



**THE DYNAMICS AND ROLE OF MUSIC FROM ANTI-APARTHEID
MOVEMENTS TO PEACE AND DEVELOPMENT IN SOUTH AFRICA**

A SURVEY STUDY

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CENTER FOR AFRICA AND ORIENTAL STUDIES

COLLEGE OF SOCIAL SCIENCES

ADDIS ABABA UNIVERSITY

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ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
CENTER FOR AFRICA AND ORIENTAL STUDIES

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Abstract

This study entitled “The Dynamics and Role of Music from Anti-Apartheid Movements to Peace and Development in South Africa” has the central aim of exploring how anti-Apartheid movements used music for creating awareness, society mobilization and propagating the voices of the society in different social and political settings for achieving independence and freedom in South Africa. Moreover, it also investigates some rousing thoughts regarding how music contributes to the advancement of South Africa by taking the historical and present encounters of the lyrical dynamics in music productions, showing its vital role in the country’s national unity, peace and reconciliation processes, and development.

Essentially the research endeavors detail explanation of social thoughts and political motivation in music at different periods, the inclusive engagement of various musical approaches and yields in the movement, the participation of musicians in different activities, and last but not least the all-over effect in the present music industry of South Africa.

The qualitative method in the descriptive approach is used to conduct this research. Even though there was scarce in data, documents and archives in the fields of African cultural studies, this study tries to accompany different sources, mostly on experiences of indigenous African music and other countries outside Africa, as possible as it finds in its body of literature.

The utilization of various cultural inputs especially music in its struggle; South Africa benefited a lot for its success and driving its nation to freedom. Musicians from South Africa have upgraded not only their country but also the promotion of Africa’s view in the worldwide image. Advancing and improving the commitments of women artists paved the way to address and overcome gender-related issues in their country. The mindfulness in the governmental administrative authorities and other stakeholders generate a great effort in the music industry sector. Therefore, these experiences of South Africa give great importance for the Africans to use their music and other multicultural heritages in general for peace, unity, and development.

Key Words: Musical Struggle, Peace and Reconciliation, Music Industry, South Africa

Abbreviations and Acronyms

AIDS- Acquired Immune Deficiency Syndrome

ANC- African National Congress

APRM- African Peer Review Mechanism

BET- Black Entertainment Television Awards

CAPASSO- Composers, Authors and Publishers Association

CIA- Central Intelligence Agency

CWF-Common Wealth Foundation

DACST- Department of the Ministry of Arts, Culture, Science and Technology

FG- Focus Group

FIFA- International Federation of Association Football

FMLN- Farabundo Martí National Liberation

GDP- Gross Domestic Product

HIV- Human Immune Virus

IFPI- International Federation of Phonographic Industry

KI- Key Informant

MGE- Mzansi Golden Economy

MIDEM- International Market in Music and Music Publishing

MOBO- Music of Black Origin Awards

MTV- Music Television

NAC- National Art Council

OAU- Organization of African Unity

PAC- Pan Africanist Congress

SACP- South African Communist Party

SAIC- South African Indian Congress

SAMPRA- South African Music Performance Rights Association

SAMRO- South African Music Rights Organization

SANNC- South African Native National Congress

SRSA- Sport and Recreation South Africa

TRC- Truth and Reconciliation Commission

UN- The United Nations

UNIDO- United Nations Industrial Development Organization

UNAIDS- Joint United Nations Program on HIV and AIDS

USA- United States of America

USD- United States Dollar

VANSA- Visual Arts Network of South Africa

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CHAPTER ONE

1- INTRODUCTION

1.1 Background of the study

Africa is one of the continents which can be expressed as the fundamental supporters of early progress in our world. Its people developed mechanisms in tackling different life hazards and generating ideas & solutions for the means of survival; they contribute a lot to the existence and development of humankind. Because of the diversity in climate, topography, and resources, its people live as hunter-gatherers, pastoralists and later as an agrarian that they develop different cultures which are suitable for the ruling, working and for many other social and economic life setting in its different regions (Andrades, 2008).

Although there exist very vast and diverse ways of life in Africa, there are some common features that most portion of its groups or communities shared and it can be taken as a shared African identity. Family-based connections, town circumnavigated laws, possess rehearsed religion, and faction or clan-based organizations are to mention some among many. Early states and kingdoms in Africa have performed an extraordinary role in building, saving and advancing Africa, and endeavored to stand and confront foreign powers that came to control and exploit the mainland on various occasions (Moore & Dunbar, 1968).

The slave trade, through centuries, by Europeans over the native Africans marked a disastrous history to the continent which deforms its socio-political setting, development, and ways of life. During the industrial revolution, European powers made new enthusiasm for unrefined materials, cheap labor force and divert their interest to a vital financial related excitement from Africa. This also led the Europeans to conquer and colonize the continent by

maxim-gun-supported military attacks (Curtin, 1991). The legacies of these challenged African philosophical thoughts, tangible and intangible cultural heritages, settlements, social, political, and economic settings of the native Africans. Moreover, the legacies contribute to continuous conflicts and war, the emergence of military governments and dictators which direct most countries to socio-political unrest (Endalcachew, 2015). At the point when the vast majority of Africans felt under the provincial routine of the Europeans, many types and mechanisms of peaceful and armed confrontations were made in most parts of Africa to attain freedom and independence (Curtin, 1991).

This research centers and point out the case and encounters of South Africa, which faced Apartheid segregated and racial discriminatory governmental policy after the country attains its freedom from Great Britain. South Africa goes through such a large number of ridiculous challenges and disasters until the democratically elected government control in 1994 that brought Peace, Reconciliation, National Unity, Democracy and Development (APRM, 2007). The examination mainly targets to explore how music is polished for different settings, investigates its role and impact in the performing arena, a substance with explicit political issues and its inheritance from the anti-Apartheid movements to the present social and developmental settings.

1.2 Statement of the Problem

Music, as part of society's culture, expresses the solid African heritage and its strong attachment and significance can be seen in numerous parts of the way of life in the continent. Old societies in Africa accompanied music into their regular day to day practices more than many other countries in the world (Hassan, 2017). Africa's way of life is profoundly

established in its music and as well as battles that were survived. Music is a fundamental piece of the African culture, with different services being gone before by a type of music (Open Journal of Philosophy, 2015). Africans make music in different settings like at the homes, commercial centers, and social gatherings. Likewise, music has a vital impact on political, religious, and formal life. Music has roles in recuperating, at preliminaries, declaring the nearness of big personalities like chiefs and kings, weddings, funerals, and visits of imperative individuals (Nketia, 1974).

Durbach in his research tried to see the role of music in the apartheid government as propaganda generation and the role of South Africans and Global artists to fight apartheid in the music industry (Durbach, 2015). In addition researcher like Villiers tries to analyze Aspects of the South African Music Industry (Villiers, 2006), and Generic music style preferences of urban South African adolescents: a follow-up study including additional genres of Hip-Hop, House, Kwaito, Metal, and Rhythm & Blues were deeply seen by Robert Eric Matthews (Matthews, 2011) but the dynamics at different times, multi-socio-cultural aspect, and the key contribution for development was not covered in parts of their research.

Currently, lack of understanding and giving less attention to not only music but also other parts of cultures, many African intellectuals, institutions, and governments do not exploit as much as it gives for the development of their respective nation and the whole continent. Because of that, the growth drought itself into a lower horizontal pace as usual in the industry. Knowing the history and experience makes full-fledged on every aspect by fulfilling the knowledge gap, it will be easier to modify, append, and use once own policies and tasks in various dimensions. Thus Investigating and analyzing South African music as part of its

people's voice, conflict resolution, peace, reconciliation and more in development processes enable to reexamine the current African musical experiences thoroughly.

In spite of the restricted capability of the present research to sum up observationally, regardless the researcher accept and mean that the examination will demonstrate valuable to individuals in different settings. These individuals may incorporate musicians, other art & social specialists and different experts who are associated with aesthetics in the field of music or the individuals who think about music as a device for each part of advancement in the general public.

1.3 Objective

1.3.1 General Objective

The core objective of this research is to explore the key roles that Music played in Apartheid resistances to achieve freedom, enhancing & keeping national unity and examine its vital socio-political & economic impacts on the horizon of South Africa.

1.3.2 Specific Objective

The explicit goals of the examination can be abridged as:

- To analyze the impacts and key roles of music in society's awareness creation and conveying information in the Apartheid regime.
- To find out the main role and contents of musical productions, which facilitate the peace and reconciliation processes of South Africans.

- To identify major concentrated works of music for social mobilization and tourism in post-Apartheid decades.
- To analyze government policies and different supports to the current music industry sector.

1.4 Research Question

The study will endeavor to discover responses to the accompanying four essential inquiries:

1. How suppressed South Africans use music in their entire anti-Apartheid struggling history?
2. In what way music played its role and being as part in post- Apartheid years?
3. How music is used to overcome different social problems in South Africa?
4. What measures were used to enhance the music industry to a more developed level?

1.5 Theoretical Perspectives of the Study

The Afrocentric theory is the main discipline for this research. This theory is conceived by the African-American scholar Molefi Asante, which he defined Afrocentricity as “A simple idea, at its base, it is concerned with African people being subjects of historical and social experiences rather than objects in the margins of European experiences”. It uses African core ethical and principal standards, acting based on African interests, and grant rounded African indigenous philosophies and customs (Asante 1998). This clearly shows that African identities will be encouraged and deeply examined makes Africans stand by their own formed knowledge and way of life. In Afrocentric theory, a defense of African cultural elements as historically valid in the context of art, music, education, science, and literature is its main

distinguishing character (Ferreira, 2014). This theory helps to frame the examination to stand on indigenous African cultural views.

In parallel, theories of sustainable socio-cultural and economic development are used along with Afrocentric perspectives. This theoretical view illustrates that the social and economic development of a nation will not be achieved unless it intensely uses culture as an input. Mohamed Rabie explains that “Relationships in society are a function of culture and formal arrangements that are created by enacting laws and regulations, building public institutions, and enforcing the public policy. In addition, Formal and informal institutions are products of both culture and the law, as well as the stage of societal development in which every society lives.” (Rabie, 2016). These two inseparable human assets, culture, and economic development are interdependent and also their direct proportionality influences one another in recent human existence.

1.6 Research Design and Methodology

1.6.1 Research Design

This study uses a Qualitative Research Method in the Descriptive approach to meet and find the desired responses and fathom to the mentioned objectives and research questions. It was descriptive since it attempts to identify and evaluate the dynamics and role of music from anti-Apartheid movements to post-Apartheid development in South Africa. According to Adi Bhat, descriptive research mainly focuses on describing phenomenon rather than mentioning the reasons why it is happening. This methodology also briefly shows the occurrence of existed nature and it can be used in multiple ways for multiple reasons (Bhat, 2020). Therefore this study deployed a descriptive design to conduct the selected research title.

1.6.2 Data Collection

For primary data source, the main task was preparing interview guidelines and building consent with participants to collect data from organizations, individuals, and government offices. Establishing rapport with key informants was very critical to collect facts and correct information. Then informal and the open-ended interview was conducted supporting audio-visual devices as the respondent's permission.

Moreover for those individuals who don't have ample time for interview and discussion or placed at a far distance, appropriate questionnaires used for further data gathering. Parallel to the interview, document analyses were made.

Different data collected from Archives, Libraries, media, and others were used as a secondary data source and cross-checked with the primary ones. Finally, the data was organized and stored systematically for analysis.

1.6.3 Study Area

This research mainly focuses on the anti-Apartheid musical struggle, input on the Peace, Reconciliation, and Development of South Africa. For this reason, the geographical focal point of this study delimits itself in parts of South Africa cities: Cape Town, Johannesburg, Pretoria and Durban even though documents, archives, citizens of South Africa and other experienced intellectuals in Addis Ababa, Ethiopia, and Geneva, Switzerland were accessed and used.

1.6.4 Sampling Technique

Sampling in research is selected representatives from the whole majority or sample set. They are used as a source of primary data. The technique of selection is also significant while conducting research. Based on the type and nature of research, there are many ways to choose samples (Pelz, 2020).

The data in this research was gathered through the Non-Random method via the Purposive Sampling technique because this type of sampling procedure gives the researcher to find the proper professionals over the field and gather the desired ample data (Ibid). Therefore the purposive or judgmental sampling over Historians, Folk Musicians, Journalists, Academicians, Artists, Producers, Authors, Researchers, Politicians, and African National Congress members, Ministry of Culture, Women, and Youth, different Human and Civil Right Association officials, and many others in South Africa and abroad were included and taken as target populations which are an integral part of the research as the main source of data.

