterns—call-and-response across regions, recurring struggles over morality and modernity, and the inventive uses of sound and

image to imagine freedom.

Africa's cultural histories are also global histories. The Black Atlantic braided palm-wine guitar with jazz and salsa; the Sahara and the Indian Ocean connected Gnawa, raï, and taarab to Mediterranean and South Asian worlds; and world-music stages, biennales, and film festivals created new circuits of prestige and power. Today, the digital turn collapses distance differently: home studios feed streaming platforms; social media choreographs dances into transnational memes; and algorithms, venture capital, and intellectual-property regimes recast old debates about ownership, authenticity, and access. Throughout, the book explores how globalization is not a one-way flow but a series of negotiations in which African artists and audiences have been decisive authors.

Methodologically, this is a cultural history grounded in archives and oral histories, close listening and close looking, policy analysis and political economy. Each chapter combines a wide lens—tracking infrastructures, markets, and states—with the intimacy of biography: the singer finding a new timbre after migration, the photographer staging a portrait that reimagines the city, the choreographer translating street steps to a proscenium stage, the curator arguing for restitution or rehangs. These stories are entry points into larger transformations, making the book accessible to general readers while offering scholars fresh syntheses and sources.

Finally, this is a book about responsibility. It treats songs, images, and performances as intellectual work, credits communities as co-authors of style, and engages the ethics of collecting, archiving, and return. It recognizes the uneven geographies of publication and preservation, and it reads silences—what was banned, unrecorded, or lost—as historical data. By following rhythms and revolutions together, we encounter a modern African history in which culture is not an ornament to politics but one of its most enduring engines.

## **CHAPTER ONE: Soundings of Sovereignty: Courts, Ritual, and Trade, 1800-1880**

Around 1800, much of the continent hummed with protocols that turned sound and image into instruments of rule. Palaces from Asante to Dahomey, from Buganda to the Sokoto Caliphate, tuned the day with bells, talking drums, and horn blasts that mapped rank and distance. Sculptors and cloth workers dressed authority in brass and cloth so that a procession became a moving archive. These were not quaint customs but busy technologies of statecraft whose signals carried across trade routes that pulsed from interior forests to coastal entrepôts. Drums counted canoes on the Volta; court horn players staggered entrances so that arrival felt inevitable; beadwork encoded histories that could be worn and walked. To listen or to look was to learn who could speak, who must answer, and what could travel beyond the walls.

Caravan towns stitched sound to sovereignty long before steam power rearranged the map. In the Sahel, Timbuktu and Kano hosted evenings where praise singers, Quranic reciters, and lute players shared courtyards, each genre staking a different claim to time and truth. Griots stitched names into melody so that memory rode with merchants moving salt, gold, and kola. Visual signs traveled too: dyed indigo wrappers, embroidered tunics, and leather amulets marked affiliations that could survive translation into new markets. A camel train was also a traveling stage, its bells keeping tempo for porters who carried carved doors, amulets, and manuscripts alongside pepper and ivory. The arts were infrastructure of affiliation, converting strangers into clients through patterns recognizable at a shout's distance.

Coastal polities tuned similar skills to the demands of ocean trade. At Fante courts and in ports like Ouidah and Luanda, musical combos blended local xylophones and side-blown horns with guitars and brassware brought by slaving, then "legitimate," commerce. Fortified perimeters rang with morning salutes and sunset volleys that doubled as aesthetic events, their smoke and boom choreographed to reassure shipping and warn rivals. Drummers calibrated messages so a rhythm meant for fishing could flip—at a hand signal—to summon fighters or announce a palaver. Visual culture followed suit: flags, figureheads, and carved lintels mixed European motifs with older iconographies so that authority appeared both familiar and formidable to visitors whose pockets and guns paid the bills.

Ritual life supplied a grammar through which power could be amplified without seeming to beg. Funerals along the Gold Coast staged processions where fontomfrom drums and atumpan speech announced grief in registers precise enough to shame an oath-breaker. Initiation lodges in the Kongo basin choreographed masked

performances that fused sound, sculpture, and scent so that entrants learned citizenship through sensation. Palace masqueraders in Yoruba city-states balanced satire and sacred awe, their headpieces built to catch light and sound alike, turning a corner into a lesson. These events were less theatrical indulgence than training in accountability: audiences learned to parse a ruler's care by how well the bells rang and the cloth fell.

The early nineteenth century saw sovereigns weaponize beauty as guns proliferated and borders hardened. Asante kings outfitted horn bands and umbrella bearers so that a royal progress sounded like a parliament walking; they carved state stools with patterns that musicians matched on ivory side-blown horns at coronations. Dahomean regalia blended Fon brass casting with raffia and cowrie cloth so that dancers became moving treasuries; their songs stitched praise with legal formulae that armies repeated on campaign. In Ethiopia, Gondar and later Addis Ababa witnessed maqam-influenced liturgical music and manuscript illumination that asserted autonomy amid Egyptian and Ottoman pressure. These displays were not defensive ornament but claims to logistical mastery: if you could tune a court, you could tax a trader, draft a soldier, and keep a calendar.

