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Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Part One. Critical Foundations -- Part Two. Colonialism and the Rise of Urban Popular Music -- Part Three. Musical Nationalism -- Part Four. Guitar Bands and Cosmopolitan Youth Culture -- Part Five. Globalization Begins at Home -- References and Bibliography -- Discography -- Index
Sommario/riassunto	Hailed as a national hero and musical revolutionary, Thomas Mapfumo, along with other Zimbabwean artists, burst onto the music scene in the 1980's with a unique style that combined electric guitar with indigenous Shona music and instruments. The development of this music from its roots in the early Rhodesian era to the present and the ways this and other styles articulated with Zimbabwean nationalism is the focus of Thomas Turino's new study. Turino examines the emergence of cosmopolitan culture among the black middle class and how this gave rise to a variety of urban-popular styles modeled on influences ranging from the Mills Brothers to Elvis. He also shows how cosmopolitanism gave rise to the nationalist movement itself, explaining the combination of "foreign" and indigenous elements that so often define nationalist art and cultural projects. The first book-length look at the role of music in African nationalism, Turino's work delves deeper than most books about popular music and challenges the

reader to think about the lives and struggles of the people behind the surface appeal of world music.