1.6.5 Data Analysis Procedures

Both primary and secondary data which were gathered during the research are analyzed using Thematic Data Analysis Approach. Thematic analysis can be used to explore questions about participants lived experiences, perspectives, behavior and practices, the factors and social processes that influence and shape particular phenomena, the explicit and implicit norms and rules governing particular practices, as well as the social construction of meaning and the representation of social objects in particular texts and contexts (Braun and Clarke, 2013). Therefore the researcher persuaded and considered from the perspective of the role of music, national movements, society, and development in South Africa.

1.6.6 Ethical Considerations

For this thesis starting from the early phase, some ethical undertakings were kept into an account. The legal permission was received from the Center for African and oriental studies at Addis Ababa University. For many institutions different recommendation letters were written before using their resources and dedicated officials, a clear briefing was also made as appropriate as their concern.

For those intellectuals, politicians, and many other professionals keeping their privacy and response confidentiality makes them certain and creates a smooth and transparent passage of experiences, thoughts, and cooperation in many aspects by developing an active relationship, integrity, and honesty.

1.7 Significance of the Study

This study has its own paramount importance for analyzing the historical connection and role of music in resistance within African national movements, to show the usage and become an integral part of peace, democracy, and development. In addition, it is useful to exploit the overall indigenous musical culture and other knowledge for any institutions, organizations, and policymakers of African governments that have some stake in their nation and overall African development. The study is helpful in portraying, the basic gap and the progress made on South Africa's music industry, it also made its recommendation, on the measure that needs to be taken, in the future to use the music industry as a part and parcel of development in Africa.

1.8 Limitation of the Study

The purposive sampling procedure decreases the generalizability of findings, accesses that have only certain people, certain documents and data in an organization and limiting the range of responses were the main quoted limitations of this research. In addition to the above-mentioned lack of budget and time constraints were also limitations that make it difficult to cover all those which are relevant to the research.

1.9 Organization of the Thesis

The whole study is comprised of four chapters with different sections and sub-sections. Chapter one deals with the General Introduction of the work with special emphasis on the Background of the study, Statement of the problem, Research objectives, Research questions, Theoretical Perspectives, Significance of the study, Limitations, and Delimitations of the study and Organization of the report. Chapter Two reviews different Literature and Research studies on the concept of Music, the use of lyrics in the music, music in national movements & colonial resistances along with the experiences of Africa are also included. Moreover, associations between the music industry and economic development are discussed. The Third chapters focus on the Presentation of the Findings & Interpretations of the data respectively. The Fourth and last part is Conclusions, and Recommendations, which are provided based on the findings. Finally, a list of references that are used for the development of this research is included.

CHAPTER TWO

2- REVIEW OF RELATED LITERATURE

2.1 The Notion of Music and its Main Role in the Society

The Cambridge English Dictionary (2019) defines music as, a pattern of sounds made by musical instruments, voices, or computers, or a combination of these, intended to give pleasure to people listening to it. *Stephanie Przybylek* (2003) also defines music as gathered and combined tones so that they may or may not be pleasing rather expressive or intelligible, or sounds, vibrations, and silent moments that have rhythm, harmony, or melody of agreeable sounds. A similar definition of music is offered by the Random House College Dictionary (1988) as an art of combining and regulating sounds of varying pitches to produce composition expressive of various ideas and emotions, or a written or printed score of musical composition; or any sweet, pleasing, or harmonious sounds. These definitions highlight certain elements such as tones, pleasing, expressive, and intelligible, rhythm, harmony, and melody (Urdang, Flexner, and Stein, 1988).

It is difficult to find a culture on a specific territory without its type of music that is appreciated and practiced by all ages in its society (Weakley, 2017). Even though languages support and strengthen the bond between the musician and the audience public, still music by itself and/or only melody of sounds can bring the mind and soul together for those who do not speak the given specific language (Mehrabov, 2013). Indeed, even before written history, individuals made music, regardless of whether through drumming, singing, or reciting. A portion of our most grounded feelings might be expedited by tuning into a bit of music. Rhythm, Musical Structure (Melody, Harmony, etc), Pitch, Timbre, (Loudness, and Texture) are the essential, overlapping, interactive elements that contribute to the syntheses that constitute musical processes and products. The construction of sounds should **be** agreeable on a collective base or specified rule (Hijleh, 2012).

Even though the nonphysical existence by its nature, unlike sculpture, paintings, and many others, music still plays a great role in the society which creates a strong bond with a human being in its entire history. Because of its emotional attachment, music can make people move their body as feedback to what they hear which we call “Dance”, to cry and laugh at a time, fall in love, nostalgic moves, join the army or a group to attend war and in many others (Mbe, 2017).

Communal shared senses, experiences, oneself natural and human feelings can be translated and expressed via music, The interaction among members in the society will be greatly incremented and even learning to grasp and self-change as part of something to a higher status. As a function, music increases the cooperation and socialization of a given specific society which might be taken as the most important one (Lief, 2014). Although every individual has her/his preferences for the types of music that she/he enjoys listening to, there is also another face in which we, human beings, accept and share the different agreeable cultural tunes in our part of life by expressing ourselves as a global citizen. Through the appreciation of musical forms, it makes it easy to unite and create a relationship with others who are musically and culturally different than us (Weakley, 2017).

By default, engaging in social events is one of the main characteristics of human beings as a rewarding response to positive social experiences. Fulfilling this basic need people join together for singing, drumming, dancing, and many other musical activities in every society which appears for the development of socialization. Experiencing music together, either listening or being a part of a performer, increases general cooperation. The shared experiences through music can also decrease tension, resolve conflicts, and increase empathy. Music leads to increased social group cohesion and fulfills people’s need to belong (Lief, 2014).

On the side, music facilitates communication which goes beyond words. It enables shared meanings which promotes the development and maintenance of individual, group, cultural and national identities (Macrae, 2015). At the individual level music has a powerful influence on humans, because physiological, movement, mood, emotional, cognitive, and behavioral responses can be induced. It can play an important part in early school years including personal, social, and human development by stimulating infants to promote their wellbeing. Moreover, musical interactions between society and children can assist and promote the development of a range of social and transferable skills (Hallam, 2010).

Sharuna Segaren briefly informs that music helps to learn and recall information better, but it depends on how much someone likes or interested in music and whether someone is a musician or not. Some research results show that taking music lessons predicts higher academic performance and improve young children's Intelligence Quotient. Moreover, Segaren suggests that if we want to see the academic excellence and overall achievement of our children, we have to encourage them to sing or learn to play an instrument and create a conducive musical environment (Segaren, 2019).

Among the unnumbered contribution of music, the one which improves the running motivation and performance is the main and widely researched. Again different intense study documents explain that music helps people to run faster, boost their workout motivation, enhance their endurance, and increases initiation to new tasks. When someone focuses on a favorite album or song, they may not notice that they just ran the extra mile. Studies show that listening to music Speeds up post-workout recovery, after a workout our body recover faster capturing new energy within a shorter period. While slow music produced a greater relaxation effect after doing some tasks or post-exercising, in other words, our beloved selected music tracks may help in both physical and mental recovery processes at a faster rate

(Christ, 2013).

2.2 The Functions of Lyrics in the Music

When we talk about the music of struggle, peace, reconciliation, and development, one way or the other we are directly associate the whole music with the message it conveys. In this way, this research attempts to overview the lyrical messages of various chose samples of songs that were composed and arranged on different occasions so that it tries to see the issues raised and the dynamics of the musical contents in detail. Considering the meaning of lyrics Ransom tries to explain it as, “Words placed to a melody” (Ransom, 2015). To express some feelings or show experience, the bolster nature of lyrics and melody in music take a huge part. This interlinkage and cooperation between the two have a strong influence in such a way that an encounter that would not be equivalent when one aspect is missing. Lyrics have assumed a monstrous job in music to address the majority within clear and effective methods too. Ransom elaborates when somebody wants to talk about musical messages it is unthinkable to detach lyrical beauty. Even though some research outputs examine that human emotions can only be impacted by instrumental music, another couple of studies investigating music and emotions have included lyrics (Ibid).

Mihalcea and Strapparava in their published article explain Lyrics and Music are typical attributes of mankind. In each human culture the ability to create lyrics, compose music, mix the two or with others, and appreciate the whole musical output paying little heed to the wealth of its way of life (Mihalcea and Strapparava, 2012). From their research experiments, they concluded that for the stratification of emotions in music, lyrical and musical highlights are both valuable and all are more significant. For the high astonishing and expressive arrangement results, the nexus utilization of the two is the first and foremost input. The main

task of popular music is to convey a few surges of information so that to the audience make a sincerely captivating knowledge. A convincing musical realization will be delivered by lyrics and all other musical components of a song. Therefore through a combined effect of both music and lyrics, popular songs communicate all around got implications, encapsulate encounters, and emotions which are shared by many (Mihalcea and Strapparava, 2012).

Musician arranges lyrics in a melody and instrumentation all together to make a predictable and convincing enthusiastic scene. The connection between these components is basic to musical correspondence, and comprehending the measurements behind these connections can add to various issues in music information recovery and innovative support (Nichols and et al, 2009).

Ransom in his writing elaborates lyrics in the music are used as a way of protesting and addressing social liberties development, people frequently go to songwriting as a type of correspondence. From earlier centuries where music is a means to retain and convey religious sections and hymns up to recent decades where most people know where they discover who, how and what is meant in their very own lives, they comprehend somewhat more about themselves. After some time, with the development of different artworks, music, poetry, and other aesthetic creations become a piece of public wealth in our world. This self-knowing or comprehension is significant for some reasons. It might give lucidity into our identity and how we decide to the more significance we have in our life the higher our prosperity becomes (Ransom, 2015).

Musicians mainly use different lyrical writings is to create or give some ideas as an articulation and transferring emotional messages in their musical compositions and the main

reason behind this is to bring out their inner-thinking and thoughts or heart onto existence. Therefore the final output is to make something delightful that the musician or poet can share and change individuals' reasoning and it enables the audience to see things from their point of view. Whenever the right mixes of effectively written verses of a lyric and suitably composed or arranged piece music together can invigorate the memory of the past and will recount to an account of the musicians' contemplations. Different ideas and issues which are written in different modes of styles might have an ability to take us into a specific time and place when we were cheerful or pitiful while opening up our faculties to be defenseless. Music all alone conveys a specific measure of enthusiastic weight yet the expressive substance of any melody should encompass us with passionate subtleties (Qiu & et al, 2018).

The book by Laura Boulton, *African Music*, briefly explains songs, which include lyrics or poems, are basic pieces of African ethnic life, going with numerous sorts of occasions, including birthing, marriage, courting, and even political movements. Numerous societies in the continent use song and dance to avoid bad spirits and pay regards to the good ones, the dead, and the predecessors either to glorify or to exclude them from the recent daily life of the people. African traditional music is serviceable in nature. There are, for instance, wide ranges of songs for individual and collective works, public or ritualistic occasions, court music, and many others where none of these are performed outside of their expected social setting (Boulton, 1957).

Generally, music functions as the ground for intense imagination, and the composer or arranger finish the music by breathing life into the lyrical verses. On the off chance that they compose verses with unadulterated realness, this enables individuals to associate in a split second. As a musician one can expound on life, individual battles, or issues that are associated either within or outside the community and the verses can motivate individuals or

the groups in general. The textual articulation of a tune can show a musician's truth, enabling individuals to relate significantly more to the verses. The lyric writer's sole reason for making music is to achieve the majority while spreading amazing and strong messages (Winston, 2017).

Boulton communicates music in Africa society is by a wide margin the most fundamental and definite articulation in public life. They pass it orally from one generation to the other, and it is a way of safeguarding for the upcoming offspring the customs, aspirations, and mythology of the particular gatherings or clans (Boulton, 1957). Among the African people, music-making is firmly related to and perceived as a social action that cultivates and fortifies mutual solidarity. Tunes, dances, and musical instruments surely assume a crucial job on numerous occasions too (Timkehet, 2006). Singing the same tunes in a similar manner and time ties the people together, and a solid set feeling is built up. The public music works most crucially in this regard. Regardless of sacred or non-religious, ad-libbed, or customary, the music has a strong impact on the social gathering and realizes a sentiment of congruity (Boulton, 1957).

2.3 Music for Struggle and Liberation

Music in the society for counter and dissent reason plays out different encircling errands for preparation and strategic dispersal. The political setting wherein the music was produced and dispensed decides in the part which kinds of confining and strategies will be accentuated (Almeida and Urbizagastegui, 1999).

In the past, archives and written documents show individuals, some groups and societies at large use music in many expressive forms for struggling against different powers like different ethnic territorial wars between communities and nations, slave trade, colonial powers, dictatorial regimes, racial movements, and more recently issues which are connected

to Nationalism, Equality, Freedom, Democracy, and many other Social and Political issues, people use music for propagating their voices.