Trade fairs turned such courtly arts into mobile currencies. At Salaga and Kano markets, griots recited genealogies that certified cloth grades while musicians swapped repertoires with travelers from Hausaland, Bornu, and the Mandara hills. Drummers learned new timbres from Hausa kalangu and Fulani flutes and carried them home as sonic trophies. Craft guilds standardized motifs so a brass weight or a dye pattern could telegraph origin across barter without interpreters. Such exchanges were not innocent cosmopolitanism but competitive display: to hear a song reprise your praise in your rival's town could feel like smuggling victory under the nose of his drummers, a coup of timbre and tongue.

Women anchored many of these circuits as vocalists, weavers, and ritual directors whose work lubricated sovereignty without always appearing on palace ledgers. In Yoruba courts, iyoba and market queens sponsored maskers and drummers who turned festivals into audits of public generosity; along the Swahili coast, women's ngoma societies organized weddings and funerals where taarab precursors mixed coastal rhythms with inland chants to map alliance. Textile artists encoded proverbs into kente, aso-oke, and kuba cloth so that garments carried counsel as they carried bodies. Their authority often moved sideways—through kitchens, markets, and shrines—rather than up ladders, yet it kept cultural registers honest, ensuring that a chief's excess had an echo and a price.

Mission stations began filtering inland around this period, bringing harmonized hymns and brass bands that court musicians could neither ignore nor fully control. In southern Africa, Sotho and Tswana chiefs who welcomed evangelists often commandeered hymns for royal entrances, blending triadic harmonies with sesotho

poetry so that conversion sounded like assimilation on their terms. In West Africa, coastal mission choirs experimented with local tonal inflections and percussion, producing hybrid repertoires that later migrated back to towns as new forms of urban prestige. These crossings were rarely smooth: priests complained of “noise” and “disorder,” while rulers worried that translated psalms might translate into sedition if the meter made crowds walk together too easily.

Slavery’s shadow reorganized sound and image even where it did not end. In Bahia and Havana, African captives forged candomblé and santería rhythms and visual signs that looped back to the continent through returning freedpeople, sailors, and letters. On the Swahili coast, plantation zones near Zanzibar and Pemba cultivated taarab precursors in which coastal ouds and inland ngoma drums negotiated plantation discipline with courtly ambitions. These zones taught musicians to modulate pain into pleasure and surveillance into surprise, skills that later urban orchestras would perfect under colonial streetlights. The diaspora thus fed the continent a repertoire of survival already seasoned with irony and timing, a toolkit for making power dance without stepping on its toes.

By the 1870s, steamships and telegraphs began compressing the calendar of rule. Courts that once calibrated prestige by the season of kola and the pacing of caravans now jockeyed for position in international exhibitions and missionary reports. Dahomean kings sent troupes to European capitals to prove that their songs and bronzes rivaled those of empires that sought to swallow them; Ethiopian rulers paraded liturgical music and manuscript art as evidence of civilized sovereignty to fend off colonial encroachment. These performances were calculated translations: they stripped context to stage impact, yet they also revealed that sovereignty could be heard before it could be shot.

Visual technologies began to reshape the archive as photographers set up along the coast and in Cairo, capturing rulers and rebels with the same decisive click. Cartes de visite and cabinet cards circulated among elites and colonial officers, letting a portrait do the work of a treaty or a warning. Painters and printmakers adapted by rendering proverbs and battles into forms legible to distant patrons, from chromolithographs sold in Cairo to illuminated Qur’anic texts traded across the Sahara. The line between court and market blurred as likeness became currency: to own a king’s image was to own a share of his aura, and artists learned to watermark authority so it could not be spent lightly.

Urban enclaves along the Niger, the Zambezi, and the Congo hosted the century’s liveliest experiments in cultural translation. Freed slaves, returning pilgrims, and migrant workers brought instruments and styles that refused to sit politely in tribal categories. In Libreville and Freetown, churches rang with hymns that folded Yoruba tonality into Methodist structure, while drummers in port courtyards answered with patterns that mocked the metronome of wage labor. These were not just melting pots

but pressure cookers, where the arts rehearsed new forms of belonging that would later animate anti-colonial politics.

Sovereignty in this era was ultimately a sensory arrangement, and artists were its acousticians. They tuned transitions from slave trade to palm-oil commerce, from caravan to steamer, from royal monopoly to mission competition, so that authority kept its timbre even as the ground shifted. Court poets praised reform while quietly archiving old grievances; sculptors cast new kings in forms that recalled ancestors; drummers marked treaties with rolls that could curse if the mood turned. To govern was to orchestrate, and to listen was to learn who was being conducted—and who might yet steal the baton.

As the 1880s approached, the drumbeats grew louder, and not only from palaces. Coastal towns teemed with itinerant musicians who carried news and satire in pockets of rhythm; mission choirs rehearsed anthems that could turn into marches; and carvers produced canes, combs, and stools that moved easily from ceremony to commodity. The stage was set for empires to claim the orchestra, yet the players had already proved they could change the key. The coming decades would test whether courts could keep tuning the continent or whether new urban scenes would rewrite the score. For now, sovereignty still sounded like itself, but it had begun to echo.

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