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Nota di bibliografia	Includes bibliographical references (pages 385-410) and index.
Nota di contenuto	Part one: The emergence of Creolised identities: Chapter one: Music and identity: a theoretical prologue -- Chapter two: Cape Town's musics: a legacy of Creolisation -- Part two: The dialectics of separation and interweaving: Chapter three: Separation and interweaving in the 20th century: futile separations; Vincent Kolbe's childhood memories -- Chapter four: Separation and interweaving in the 20th century: fertile intertwining; Chris McGregor talks about the blue notes, jazz and South African society; "Soweto Sun", an interview with Rashid Vally by Denis-Constant Martin -- Chapter five: Two decades of freedom -- Chapter six: The musicians' discourse: Cape Town as a musical Potjiekos -- Conclusion: Recognising Creolisation? -- References -- Illustrations -- Musicians interviewed in 2007 and 2009 -- Index.
Sommario/riassunto	For several centuries Cape Town has accommodated a great variety of musical genres which have usually been associated with specific population groups living in and around the city. Musical styles and genres produced in Cape Town have therefore been assigned an identity which is first and foremost social. This volume tries to question the relationship established between musical styles and

genres, and social n in this case pseudo-racial n identities. In *Sounding the Cape*, Denis-Constant Martin recomposes and examines through the theoretical prism of creolisation the history of music in Cape T

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