Moreover, because of the advancement in technology together with the fastest growing and development of the music and film industry, now a day's people can easily address their message to a large portion of the audience within a shorter time. Here below are some of the selected research outputs and published articles summary of different researchers and scholars who clearly illustrate how individuals and groups in the society use music for creating and transmitting their ideas and people's voice in general.

In *Latin America Perspective Article*, Paul Almeida and Ruben Urbizagastegui analyze and clearly express the works of the musical groups so-called Cutumay's in the El Salvadorian National Liberation Movement. Those groups once were very famous and widely accepted in the wider community presenting major recordings named *Vamos Ganando la Paz*, *Por eso Lucha-mos*, *Patria Chiquita mia*, and *Llego' la Hora*. From their first work in 1982 up to the last recording, they raised and transmit different messages via their music (Almeida and Urbizagastegui, 1999).

Their first and second musical albums were mostly focused on promoting an active revolt or uprising is the only way to gain their country's freedom and democracy. Moreover, in 1983/84 they highly promote past rebellion experiences and achievements, granting the current territorial occupations of the rebellions, and pinpointing the dynamics of people's struggle at that time. Unlike from the other productions, their third album mainly focuses on promoting peace and informing the importance of political and economic reforms after the negotiations that the government permits the political exiles back to their homeland. The last recording of the Cutumay's group once again returned to advance the young to join **FMLN**, is a political party and the current government of El Salvador, and prepare for the 1989

uprising which contains mostly themes of militaristic struggle and revolt. Almeida and Urbizagastegui clearly show Salvadoran protest music played a huge role not only for recreation purposes but also as a means of guidance and educating the rebellion's or the faction's stock of political struggle to the people (Almeida and Urbizagastegui, 1999).

In addition to cutumay, different groups of musicians in El-Salvador like Los Torogoces, Grupo Indio, Los Salvacuacos, Banda Tepeuani, Mozote, Grupo Insurrecto, and Yolocamba I Ta were also released dozens of musical productions which directly affiliate with the freedom fighters, movements, and parties. These Musicians mostly focus on a track of opposition, challenge the military regime and foreign, mostly USA remote political mediation through the accompaniment of different cultural musical instruments and rhythms in an intentional endeavor to assemble the people. This utilization of social assets focuses on a significant wellspring of understanding into uprising procedures. It clarifies to some degree how the people, rejected from political involvement and deceived by the regime-supported viciousness, can here and there continue the development of encounters. Including street marches, working sites, prison cells, different meetings, memorial service parades, inter-university programs, camps, sacred functions, and liberated zones, for more than two decades up to 1992, supporters and members in El Salvador's anti-dictatorship movement uses a wide variety protest songs in different contexts. In the support of shared complaints, preparation and strategic propagation, improvement of systems for achieving freedom, the inspiration of individuals to partake or keep taking an interest in the movement, and even for strategic instruction, the music of Cutumay Camone's and many other different ensemble gathering's pieces of music of opposition play out various confining undertakings (Ibid).

Music is also intensively used among the African-American community to express their anger and discomfort to the degree of freedom, unequal rights, low-living status, and many other individual and group standards. Starting from early African American music during the

beginning of the slave trade up to the current Rap and Hip Hop music in the most developed era of the United States, musicians in the community still raise so many humanistic and social issues through their music.

Marta Abreu, a known scholar in the field, wrote in titled “The legacy of slave songs in the United States and Brazil” on *Revisiting the History of Brazil* academic journal briefs out the role of slave music not only as a motivating factor for the struggle in black’s freedom and equality movement but also its aftereffect in the development of world music industry. In this article Abreu elaborates slave songs were part and parcel of the slaves which were performed in slave districts, work yards, towns, and rural plantations, dumping ground and social gathering in which they used for counterbalance and quelling the laws by slave masters and the government. They also used for conciliation purposes in later times. Because of all this, the music devised and strengthens cultural, race-related differences of the black population. Most freedom fighters and black movement figurehead like Du Bois, the forefather of Pan-Africanism, used slave songs and black sacred music for conceptions and thinking throughout their entire struggling history (Abreu, 2015).

Moreover musical cultures in the slave songs attract and influence many musicians from Latin America to Europe, from the United States of America to the English Caribbean. Composers of different countries used black music as it is and fused with their musical tradition that reforms and invents new musical genres like Cakewalk and Ragtime in the United States, the Lundu and Maxixe in Brazil, the Rumba and Son in Cuba, the Calypso in the English Caribbean, and classical composers in Europe were also extensively used in their compositions (Abreu, 2015).

2.4 National Movements and Musical Colonial Resistance Experiences in Africa

National liberation movements in Africa were sorted out and created at various occasions and circumstances by Africans to stand up against the European colonizers and defend their respective nations. They were resulting from popular discontent; they rise over significant lots to battle onerous conditions and express goals for an alternate sort of society. They are the operators of class and national struggle (Asante, 2016).

African political issues and exercises were affected by music and the historical backdrop of colonialism and autonomy in the landmass will be partial without sufficient thoughtfulness regarding the music and songs that were utilized to prepare individuals to concern for political emancipations.

The artistic social restoration in the church escalated to the concert stage. For instance, Movements in Nigeria framed a general public known as the Melodramatic Society. This group advanced indigenous music by arranging a set of shows which highlighted Yoruba music remarkably (Omojola, 1995). The African Church Choir was founded in 1918, its fundamental target was to enhance indigenous cultural music and consolidating local African music into the Christian formality gained more connotation. African music in colonialist's chapel, aside from their affirmed paganistic character, Yoruba music in Nigeria were restricted in light of the fact that they were hostile tunes not deserving of being utilized in adoration. Music turned into the main methods for publicity among those areas, a component that reveals insight into the age-long significance of music for sacred adoration in Africa (Adedeji, 1973).

African music didn't restrict itself just by making consciousnesses and spreading the point of the movements or classes, it likewise assumed an extraordinary job in the revolts and battles

with the European forces. For example on account of Ethiopia, uncolonized and autonomous nation together with Liberia of West Africa, traditional music like Fukera, Qererto, Shilela and many other traditional ethnic music of Azmaries, indigenous musicians, and others performs their music for mental preparation, generating strong emotions for the Patriots and the whole people in general by mentioning the honor of dignity, history of the ancestors, the proud of being a patriot, honor dying for the beloved motherland, trashing and mentioning the objectives of the colonizers and its aftereffect on the people and many more (Timkehet, 2009). There were numerous such well-known tunes which were again basically conventional calls for struggle and support before the official call came 'Ascend! the gracious ascent up, you can't stay there when the motherland is attacked by enemies' (Aregawi, 2003).

Amid Kenya's, liberation battle against Britain, most Mau Mau independence warriors, patriotic music were a talk about freedom from colonial shameful acts like torment, sexual abuses, assassinations, emasculation, forced labor, high tax assessment, and land relocation (Onyebadi, 2018). The music raised such a significant number of thoughts that influence the natives of Kenya to upraise until they progressed toward becoming to be the proprietors of their land, shaming Kenyans, who were local heads and servants, under the colonial rulers by alluding as equivalent foes as of the colonizers, and so forth (Durrani, 2014).

Reggae music has also played an important role in promoting African's struggles of independence and freedom to the natives as well as to the other peoples outside the continent. It is a musical style, which is emerged in Jamaican at the end years of the 1960s, is fused from black African musical genre and mostly composed of slow-paced beats, belligerent and religious messages and more significantly the army uniforms of musicians on the stage had an impact on its acceptance all over the world. Neste Robert Marley (Bob-Marley), Bunny Livingstone (Bunny Wailer), Peter Tosh, Jimmy Cliff, Sly Dumber, Prince Buster, Desmond

Dekker, and Boothe were the prominent figures in the development of reggae music (Chuku, Izeoma, and Amugo, 2016).

As an inset, reggae lyrical themes are mostly composed of motivating struggles for freedom, on the essential rights of both humans and politics, promoting the culture and wisdom of Africans, defending and criticizing colonialism, capitalism, racism, and all other tyrannous actions on Africans and other colored people. It also promotes Rastafarianism, religion, and political movement, which shows black identity, philosophical views in finding Africaness and back to roots motto to the blacks who were the descendants of African migrated slaves (Springer, 1988). After Zimbabwe's Independence Day in 1980, in which Bob Marley played songs of peace and unity, reggae music becomes favorite and widely spread all over Africa. Since then within a shorter period, African musicians accompany reggae music as one of their musical traditions. Bob Marley's songs like "Africa Unite", "Survival", "Redemption Song" and "Forever Loving Jah", "Get up, Stand up for your Right" and many others support African struggle movements and for the development of reggae music. Majek Fashek and Andy Showman of Nigeria, Lucky Dube of South Africa were the ones who also paved the way for its popularity (Ibid).

In South Africa, music was extensively used among the black community used to counter the white-dominated apartheid regime. Even though Katherine Power in her research paper focused only on the political and civil rights movement aspect of struggle in jazz and freedom songs, she briefly explains how music was so important in the anti-apartheid movement of the black South Africans. Power discussed that both South Africans and African Americans used music to confront racism and oppression, as an instrument in amplifying different agendas of group leaders, parties, and/or specific politicians. Moreover, music was the means of communicating the oppressed black community for motivating the young's struggle status,

in transferring different information between them with the absence of multimedia and broadcasting technology and facilities (Power, 2014).

Power adds the popularity of jazz among South Africans was one of the main features of connecting the struggles of South Africans and African Americans in the United States. Because jazz was evolved from black African musical traditions, it is simple and widely accepted in South Africa and becomes popular within a shorter time. Different musical and lyrical themes of freedom songs and jazz music had an impact on each other's way of propagating their need for equality, justice, and freedom for both communities. Besides, songs of freedom and jazz music played a vital role in globalization, hybridity among Africans and African American cultures, the interconnectedness between different struggles and Media around the World (Ibid).

2.5 Music for Peace and Reconciliation Processes

Professionals in the field of aesthetics who lived at different times and in all parts of the world tried to shout out loud with their artistic creations about peace, love, nature, relations, and many more to create awareness among their natives and to others also. Undeniably these artistic creations have a huge impact on the daily lives of peoples in terms of transferring and promoting societal values, adjusting and maintaining different life principles, peacekeeping, and conflict resolution mechanisms. Here in specific musicians and writers try to show and influence different individuals, groups, leaders, politicians, institutions, and governments to bring peace, coexistence, and development for the sake of the whole society who are victims of war, poverty, and other human and natural disasters.

Nasser Al-Taee, the author of *Voices of Peace and the Legacy of Reconciliation: Popular Music, Nationalism, and the Quest for Peace in the Middle East*, discussed how musicians and poets try to address peace and co-existence between Israel and Palestine. For the last long decades both Jews and Arabs, musical outputs mostly focused on amplifying their targets for land and identity, through all these times the space given to understand each other's voices and interests was very minimal. After some big political events and changes, like the cold war, the worse aftereffect of gulf conflict, substitute occurrence of economic domination over military supremacy and the newly emerged political negotiations between Israel and some Arab countries at the beginning of the 1990s paved a way to show greater flexibility and the desire to resolve the conflict between both Palestinian and Israeli sides (Al-Taee, 2002).

Even though separate standpoints of national feelings overshadowed the process of living together in harmony and unbigoted between the two, some musicians and poets try to emphasis on the way of advancing peace, sympathy, and concurrency. They also give strong promotion and support for the top leaders, politicians, and others to come into the middle ground for negotiations. Among these the legendary Lebanese singer Fairuz al-Madain sings about how Jerusalem is significant to mankind, reciting the historical importance of the city to Christianity, Judaism, and Islam religions. Moreover, Hussein Barghouti of Palestinian wrote lyrics for songs, performed by Sabreen, which fuses cultural Palestine musical tradition with jazz and blues of the west, and through this, they were very successful in widening their audiences beyond their territory. On the other hand, lots of Israeli musicians also sing songs of peace and diversity. Among those Dalal, who wrote a song entitled 'Zaman el Salam' ('Time for Peace') and written in both Arabic and Hebrew, focused on the coequality, cooperativeness, and relations between Palestine and Israeli peoples (Al-Taee, 2002).

Music by its nature touches and controls the emotions of humans easily. Peoples or groups may use music as an instrument for both extreme influences from sermonizing peace and development up to provoking uprising and conflict.

In former Yugoslavia, before the conflict, music played an undeniable role in the construction of common identity among citizens. Most songs were written to append national unity, increment the feeling of living in harmony, and maintaining peace in everyday life. Lots of musicians and writers produce awareness songs that show results and profits of conflict and disaster to their audiences. Music festivals were also common starting from the late 1940s in promoting pan- Yugoslav multicultural cooperation and almost all Broadcasting Medias in the country were the key facilitators. Amazingly most musicians at that time predicted that Yugoslavia will face the later coming disaster and war conflict, those musicians were almost in prison by communists during the decade of conflict (Mozara, 2015).

The Yugoslav musicians and music were widely accepted in Europe and also create international attraction. Western music was also fused with the local one that creates multicultural interaction between musicians and the rest people. In 1963, after the decentralization of the federation, much greater attention was given to popular music and cultural politics in general. During the conflict, period music was the key agent in propagating and creating awareness of national unity. On the other side, it was also used as a tool for supplementing violence, division, and extreme national defiance among the Yugoslav political and ethnic disturbances. After the war, where Yugoslavia was dismantled, music is highly used for propaganda in politics. Croats and Serbs, the two main dissects of Yugoslavia, use music as a weapon for separation. Later during the peace and reconciliation

period, musicians use music for bringing the separated societies together by elaborating their common entities and motivate intercultural communication (Mozara, 2015).

2.6 The Impact of Music Industry on Economic Development

Because of its great presence and impact, music form a strong tie with the society, it also creates huge economic benefits and job opportunities to the workforce all over the world. And this back reacts to the development of music and culture in general, and associated multiple sectors in most countries. According to Adedej Music Industry is considered as commercial utilization of musical output in the forms of compact discs, digital streaming, concert stage performance, or in many other forms. Like in any industry sector, the music industry accompanies all the necessary job flows in the departments starting from production up to consumption in terms of goods and services. Those business and institutions which are connected to music, individuals like musicians who create, arrange and perform music, many disciplines which are merged and facilitate the music business-like management, marketing, information technology, and many others are also included in the music industry (Adedej, 2016).

Users of music such as filmmakers, advertisers, multimedia producers, game manufacturers, and many more are also parts of the music industry. This relation in all aspects paved a way for the technological advancement of music and it also enables the music sector into a more competitive industry in today's digital world. Currently using the internet as a means of selling music to the wider public, the traditional retailing system became outdated and it minimizes the cost of production, availability, delivery mechanism, time, and many others. Because of this music productions can be sold through one night using the online system from the suppliers at a low cost (Throsby, 2002). Recently in the developed countries, the

music industry became one of their major economic backbones and scores the highest rank in terms of generating a huge capital in their GDP. It is also taken by UNIDO as a tool to achieve the United Nation's Sustainable Development Goals by 2030 (UNIDO, 2017).

According to IFPI in 2018 global recorded music revenue uplifted to 19.1 billion USD with a growth of 9.7 percent. USA, Japan, United Kingdom, Germany, and France lead the top music markets globally. From the total global music industry revenue digital music (music by streaming) shares around 59 percent (see fig. 1), it implies that those countries with high technology and internet access benefited a lot from the industry. Every year new recording companies join this huge investment, the diverse and dynamic market nature of the music industry attracts the young generation who produce lots of artistic creations for the global audience (IFPI, 2019).

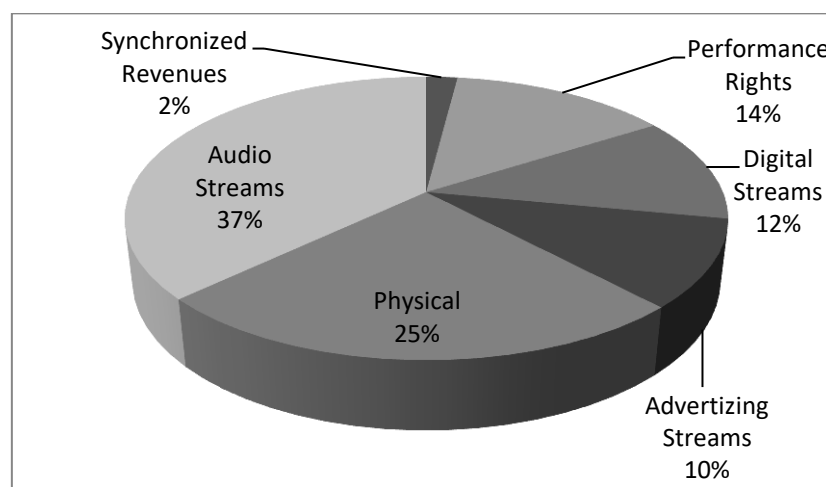


Fig.1 Global Recording Music Revenues in 2018. From **IFPI Global Music Report 2019**
State of the Industry.

In the United States of America music industry is a part and parcel of its huge industries. It leads first in the world and covers about one-third of the music industry market. Around 143

billion USD is gained by music every year which improves and strengthens the USA economy as a pillar (Siwek, 2018).

Stephen E. Siwek informs the music industry created wide varieties of jobs in the fields of music print media, internet and radio platforms, musical instrument manufacturing companies, music performers and instructors, agents and promoters who are related to living performances, and many other formats. Around 2 million jobs are created in this giant sector. The USA music industry is grown every year, professionals and government also achieve lots of benefits, for instance from 2012 to 2015 the growth rate exceeded 41 percent and within those years nearly 500,000 new jobs are also created which implies that how music is highly produced and consumed in the country (Ibid).

One of the main key reasons that the USA becomes the biggest shareholder in the global music industry revenue is its music education system starting from kindergarten to the higher educational institution. There are about 122,500 music teachers are active on duty, on the other hand, 78,000 postsecondary school professors are hired in the field of music, art, and other performing arts. Lessons in the kindergartens and primary schools mainly focus to attract students to a wide variety of aesthetic disciplines: especially in music students learn music concepts, appreciation, reading, vocal and instrument performances. In secondary schools, colleges and university teachers teach specific sections in music like performing, arrangement and composition, pedagogy, different technical and technological educations for studio and live performances like sound engineering, and many other related disciplines. Last but not least lots of musical and cultural researches are also conducted that helps in supporting music, technology, and the industry as a whole (Sokanu Interactive, 2019).

India also becomes one of a strong competitive country in the world economic ground. It is known to be the world's fourth-largest economy. India is amongst the world's top five fastest-

growing economies, with real GDP growth at around 7.2 percent for the last some years. Its culturally diverse population is estimated at around more than 1.3 billion in 2019 (Heritage Foundation, 2019).

In India, public service activity in music and related entertainment is taken as one of the long-aged sectors related to others. Because of its high correlation with film, note in mind that around one thousand films at average are released every year that made India the first film producer country in the world, music in India has a chance to grow its development and the role in generating huge capital for the country (Manikandan, 2012).

Physical musical sales (like Compact Discs and Tape Cassettes), Online Music, and Mobile Music have great shares in total music revenue of India. In detail live music industry accounts for about 280 million, the recording industry also scores about 151.3 million, the publishing industry is about 4 million, and the largest digital music industry generates about 119.7 million USD were documented figures of the main component sectors in the music industry in 2018. Last but not least the synchronized music with film, advertising, and others accounts larger share on the revenue-generating industry in India. For example, every year around 10,000 original songs are composed of new film productions (Soundcharts, 2019).

The other factor is that because of its population size, it is equivalent to 18 percent of the total world population; lots of musical productions are also presented and sold inside the country. With this India profited a lot from the entertainment industry in many aspects. Besides these colorful musical videos, presenting its diverse culture to the public helps in promoting the tourism sector at the widest level (Deloitte, 2019).

The music industry in the case of Africa is portrayed as one of the unpublished and least paying attention activities with a low-performance record which is listed at the bottom

compared to the rest of the world. The main reasons behind this score are educational and governmental policies towards music and other aesthetic disciplines, technological backwardness, weak legal framework and unsolved copyright issues, competency in the global market, and poor economic status of nations are the major ones (MIDEM, 2019).

Africa has diverse musical potential and people. This culturally rich continent also gives a lot of musical genres to South and North America like Hip Pop, Jazz, Reggae, Latin, and many other styles. Recently in Africa, the ability to explore and changing this huge musical potential to a tangible, meaningful, and equitable capital is very limited and undermined. To underpin it is difficult to find timely interpretative data about the productions, performances, and overall transactions of the music industry of most African nations (see IFPI). This shows still professionals and those who are in charge of policies and administrations have a substantial assignment (IFPI, 2017/18/19). Even though they are put on the bottom world music industry market, compared to other African regions West and South African countries are considered somehow in a better condition in transforming the industry to a huge level. Most productions accompany and based on the rich cultural musical grounds, these outputs attract and gained a wide audience all over the continent and abroad. Those countries generate revenues which uplift their GDP in the economy and also they paved a way for foreign investment and collaboration opportunities for their musicians and related professionals who enhance the quality of productions, updating technological inputs, and in many other ways that productions and performances are enabled to be competent in the world music (Adedeji, 2016).

In the last decade, the Nigerian music industry grows by far more than many African countries and gained acceptance worldwide. A lot of male and female Nigerian musicians become nominees and award winners in most known African and international competitions

like Kora, Grammy, MTV, MOBO, BET, and many more musical recognition ceremonies. Business alliances in music with international artists and companies help in promoting Nigerian music to the world market. Musicians like R Kelly, Beyonce, 50 Cent, Jay-Z, Sean Paul, Akon, Snoop Dogg, Wyclef Jean, and many other singers perform live music and studio production with Nigerian artists (Ibid).

CHAPTER THREE

3- DATA ANALYSIS

3.1 The Role of Music for Struggle and Freedom in South Africa

After South Africa gained independence in 1910, where the resistance led by local Afrikaners from British colonial scramblers even though they were defeated in the disastrous Second South African war in 1899-1902, forms the Union of South Africa where the British and the local Afrikaners ruled together and later with a whites-only referendum South Africa become a republic in 1961 (CIA, 2019). In addition, the white minority-dominated national party gained power and founded politically- sanctioned arrangement of apartheid in 1948, which highlighted the advancement of racial segregations which favored the white minority over the detriment of the black majority.

One of the most insane brutal systems of racial segregation in which black people encountered and deeply suffered was practiced in South Africa's apartheid decades. Just like the period of the slave trade, where most Africans were transported to Europe and America, and the era of African colonialism, where all African countries except Ethiopia and Liberia were felt under European colonial rule, Apartheid system is remembered as the distractive historical event in Africa. Apartheid, which is translated as separateness, caused a shade of injustice by the white minorities which caused a huge massacre, violation of human and civil rights, and imprisonment of blacks, political leaders, anti-apartheid protesters, and civilians (Mhlauli, Salani and Mokotedi, 2015).

These were the main reasons why the black freedom struggle, the so-called anti-apartheid movement started and developed among the suppressed community and those others who

were by the side of the struggle. Different anti-apartheid movements arose at different times with their distinct styles of confronting the regime, communicating with their supporters and propagating their voices. Among this music played a key role in fulfilling their desire in the socio-political arena both within the country and at a worldwide level.

3.1.1 Anti-Apartheid Musical Struggle

All informants noted that after the Apartheid policy was declared, black majorities and other discriminated citizens gathered themselves on many bases like through their territorial, clan, workplace, age, sex, and many others to confront and attain equality, freedom, and abolish the race policy. These groupings later came to a well-established party and associations with their respective leaders, followed an ideology and designed manifestos which were a peaceful, armed, or violent struggle. Music in these struggles took a major part: which is used as a means to address the community about freedom and equality, mobilize the young to join the military, and put pressure and oppose the regime on different occasions.

They also added choral and heroic folk songs were the dominant musical ways to promote the anti-apartheid freedom movement in all South African communities and territories. Because of its simplicity, participatory nature, and easy to compose the melody and propagated lyrics, choral music was the main style one which was used as an instrument to amplify the black voice. The heroic folk songs played a significant job in mobilizing the young generation by mentioning their ancestors' patriotic, victorious, and promises made for their motherland and asking the individual role of the community to stand up together for their dignity and freedom. Other types of music, like jazz, pop, reggae, and many others were also the key players for the anti-apartheid struggle movement for creating awareness for supporters and the sake of media.

According to the discussions with Key Informant One, Two, Five, and Focus Group Discussion Two (KI-1, KI-2, KI-5 and FG-2), in entire South Africa anti-Apartheid history, the song Nkosi Sikelel iAfrica or Lord Bless Africa (Stellenbosch University Choir, 2019), is taken as one of the most widely accepted was the Christian choral works at the end of the nineteen century. After that through hundred-year black peoples of South Africa uses this song on many different occasions for different confronting reasons. At last, by copying the adopted melody and modified lyrics it is included in today's South Africa National anthem later after the apartheid regime was demolished.

Nkosi Sikelel iAfrica (Lord Bless Africa)

Zulu	English
Nkosi, sikelel' iAfrika,	Lord, bless Africa
Malupnakanyisw' udumo lwayo;	May her spirit rise high up
Yizwa imithandazo yethu	Hear thou our prayers
Nkosi sikelela, Nkosi sikelela,	Lord bless us, Lord bless us.
Nkosi, sikelel' iAfrika,	Lord, bless Africa
Malupnakanyisw' udumo lwayo;	May her spirit rise high up
Yizwa imithandazo yethu	Hear thou our prayers
Nkosi sikelela,	Lord bless us
Nkosi sikelela...	your family...

Lyric Source: Enoch Sontonga, 1961 Modified Version, 2020

(Retrieved from <http://www.antiwarsongs.org>)

“What We Have Done?” or “Senzeni Na?” (Cape Town Youth Choir, 2010), is another famous anti-Apartheid choral song that raises a question by asking the reason why black South African’s face Apartheid among other world citizens. It is mostly sung on funerals and demonstration events. The song puts someone into a touchy and emotional scene that turns lots of funeral ceremonies of the blacks into conflicts and paved a way for street demonstrations. Moreover, it leads so many young fighters into armed struggle (Discussion with KI-4, KI-6, KI-8, and FG-1).

Senzeni Na? (What Have We Done?)

(Zulu/Xhosa)	(English Translation)
Senzenina	What have we done?
Sono sethu ubumnyama	Our sin is that we are black
Sono sethu yinyaniso	our sin is the truth
Sibulawayo	they are killing us
Mayibuye I Africa	Let Africa return.

Lyric Source: Patterson A. and Blood P.2019 (Retrieved from <http://www.riseupandsing.org>)

The low waged and forced black mine and industrial workers create and amplify their anger in many different ways. Most of them were detached from their families and the entire community that led to go far away and create small living camps in which they were under the control of the white-led Apartheid government and landowners. The suppression under these authorities creates many demonstrations and revolts at various times. Under this circumstance, music was used as the main instrument to show their disagreement and to convey secret information among them (Discussion with KI-4, KI-6, KI-8, FG-1 and FG-28/29).

The above informants raise Hugh Masekela, Jazz Trumpet player and activist, as one of the most spectacular voices in the struggle. On “Stimela” or also known as “The Coal Train” (Masekela, 2009), he expressed his hope in future democratic South Africa. Masekela wished that those black South Africans who were displaced to other industrial zones or places from their home will return back soon and those who went outside the country will also join their families and homeland after the dreamed freedom is achieved and democratic government is established.

Stimela (The Coal Train)

There is a train that comes from Namibia and Malawi
There is a train that comes from Zambia and Zimbabwe,
There is a train that comes from Angola and Mozambique,
From Lesotho, from Botswana, from Swaziland,
From all the hinterland of Southern and Central Africa.
This train carries young and old African men
who are conscripted to come and work on contract
In the golden mineral mines of Johannesburg
And its surrounding metropolis, sixteen hours or more a day
For almost no pay

3.1.2 Major Incidents and Musical Productions during Apartheid Era

Music in South Africa had also done the duty of recording many historical events that existed during the Apartheid period like major crimes by the government forces, imprisonment of different political parties and social struggle movement leaders, the well-known black musicians who were at the forefront of the anti-apartheid struggle, and many other events. Some of the lyrical contents in the music were based on the happenings and explanations which give the accurate distribution of information within the community. Such kinds of music were also used as a means of reinitiating the struggle in different ways among the political members as well as the other local community support.

The interviewed informants (KI-2/5/6/8 and 10) discussed the major event which was recorded in the history of apartheid is the imprisonment of the ANC leaders by the apartheid government. Top leaders of ANC like Nelson Mandela, Walter Sisulu, Govan Mbeki, Ahmed Kathrada, Raymond Mhlaba, and many others were accused of violating the Suppression of Communism Act which was declared by the Apartheid regime. Based on this historical event many songs were produced which asks to free those leaders and to keep strengthen the struggle by the blacks, other supportive individuals and institutions. In 1984, the song called free Nelson Mandela by Special A.K.As (Special, 2008), who were tone and ska revival band was the one which expresses the raised question and anger towards Nelson Mandela prison in Robin Island.

Free Nelson Mandela

Free Nelson Mandela	Free Nelson Mandela, you got to, you got to,
Free, free, free, free, free Nelson Mandela	you got to free, you got to free, you got to
Free Nelson Mandela	free
21 years in captivity	Free Nelson Mandela
Shoes too small to fit his feet	Free Nelson Mandela Free
His body abused but his mind is still free	Free (I'm telling you, telling you, telling you)
Are you so blind that you cannot see? I said	Free (You've got to free, yeah, you've got to
Free Nelson Mandela, I'm begging you	free)
Free Nelson Mandela	Free (Yeah, you've got to free, yeah, you've
Visited the causes at the AMC	got to free)
Only one man in a large army	Free (Nelson Mandela) Free
Are you so blind that you cannot see?	Free (I'm telling you, telling you, telling you)
Are you so deaf that you cannot hear his	Free (Free, yeah, you've got to free him now)
plea?	Free (You've got to free him now, you've got
Free Nelson Mandela, I'm begging you	to free him)
Free Nelson Mandela	Free (I'm telling you, telling you, telling you)
21 tears in captivity	Free (You've got to free, yeah, yeah)
Are you so blind that you cannot see?	Free (You've got to free, yeah, yeah)
Are you so deaf that you cannot hear?	Free (I'm telling you, telling you, telling you)
Are you so dumb that you cannot speak? I	Free (Begging you, begging you please)
said	Free (I'm telling you, you've got to free, yeah
Free Nelson Mandela, I'm begging you	Free (you've got to free)

The other major event which was discussed during the interview was the Sharpeville Massacre in 1958 where protesters were killed by the government soldiers. During this event,

more than sixty-nine civilians have died. Along with this massacre different musical works were produced at different times to remember as an anniversary. Album productions and live performances like the Three City Four, Blue Murder, Azicatal, and Mighty River of Song were among many.

The song called Azicatal (Carthy, 2001), was the widely-known one which was taken as the South African Liberation song was widely sung by African National Congress workers after the events in the Sharpeville massacre. It was sung by Azicatal live at the Bracknell Festival.

Azicatal

Ah zee ka tar (le), no maz ya boz (zhwa)	It is for freedom that we're fighting now
See see mis ay ling koo loo lay ko	A heavy load, a heavy heavy load
	And it will take some real strength
Oon say ma lung twai lo	
on say ma lung twai lo	We are the children of Africa
Oon fo na ma to da	And it's for freedom that we're fighting now.
on fo na ma to da	
	A heavy load, a heavy heavy load
Te na ban twa na ba zay ah preeka	And it will take some real strength
See see mees ay ling koo loo lay ko	
	Ah zee ka tar (le), no maz ya boz (zhwa)
Oon say ma lung twai lo	See see mis ay ling koo loo lay ko
on say ma lung twai lo	Oon say ma lung twai lo
Oon fo na ma to da	on say ma lung twai lo
on fo na ma to da	Oon fo na ma to da
We do not care if we go to prison	on fo na ma to da

Lyric Source: Zierke R., 2018 (Retrieved from <http://www.mainlynorfolk.info>)

Well-known and widely accepted singers and musicians in South Africa were also the victims of the Apartheid period. Almost all of the black musicians at a time were pro-anti-Apartheid struggle movement and some are gone through party membership and propaganda distributors of the major parties like ANC, PAC, SACP, SAIC, SANNC, and many other youth movements. Most of them were faced in exile to neighboring and European countries (discussion with KI-5, KI-8 and FG-3).

Miriam Makeba, a singer also known as Mama Africa and the first African to win a Grammy Award in 1965, was one of the pioneers and foremost mentioned civil right activist and artist who suppressed by the Apartheid regime. She went to an exile and lived in Guinea that makes her widely known and became a delegate in the UN in denouncing South Africa's apartheid government and portray the black liberation. This popularity gave mama Africa a chance to have passports from nine countries including Ethiopia, a country which also give educational and military support to the late president Nelson Mandela and ANC. Moreover, Stokely Carmichael, Black Panther Activist, and Hugh Masekela, known musician, ANC member and black freedom activist were married to Miriam Makeba at different times that helped her in strengthen her musical fighting carrier and role in freedom activism (Makeba and Hall, 1987).

In her professional and personal experience Makeba travelled along many countries which she presented her love, equality, justice and freedom concertrativeness musical works and had a chance to produce more than thirty albums in collaboration with the well-known professionals. In addition, she sung in many native languages wherever she goes. For instance, in the foundation of the OAU in 1963, she was the only musician to be invited by the Ethiopian emperor Haile Sellassie the first to perform in Addis Ababa. During this event she trained and sing the legendary Ethiopian singer honorable Doctor Tilahun Gessesse's

Amharic song called 'ye Tintu Tiz Alegn' and later she accompanied this song in her album called Pata Pata in 1967 which achieved a remarkable global success (Phonica Records, 2019).

Among Miriam Makeba's anti- Apartheid struggle and protest songs, the one entitled Beware Verwoerd (Makeba, 2014) is the sole work for which Makeba clearly condemn Prime Minister Hendrik Verwoerd, who history remembered him as the designer of apartheid policy that passed the laws and regulations which neglect black South Africans from their civil rights.

Beware, Verwoerd!

Pasopa Nantsi ndodemnyama, Verwoerd!

Nantsi ndodemnyama, Verwoerd!

Pasopa Nantsi ndodemnyama, Verwoerd!

Nantsi ndodemnyama, Verwoerd!

Lyric Source: Belafonte H. & Makeba M. (1965 original version) 2019

(Retrieved form <http://www.lyrics.fandom.com>)

The FG-1 and FG-2 mentions the other known female singer in South Africa is Brenda Fassie. Just like other black musicians, most of Brenda's songs were protest songs about justice and equality that confront the apartheid system. She portrayed an image for the entire world to see the living conditions of black South Africans during the apartheid system.

Anti-apartheid songs of Brenda were banned by the government because they were strongly provoking in nature for the regime and on the contrary, they were the symbol of freedom and victory for the black majority and all right hands in the world. The title called The Black President (Fassie, 2014), is the most famous song by Brenda Fassie for the iconic leader of ANC, political prisoner, and later the democratic government president, Nelson Mandela.

Lyrical the music black president stresses around Mandela's release from Robben prison. After the song was released in 1990, the song was immediately prohibited by the Apartheid government but it creates a huge promotion for Mandela for his invaluable contribution to the struggle and also for most community supporters to strengthen their pressure.

The Black President

The year 1963
The people's president
Was taken away by security men
All dressed in a uniform
The brutality, brutality
Oh, no, my black president
Him and his comrades
Were sentenced to isolation
For many painful years
For many painful years
Many painful years
Of hard labor
They broke ropes
But the spirit was never broken
Never broken
Oh, no, my, my black president
Mama
Hmm maa
Mama
Hmm maa
Madiba
Hmm maa
Madiba
Ahh, nyu ye uyee huu
He broke ropes
But his spirit was never broken

Never broken
Oh oh oh, my president
Now in 1990
The people's president
Came out from jail
Raised up his hand and said
'Viva, viva, my people'
He walked the long road
Back, back to freedom
Back, back to freedom
Freedom for my black president
Let us rejoice for our president
Let us sing for our president
Let us pray for our president
Let us sing, let us dance
For Madiba give us freedom
We thank you, Lord
For listening to our prayers
Night and day
Oh oh oh, my president
Madiba
My president
I will die for my president
I will sing for my president
I will stand and say
Viva, viva, viva, viva, viva, viva

3.1.3 Musical Projection of the Apartheid Regime and the International Support

The International community played a huge role in the decline of the Apartheid government in South Africa. After the Sharpeville massacre, an event where sixty-nine civilians were killed, the International community starts to pay attention to the civil rights violation and counter struggle. In countries like Britain, the USA, most neighboring and closed regional states of South Africa gave lots of support to the suppressed South Africans (discussions with KI-2/3/8/10 and FG-2/3).

They also argued that many International youth movements were also formed to strengthen the struggle of political parties in South Africa. Those groups started to put strong pressure on their respective governments to start political and economic sanctions on the Apartheid government. As a result, the strong protest within the country and giant pressure from the international community led to the Apartheid government to revise and change its racial segregated policies in the last decade of the millennium.

KI-5 and KI-8 noted that during this time, the white ruling National Party leader and the Apartheid government Prime Minister Pieter Willem Botha resigned from his position. His successor, the Nobel peace laureate Frederic Willem de Klerk, made extraordinary moves that surprised the whole world. De Klerk announced that freedom of the press is declared, the government lifted the ban on the African National Congress, other black liberation parties, and promised to release the jailed leaders and all other political prisoners. Via this, the prison of Nelson Mandela came to an end and he walked out of prison on February 11, 1990, after 27 years of jail. The 1994 election and transition to the democratic government were the end results and major incidents for both local and international community integrations.

Through all these events, South African and other international musicians paved a way in promoting and create awareness of the Apartheid image to the world community. Lots of those musicians awarded global recognition for their amazing and touchy musical productions. Youth movements mostly in Europe and the United States of America used these musical works to mobilize their respective society's invaluable support for the anti-Apartheid struggle.

Here KI-4/6 and FG-1 mentioned Stevie Wonder as an example among many musicians to confront apartheid through his music. Because of his popularity, the message which he conveys was delivered widely across a large number of his fans. The song, "It is wrong" (Wonder, 2008), is the one in which he classified Apartheid as same as slavery and holocaust. Moreover, he tried to express Apartheid as an oppressor which lags a dreamed future mankind.

It Is Wrong was produced within the "In square" album in 1985 together with some of exiled South African musicians and it was banned by the government in South Africa. Stevie Wonder gained a lot of attention from the African-Americans in the USA.

It is wrong (Apartheid)

The wretchedness of Satan's wrath	Apartheid is wrong, wrong, wrong
Will come to seize you at last	The pain you cause in God's name
'Cause even he frowns upon the deeds you	Points only to yourself to blame
are doing	For the negative karma you will be receiving
And you know deep in your heart	'Cause when people are oppressed
You've no covenant with God	With atrocities that test
'Cause he would never countenance people	The future of all mankind we

abusing
 You know apartheid's wrong, wrong
 Like slavery was wrong, wrong
 Like the holocaust was wrong, wrong
 Apartheid is wrong, wrong, wrong

The world won't stand seeing
 You know apartheid's wrong, wrong
 Like slavery was wrong, wrong
 Like the holocaust was wrong, wrong

The above informants added Alpha Blondy as the other celebrity singer who fought Apartheid and all other violations of human rights, war and promotes the necessity of peace, love, and unity. In his song called” Apartheid is Nazism” (Blondy, 2008), this Ivorian-American International reggae artist associate Apartheid with German Nazism and he informs the American government to rethink and take measures. This song also leads so many African-Americans to put pressure on the United States government against apartheid. In addition because of his acceptance among black South Africans, the reggae genre also became popular and practiced by youngsters in many urban areas of South Africa.

Apartheid Is Nazism

America, America, America	Nazi war in Europe
Break the neck of this apartheid	Today 1985
America, America, America	Declare our own rights in South Africa
Break the neck of this apartheid	America, America, America
This apartheid system is Nazism, Nazism,	I say break the neck of this apartheid
Nazi	America, America, America
This apartheid system is Nazism, Nazi, them	You've got to break the neck of this apartheid
a Nazi 1939-1945	

Musicians in their works exposed some information which was halted by the Apartheid government. More strongly, crimes that were plotted by the regime viewed to the community both inside and outside South Africa. Because of this, the music serves as not only for a means of information but also it creates a sense of revenge and fuel to the propaganda of political parties and groups who chose armed struggle.

During the discussions with KI-1/2/8 and FG- 1/2 in 1980 the music by Peter Gabriel, called Biko (Gabriel, 2013), is considered one of the most influential and informative songs. The theme of this music rotates around the killing of a well-known activist and the leader of the Black Consciousness Movement Steve Biko. He was killed by the police officers while he was in prison in 1977. This single music was composed and arranged by accompanying the funeral choral music. Biko was not transmitted through South Africa Broadcasting Medias until 1990. Because Gabriel, a white English musician, lives in Great Britain, he performed the music in many stages across Europe and many foreign Media give their air time for sharing.

Biko

Port Elizabeth weather fine	The man is dead
It was business as usual	The man is dead
In police room 619	You can blow out a candle
Oh Biko, Biko, because Biko	But you can't blow out a fire
Oh Biko, Biko, because Biko	Once the flames begin to catch
Yihla Moja, Yihla Moja	The wind will blow it higher
The man is dead	Oh Biko, Biko, because Biko
The man is dead	Yihla Moja, Yihla Moja

When I try to sleep at night	The man is dead
I can only dream in red	The man is dead
The outside world is black and white	And the eyes of the world are watching now,
With only one color dead	watching now

3.2 Music as a part in Peace and Reconciliation Processes in Post-Apartheid Decades

After the first democratic election launched, lots of improvement majors were taken on peace, democracy, justice, economic, foreign relations, and on many other sectors by the elected government side. The main among many was the establishment of the TRC which has a duty of investigating and hearing human rights violations during the apartheid years. On the other hand, because of attaining media freedom musical works were banned before the democratic government gained air time to witness those dark ages in the history of South Africa (Discussions with KI- 9 and FG-2/3).

The informants also discussed that even though the victory over the apartheid regime is acknowledged by the government and black majority South Africans, the designed agenda of peace and reconciliation by the prominent leader and president Nelson Mandela and the government, the Rainbow Nation concept of peace laureate and Anglican archbishop Desmond Tutu, and many other huge measures of securing peace and equality to all citizens diverts the senses chilling out from the victory to a more calm, peaceful and future hope oriented strategic gear shift which makes most artistic works turn their faces from protesting attitude to a more constructive, developmental and entertaining side.

Moreover, most musicians and other artistic professionals who were active during the anti-Apartheid movement again take a huge role in the transition period by promoting peace,

stability, unity, and government propagated agendas within the society. Through this movement, the typical lyrical messages within the music again by large shifted from the protesting anti-Apartheid issues to a more sensitive peace and unity themes that help in fastening concepts to the attitudes and contribution of the young, political elites, governmental institutions, and the whole community.

The main mentioned musical work which is put on the first row for the development of peace, reconciliation, and unity of all South African is their National Anthem (Cry Freedom, 2013). The role of National Anthems is to show the overall image of the country, the promises made for the ancestral, unity and peace among citizens, many other more which are inclusive for different groups like ethnic diversity, religions, languages and so on. In short national anthem tries to address almost the whole nation in general (Nag, 2019). After ANC took the government position in 1994, the new National Anthem is orchestrated. The Anthem lyrically written in four major languages groupings named Xhosa and Zulu, Sotho, Afrikaans, and English. The Anthem melody is also gathered and arranged from different struggle songs and religious hymns.

NATIONAL ANTHEM

Xhosa and Zulu

Nkosi Sikelel' iAfrika
Maluphakanyiswa pondolwayo
Yizwa imithandazo yethu
Nkosi, sikelela
thina lu sapholwayo

English

Father, bless our country, Africa
Let her honor thunder to the sky;
In Your love and kindness, hear our prayer,
Father, bless us we pray,
your children

Sotho

. Morena boloka Sechaba sa heso
O fedise dintwa le matshwenyeho
O se boloke, O se boloke
Sechaba sa heso
Sechaba sa South Afrika,
South Afrika ...

Lord take care of our nation
stop the struggle and frustrations
save (protect) us, save us.
our nation
our nation South Africa
South Africa ...

Afrikaans

Uit die blou van onse hemel
Uit die diepte van ons see,
Oor ons ewige gebergtes waar die kranse
antwoord gee,

English

Sounds the call to come together,
And united we shall stand
Let us live and strive for freedom
In South Africa, our land

From the blue of our heaven,
From the depths of our sea,
across our eternal mountains where the cliffs
resound.

Lyric source: University of the Witwatersrand, Johannesburg, 2020

(Retrieved from <https://www.wits.ac.za>)

KI- 4/6/7 and FG-1/2/3 informs the overall message conveyed under the national anthem of South Africa is to stand for peace and reconciliation, show the faith and trust in their religion and bond between the peoples, it informs to stand together and fulfill the countries future hope.

The second main musical role is in the peace and unity supports of religious institutions. Owing to the fact that more than eighty percent of South Africa's population practiced Christianity (Pew Research Center, 2016), religious choral songs and hymns had a huge impact on the peace and reconciliation processes. Most songs are composed within the setting of biblical peace messages and along with the sacred rituals, it can capture the minds of the mass followers and can easily transmit what is needed by the religious, community and political elite. Many melodies of sacred songs were used, by changing their lyrics, for the purpose of protesting during the Apartheid decades. The melodies had power for initiations and easy embodiment within the suppressed black community. Likewise, after the new government was established these religious songs again start to influence the community on the way to bring peace, equality, and justice. For instance, the well-known Zulu folk praise song named "Siyahamba" (Centre Place, 2018), which means "We are Marching in the Light of God", is widely spread all over the world since the late 1980s. The song is performed in different gospel choirs and mainly performed by children. Soon later it is also transformed for

the secular purpose by changing the main lyrical theme into “We are Standing in the Light of Peace” (Discussions with KI- 2/4/6/8 and FG-1/2).

Siyahamba

Zulu	Sacred	Secular
Siyahamb' ekukhanyen' kwenkhos',	We are marching in the light of God,	we are standing in the light of peace,
Siyahamb' ekukhanyen' kwen- Khanyen' kwenkhos',	We are marching in the light of, The light of God,	we are standing in the light of, The light of peace,

Lyric Source: KI-4

On the other hand, the above informants explained some songs, which are non-religious, transformed and rearranged from the era of struggle to unified peace and reconciliation. The song so-called Shosholoza (Katz, 2019) is one of the iconic South African worker songs, which practiced in diamond and gold mining. The song is all about the black miners to be strong and go forward. This Fanagolo language song later becomes a symbol for the Nation's peace and unity by being a supporting song in different events like National sporting tournaments.

Shosholoza

Fanagolo	English
Shosholoza (2) Ku lezontaba	Work, work, working in the sun We will work as one
Stimela si qhamuka e South Africa Shosholoza (2)	Work, work, working in the rain Till there's sun again
Stimela si qhamuka e South Africa Wena u ya baleka Wena u ya baleka Ku lezontaba	Push, push pushing on and on There's much to be done Shosholoza Push, push, pushing in the sun
Stimela si qhamuka e South Africa	We will push as one.

Lyric Source: KI-4 and KI-8

In addition, different musical groups were also formed by making a vision that promotes reconciliation, mutual respect, and tolerance. Such kinds of groups were more sided towards hosting public concerts. Peace of Quartet, which plays the European classical style, was among these which perform in different concerts for peace and unity. The group was mainly inspired by known South Africa's Nobel Peace laureates, Chief Albert Luthuli, Archbishop Desmond Tutu, Nelson Mandela, and Fredric de Klerk. They have also gained international recognition and support from different institutions. Peace of Quartet accompanies different known trusted scholars during their performances to educate peaceful missions to the audiences and amplify their inspiration peace laureate's messages of peace, unity and future hope. In addition, the group did different campaigns like raising funds for children who are affected by poverty and war. They also arrange musical projects which offer music lessons to play different musical instruments.

3.3 The Development of Music Industry in South Africa

South African music industry can be mentioned as the top leading one in Africa. Starting from the established democratic government dramatic changes have appeared in this sector. Around the beginning of the new millennium, the music market accounts for about 130 million USD out of 35 billion USD world's total turnover and it represents 0.375%. Within four year intervals, the market had incremented by more than half consecutively that made South Africa become one of the fastest-growing and joins the leading top twenty countries in the world. Major Multinational music record companies like Sony and others invest in the industry which shares more than 90% of the South African music market (DACST, 1998). Because of this reason, South Africa joins the global market by exporting music productions via these multinational traders.

In 2019, the total music market reaches around 176.5 million USD and will be estimated at nearly 200 million USD in 2020 with a growth rate of 5.8% (Musically, 2019). With the advancement of digital communication technology, more than half of the population uses the internet and around two million broadband connections, makes the music industry turn its face into digital business just like the top leading countries in the world.

Digital streaming companies like Spotify, Apple Music, and many other global digital music sellers also play their indisputable role for this transformation (Statista, 2019). On a record, with the growth rate of 7.2%, nearly 12 million users generate more than 40 million USD in 2019. South Africa benefited a lot from the Global digital music market (Hadisi and Snowball, 2016).

Because of its easy nature of availability, both exporting and importing musical productions to and from the country through downloading and streaming increase the annual generated revenue. More than the mining industry Cultural and Creative Industries create job opportunities, more than 400 thousand, inside South Africa (Ibid).

3.3.1 Music for Social Mobilization and Development

Music and society have strong attachment since the beginning of time and because of this, every society uses music in most everyday practices. Now day's music becomes a global phenomenon to bring different cultures to come together which interwoven different communities to solve their social problems via it. As a result, one way or the other the development of the music industry is connected to the sectors within the community. Those

countries which score high efficiency in solving these social problems have developed the music and entertainment industry (see the top twenty in the global music industry) (IFPI, 2019).

In recent decades, music in South Africa has done an undeniable role more than generating a huge amount of revenue. It addresses major social problems on health issues, gender-based movements, justice and equality, youth and education, and many other more. The musician becomes part and parcel in these movements by being an active member and propagator.

South Africa is one of the biggest HIV epidemics in the world, around 7.7 million people living with it in 2018, which covers one-third of total new HIV infections in Southern Africa. HIV prevalence is high, around a quarter among the general population. In 2018, there were 240,000 new HIV infections ages between 15 to 49 and 71,000 South Africans died from AIDS-related illnesses (UNAIDS, 2019).

Musical groups in South Africa have done major campaigns for creating awareness and preventing HIV-AIDS. Mostly choral groups of women, children, and groups who are gathered in some workplaces and institutions like charity associations, governmental or non-governmental organizations are the main musical involvers. Among this, the Siphithemba choral ensemble is the one which is located in the city of KwaZulu-Natal. The choir consists of many vocalists from the community including those who are living with the virus and those who lost their families with it. Using the Zulu cultural musical styles and songs from the anti-apartheid struggle, the choral ensemble produces their creativity. The other is a Memeza choir, which is located in Soweto province and primarily promote and continue the legacy of Nelson Mandela's idea of fighting HIV/AIDS. Just like the Siphithemba choral ensemble, the Memeza choir mostly use traditional South African Songs and struggle

melodies from the Apartheid years. Most of the members in the Memeza choir are also professionals in HIV counselling and testing (discussion with KI- 1/2/4/9/10 and FG-1/2/3).

These informants also noted that music is also used in the South African community to promote and educate gender equality and women's role in society. It raises women's right to education, work, political and social involvement, and many others. Because of the role, participation and acknowledgment of women during the anti-apartheid movement was very maximal, it helps the campaigners, institutions, and government to move forward with the minimum potential to greater results. Individual musicians and activists, mostly of women, are the key contributors to this campaign. Most known South African women musicians like Miriam Makeba, Jouven Chaka Chaka, Brenda Fassie and many other public figure artists address many social rights especially gender equality to the community and they were successful not only in their country but also to wider continental and global level.

The mentioned informants raised Yvonne Chaka Chaka, a singer, humanitarian, human and women rights activist is the model personality in the promotion of gender equality. Chaka Chaka inspires many young talented women to amplify equal rights. In her musical outputs, she also announces and asks the government and other supporters to strengthen their cooperation to overcome the problems of the women. She also raises her voice to support sexual and reproductive health and gender rights. The song entitled "Who's Got the Power" (Chaka Chaka, 2010) is the known musical output of Chaka Chaka which addresses and shows the level of gender balance with in the country.

Who's Got the Power?

Do you think people care	I've got the power (power)
To hear all your stories about me	No no you can't destroy me now
Will it get you anywhere	Whatever you say, whatever you do
To fight this war with me	Let me go, let me be free
You have no right to run me down	Take control my destiny
Why don't you just let me go	You have no right to run me down
Cos jealousy is ruling your life	Why don't you just let me go
Well I'm stronger than you believe	Cos jealousy is ruling your life
Who's got the power	Well I'm stronger than you believe
Who's got the power to rule my life	Say what you want
Who's got the power	Do what you can
Who's got the power to tell me what to do	You can't hurt me

On the other side, the music of the recent generation, after the new millennium, consists of Pop, R&B, Electronic, Reggae, and so on which are fused with the European and American musical genres. With the development of technologies and communication, the young are very much attracted to these musical styles. In the 1990s, South African musicians create and spread kwaito musical genre, which mashed-up African melodies with house music, to their wider audiences. Brenda Fassie in her kwaito genre music called Weekend Special (Fassie, 2010) stresses the domination of men over women in the relationship and this must be balanced. Along with this women equality and freedom of speech is its central theme (discussions with KI-4/7/10 and FG-1/2).

Weekend Special

You don't come around, to me see in the week	I'm no weekend, (daddy's home) weekend special
You don't have a chance, to call me on the	Another lonely night, on my own again

phone
But Friday night yes I know, yes I know
I know I must be ready for you, just be
waiting for you
I'm no weekend, weekend special

How long for your love
I need your touch, yes I do
You love me no more

Social problems like corruption, drug practices, crimes, and others are also addressed by music since 1994. With the infant establishment of different private and public institutions, education and health care services, population growth, unemployment and poverty rate, migration, immigration, and many other major factors contribute to these social problems (Department for International Development, 2015).

In this way, musical creativities try to reach and generate public base awareness. Most productions directly raise the consequences and the end results by the mentioned problems to society (KI-2/9 and FG- 1/3). In association with this, some prominent artists lost their life because of crime. The well-known reggae artist Lucky Dube was one of the victims. Dube sings a song called “Crime and Corruption” (Dube, 2018) which asks the leaders to give attention and stand together with the people. He pinpoints out unless every member of the society cooperates, the problem will not be eliminated.

Crime and Corruption

Is it the bodyguards around you
Is it the high walls where you live
Or is it the men with the guns around you
Twenty four hours a day
That makes you ignore the crying of the
people
Farmers get killed every day
And you say it is not that bad

About your house being broken into
Do you ever worry
About your car being taken away from you
In broad daylight
Down highway 54
Do you ever worry
About your wife becoming
The woman in black

Policemen get killed every day
And you say it is not that bad
Maybe if you see it through the eyes
Of the victims
You will join us and fight this
Crime and corruption
Do you ever worry

Do you ever worry
About leaving home and
Coming back in a coffin
With a bullet through your head
So join us and fight this
Crime and corruption

3.3.2 Music and Tourism Nexus: the role in South African Image Building on Major Public Events

Music is the main component of tourism. Through music, tourists can gather pieces of information about the given specific village's or country's culture and the whole society they visit. Every year many tourists visit cities where music festivals and performances are conducted, there are selected best-known cities which are mainly expressed by their annual music festivals (Bhusal, Elijah, and Sadequzzaman, 2015).

Different major sporting tournaments are also accompanied and remembered by the composed music which is dedicated to those specific events. Because of that, countries build their image and promote tourism to the non-residents and foreigners as the means of attraction (Michele, 2018).

After democratically elected government came into power, South Africa hosts and wins the third Rugby World Cup in 1995. In this tournament, tourists make double the total number of visitors who have arrived in the country. South Africa uses this opportunity to manifest not only the unity within the country but also the unity and coexistence of all human beings. The song called "World in Union" (Jones, 2019) is mainly composed to magnify these intentions

and it is considered as a theme song for the sporting event in which the lyrics stress the diversity within the unified World (Discussions with KI-4/6/9 and FG-1/2).

World in Union

There's a dream, I feel	It's the world in union	It's a victory for all
So rare, so real	The world as one	It's the world in union
All the world in union	As we climb to reach our destiny	The world as one
The world as one	A new age has begun	As we climb to reach our
Gathering together	We face high mountains	destiny
One mind, one heart	Must cross rough seas	A new age has begun
Every creed, every color	We must take our place in	It's the world in union
Once joined, never apart	history	The world as one
Searching for the best in me	And live with dignity	As we climb to reach our
I will find what I can be	Just to be the best I can	destiny
If I win, lose or draw	Sets the goal for every man	A new age has begun
There's a victory for all	If I win, lose or draw	

In addition, Coincidentally South Africa has a chance to host the 20th African Cup of Nations football tournament in 1996. This sporting event also paved a way for South Africans to build their countries' image to the world wide view. During the opening and closing ceremony, on different television channels and internet streaming folk-based music which highly expresses the country was released and used. In parallel, different folk dances were choreographed and performed by selected dancers which show the overall past history, current peace and unity, and future hope of the country.

These informants add most tourists and football fans of the 1996's African Cup of Nations in South Africa remembered Bafana Bafana translated as "The Boys The Boys", the representative name of the South African National football team, was considered as the main motto for the sporting tournament. Many musical productions and other artistic works contain the word Bafana Bafana in their lyrical compositions. In addition, South African football supporters encourage their team using songs that are composed using the word.

The 2010 FIFA World Cup is another major sporting event in the history of South Africa that makes not only the country but also the entire continent host this football game for the first time. Around half a million tourists have attended during this one month program and out of that 86.5 percent were their first trip. This sporting event contributes around 8 billion USD to the country's economy and 3 billion USD in tax. All infrastructures and sectors scored huge improvements to attract and serve visitors (SRSA, 2013).

One of the memorable factors that most football families remember the 2010's FIFA world cup is its musical productions which were mainly dedicated to the event. In addition Vuvuzela, a plastic made musical instrument which is a copy of Kudu horn, was used during all matches which created sound decoration. The tournament theme music is sung by known International and fame South African musicians who also performed during the opening and closing ceremony (Discussions with KI-2/4/5/9 and FG-1/2/3).

The informants mention Waka Waka, also known by This Time for Africa (Shakira, 2010), was the official song by Shakira and Freshly Ground which promotes African in general. Many International and local media use this music when they talk about the host South Africa and entire Africa during the four-week football festival. The song and its video are all about the unity and integration between all human identities, and the inspirations of different citizens to celebrate in the land of Africa.

Waka Waka (Time for Africa)

When you fall get up oh oh
And if you fall get up oh oh
Tsamina mina zangalewa
'Cause this is Africa
Tsamina mina eh eh
Waka waka eh eh
Tsamina mina zangalewa

If you get down get up oh oh
When you get down get up eh eh
Ame la mejole biggi biggi mubbo wa A to Z
Asi tsu zala makyuni biggi biggi mubbo from
East to West
Asi waga waga ma eh eh waga waga ma eh

This time for Africa
Listen to your God
This is our motto
Your time to shine don't wait in line y vamos
por todo
People are raising
Their expectations
Go on and feed them this is your moment no
hesitations
Today's your day
I feel it

eh
Tendency suna tsibuye 'cause this is Africa
(Africa, Africa Africa)
Tsamina mina,
Anawa a a

Django eh eh
Tsamina mina zangalewa
Anawa a a
This time for Africa
We're all Africa

Lyric Source: Shakira, Freshlyground, 2020 (Retrieved from [http:// www. lyrics.com](http://www.lyrics.com))

In the discussions, next to Waka Waka, the informants add Akon's, Senegalese-American singer and songwriter, Oh Africa song (Akon, 2010) is also a very memorable World cup song that the whole spectators remember. Its music video widely promotes the view of Africa with respect to African colorful traditions, musical instruments, dances, African choir, and others along with the known world-class footballers.

Oh Africa

I know that we have to take it to the goal
'cause everyone's depending on we
See we ain't got nowhere to go but up,
It's our destiny
We're choosing the way,
We'll do what it takes to get
To the top of the highest mountain
We'll do anything, we got to prove ourselves
'cause we know See we'll never be able to
forget this day' cause it's the greatest day of
our life

We're choosing nowhere,
We'll do what it takes to get
To the top of the highest mountain
We'll do anything, we got to prove ourselves
'cause we know
Oh Africa This is our time to shine,
Our time to fly,
Our time to be inside the sky
Our time to soar, Our time to saw,
The last one in football Oh Africa

Apart from major sporting tournaments, globally recognized music award festivals and huge musical concerts conducted in different cities of South Africa were also a part of widening

the horizon of tourism. Those events open the gates to many South Africans and the rest African talented musicians and all other related disciplines to come forward and give a chance to present their creativities in the industry. The media coverage given to these musical events is another big impact on the image-building for South Africa. One way or the other fans of those musicians promote the country either by attending the events or following on social media.

Kora music award, named after West African string instrument, is annual musical competitions that cover sub-Saharan African countries starting from 1996. This program is hosted by many African countries and the award winners have come from more than thirty countries. Kora award has a chance to be sponsored by many giant companies and broadcasted by almost all over the world. Today's most influential African musicians have an opportunity to work with many known professionals in the field through this musical event (Discussions with KI-1/3/4/9/10).

The key informants discussed that South Africa had a chance to host the first ten successive Kora music award ceremonies, starting from 1996-2005, out of the total twelve events. In the award, which has more than 700 million viewers worldwide (FG-3), many talented and known musicians were awarded in that decade. Musicians like Michael Jackson, Salif Keita, Myriam Makeba, R Kelly, Femi Kuti, and many others were among nominees and winners to receive kora trophy. Moreover known prominent public figures like Nelson Mandela and many others were also the highlights in the award ceremony.

Last but not least, big live music concerts which were conducted in South Africa are another musical factor for the development of the tourism and music industry in the country. Many

locals and international musicians who participated in the concerts use these opportunities for peace, unity, integration, education, different campaigns, and entertainment purposes. It also generates revenues for the sector because of the fact that large numbers of music fans are attending the programs.

Musicians like Whitney Huston, Michael Jackson, Tina Turner, UB40, Lionel Richie, Jay-Z, Mariah Carey, George Benson, Justin Bieber, and Rihanna were some among many who present their live music concert in different cities of South Africa. Besides solo musicians different opera, classical symphony, jazz groups, choir groups, folk, musical circus and theatres, films and many other formats of performances were conducted. By this South Africa gained positive attention, build appealing images to the tourists and create multilateral sector relations in the international music market (discussions with FG- 1/3).

3.3.3 Significant Improvements and Policy Driven Developments in the Music Industry

South Africa Passes through serious musical developments dating back from the new millennium, both the private and the public sectors contribute to the development of the industry. Recently nearly 30,000 employee works in the field of music and the annual revenue from the music industry puts South Africa as one from the leading world's twenty-five countries (IFPI, 2019). Many musicians and groups had a chance to present their productions to the worldwide music market as the result of the well-improved policies, accesses to educations, and many other facilitated supporting mechanisms.

The ANC led government, democratically elected party after the apartheid period, national cultural policy states freedom of creativity and expression without interference, promote the development of national culture and education, facilitate resources for production, culture preservation, enhance professionalism and so on (KI-2/8/9 and FG-2). Moreover, tasks related to community-based activities, culture funding, designing the function and structures of the related ministry department, and others strengthen the development of the music industry in the country.

The play a part in the enhancement of the music industry is the intense consideration and development of music education. The National Department of Basic Education designs the curriculum of music which substitutes its segregation base from the apartheid era to a more inclusive and a policy of multicultural unity. Starting from kindergarten up to educational institutions, the music curriculum accompanies indigenous South African music, broad African genre, European, Asian, and American musical styles (discussions with KI-1/2/8/9 and FG-2/3).

Music education, especially in higher educational institutions, is likely the key contributor to its development. Department of music at Nelson Mandela University, South African College of Music at the University of Cape Town, department of music at the University of Pretoria, Witwatersrand, Conservatorium at the University of Stellenbosch, Conservatory North-West University give music education up to doctoral level. In the intense explorations of African indigenous music, the research center in these educational institutions produces many outputs annually (KI-9). In addition, wide ranges of joint music education

and research programs are also conducted in collaboration with well-known universities from all over the world.

The main obstacle to the growth path of the music industry is the weak legal structure, implementation, and controlling mechanism of copyright-related issues. Those countries which exercise tight copyright law to the protection of musical and other artistic creations benefited a lot in terms of safeguarding artists from illegal copying of their original ideas and distribution of produced works (Strand, Kouchoukas, and Rattner, 2005).

South Africa has a long copyright law protection dating back from the late 1980s and later joins the Berne convention in 1975. After the end of apartheid, where the banning of many creative works of the blacks gained freedom, the artistic industry undoubtedly increased in terms of production and distribution. Along with the educational sector, legal frameworks, especially from the copyright aspect, the South African government, develop strong legal protection for those who create and produce music (Discussions with KI-4).

In addition KI-4/6/9/10 and FG- 1/2 also refer the South African Music Rights Organization (SAMRO), works on both local and international measure, in charge of rights of performing arts by giving license and collects fees from the users in different situations where they use music as an input to do their job. The other association is the South African Music Performance Rights Association (SAMPRA) which conducts the rights of the recording artists and recording companies. Simply it acts as a representative to the musicians and bands. Composers, Authors and Publishers Association (CAPASSO) is also a non-profit company denoting the composers, authors, and publishers. Just like SAMRO and SAMPRA,

CAPASSO gathers and dispenses royalties to music publishers and composers from the registered and licensed music users.

At last, the above informants shared that other than music rights organization there are also organizations which support the music producing community by providing with funds to the creations, production, and distribution. Funds from organizations and institutions like for instance companies and councils like Red Bull, National Art Council (NAC), Mzansi Golden Economy (MGE), Common Wealth Foundation (CWF), Basa Supporting Grant, Visual Arts Network of South Africa (VANSA), and more other institutions are spread all over South Africa to strengthen the development of music and the rest aesthetic disciplines to a greater level.

CHAPTER FOUR

4- CONCLUSIONS AND RECOMMENDATIONS

4.1 Conclusions

In the preceding chapters, the role of music has been seen in breadth starting from bonding different groups in the society up to the embodiment in the macro-economic level of nations. Music has profoundly been shaped in many ways as the main tool for solving varieties of social problems that arose at different times. Because of the tight nature of music with the society, it paved a way for the members to use in accordance with many attachments, from praising positive life experiences and personals up to expressing worse senses and feelings of individuals and/ or the social system as a whole.

Cultural, mainly musical, struggle broadened the black majority and other supporter's way of countering the Apartheid government in South Africa. Music was also used as a means of keeping many historical incidents as a database which helps to strengthen confrontational initiations and create generational ties so that movements persist without any interruptions.

The overall thematic areas that musical arrangements focused were civil and human rights, equality and freedom. These productions monitor and criticize the movements itself, mostly design and mold various countering strategies that put strong pressure on the policies and duties of the Apartheid government. Musicians and writers were also being a part and parcel of the struggle and most of them faced exile, which makes them agents, and spoke persons for those freedom movements in promoting and gain invaluable international support.

After the Apartheid regime is substituted by the democratically elected government, the role of music still strongly continues with a dynamic gear shift from its confrontational nature to

reconciliation, unity, and development concepts. Tilting of theme dimension helps both the elected government and the rest of South Africans in promoting peace and securing justice in their country. In addition, it reduces different tension of conflict of interests among citizens which helps in minimizing the residue from the past Apartheid era. The music also addresses policies of the government, core essences of peace, and harmonious unity ideas of the intellectual and religious elites to the linguistically, religiously and culturally diverse South Africans.

On the other hand, the music industry by itself scored a dramatic development together with the advancement of technology and education, direct and policy-driven support, multilateral cooperation with known world music industry producer and trader companies. Because of all this, the industry transformed and becomes a huge revenue generator in the economic sector. It also creates many job opportunities for young citizens in which they enrolled and utilize different indigenous cultural creative outputs to the local and international music market.

Thus, historical musical experiences of South Africa showed, especially for those which didn't explore their own cultural resources as much for the development of their respective nations, how they modify and used it with respect to various time frames of social, political, and economic development aspects. Though many scholars put in a question on peace, democracy, security, development and many other features of recent South Africa, compared to most African countries they scored a huge achievement in most sectors and transformed their country into a more competitive nation in the global development race.

4.2 Recommendations

Because of the communal social structure of Africans, The enhancement of musical productions plays a huge role in facilitating the connection between the members from the sake of entertainment up to serious amplification of the voices and rights of the society. It also strengthens in propagating and sharing values, connecting different cultural practices, and promoting the continent in various aspects within and all over the world.

Even though colonization and apartheid-like regimes are demolished from Africa, the outnumbered dimensions of westernizations are largely overspread across the continent. Mental, epistemological, socioeconomic and many other formats of dominance of the developed nations are still the main challenges. One way to decolonize those challenges is to develop musical outputs that promote indigenous African cultures and ways of thinking in their societies. It also helps the Africans to rethink, appreciate and use tangible and intangible resources for their own individual nations and the whole continent's development.

Unlimited natural and social distractors again make Africa retarded from the global development race. For instance, human diseases like HIV/AIDS, Tuberculosis, Malaria, enormous plant and animal diseases, social problems like crime, corruption and many other more can be mentioned. Here musical struggle and thought of South Africa may help the rest African artists in awareness creation for the obstacles. It can also build different societal initiations and shape movements in various aspects.

Now a day's peace instability is one of the main features in most countries of Africa. Internal and cross-border conflicts arise here and there on the continent. Taking musical experiences of South Africa, with some modification based on type and natures of conflicts, musicians and related professionals can produce and put their own role in conflict resolutions and enhancement of societal peacekeeping missions.

The development of the music industry by itself becomes one of the major inputs for the development of nations in the recent phenomenon. Musicians and institutions deeply investigate and use various cultural musical inputs all over the world. Africa, culturally diverse rich continent, has to explore its own huge aesthetic resource for self-development. The current and past encounter of South Africa, in this case, may help the rest in the creation of musical policies, facilitating and supporting mechanisms for educational systems in cultural studies. Last but not least, the interaction between the music industry and different economic sectors must be facilitated so as to form smooth cooperation and bring a large amount of revenue for African countries. Here the contribution of South Africa, especially in the tourism sector, can be put as a reference for all concerned institutions and nations in Africa.

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Appendix - I

Interview and Questioners Guides for the Informants and Focus Group Discussions

1. What was the role of music during Anti-Apartheid Struggle Movements?
 - 1.1 What types of musical genres were predominantly used?
 - 1.2 Content wise what issues were raised in the music?
 - 1.3 Is there any music specially used by specific portions of the society?
(Eg. Age, sex, youth, different workers, armed movements etc.)
 - 1.4 Can you mention some of the music and what is it all about?
2. Is there any compositions which are dedicated for some persons, events, ideas, crimes, etc.?
3. Can we raise and discuss some music which raised human and civil rights issues?
Who were participated in these types of music?
4. Can we discuss about songs which were composed and performed outside South Africa against apartheid?
 - 4.1 Can you mention musicians who participated?
 - 4.2 What were they focused on?
 - 4.3 Can you mention and discuss music in this track?
 - 4.4 What were the effects on the international audience?
5. What role that music takes in facilitating in Peace and Reconciliation Processes?
6. Are there songs which are converted from anti-apartheid songs to Peace and Reconciliation?
7. What were the music promotes/ emphasized?
8. Can you mention and discuss some compositions and personalities in this row?

9. Can you mention the role of music in addressing social problems in South Africa?
 - 9.1 What are major problems which are addressed through music in the overcoming struggle?
 - 9.2 Can you remember some of the compositions together with their respective addressed social problems?
 - 9.3 In what way that the music helps the society in social mobilization?
10. What role does music do in the development of South Africa?
 - 10.1 Which economic sector is mostly associated with music?
 - 10.2 The role of music in the building the national image of South Africa.
 - 10.3 Can you mention and discuss some of them with their dedicated event or task?
11. What majors are taken from the government and many other stakeholders' side for the development of music industry in South Africa?
 - 11.1 Policies designed in the government side.
 - 11.2 What are the roles of different organizations in the development of the music industry?
 - 11.3 Can you mention some with their specific contributions?
12. Is there anything you want to add besides the above discussed and answered questions?

Appendix - II

Primary Sources of the Study

Informant Name	Profession	Age	Place of Interview	Date of Interview
Key Informant one (KI-1)	Lecturer at Stellenbosch University	58	Stellenbosch University music Conservatorium, Cape Town, South Africa	June19, 2019
Key Informant Two (KI-2)	Lecturer at Stellenbosch University	56	Stellenbosch University music Conservatorium, Cape Town, South Africa	June 19, 2019
Key Informant Three (KI-3)	Lecturer at University of Geneva	55	University of Geneva African Studies Department meeting room, Geneva, Switzerland	April 20, 2019
Key Informant Four (KI-4)	Music Journalist/ author	52	Cape Town, South Africa	June 20, 2019
Key Informant Five (KI-5)	Historian/Author	62	Johannesburg, South Africa (Video Conference)	June 20, 2019
Key Informant Six (KI-6)	Musician/ Producer	44	Durban, South Africa (Video Conference)	June 21, 2019
Key Informant Seven (KI-7)	Musician	50	Cape Town, South Africa	June 21, 2019
Key Informant Eight (KI-8)	ANC Member	58	Pretoria , South Africa (Video Conference)	June 22, 2019
Key Informant Nine (KI-9)	Ministry of Tourism Official	54	Cape Town, South Africa (Video Conference)	July 3, 2019
Key Informant Ten (KI-10)	Journalist	40	Addis Ababa, Ethiopia	July 18, 2019

Appendix - III

Primary Sources of Focus Group Discussions

Focus Group Discussion – One (FG-1)

Focus Group Discussant	Profession	Age	Place of the Discussion	Date of the Discussion
FG-11	Musician	36	Stellenbosch University music Conservatorium, Cape Town, South Africa	June 20, 2019
FG-12	Musician	36		
FG-13	Musician	34		June 21, 2019
FG-14	Musician	38		
FG-15	Musician / Producer	43		

Focus Group Discussion – Two (FG-2)

Focus Group Discussant	Profession	Age	Place of the Discussion	Date of the Discussion
FG-26	University Lecturer	52	KFC, Cape Town, South Africa	June 22, 2019
FG-27	Post Graduate (PhD) Candidate	32		
FG-28	Journalist	36		
FG-29	Journalist	38		

Focus Group Discussion – Three (FG-3)

Focus Group Discussant	Profession	Age	Place of the Discussion	Date of the Discussion
FG-30	University Lecturer / Historian	60	University of Geneva African Studies Department meeting room, Geneva, Switzerland	April, 15, 2019
FG-31	University Lecturer	58		
FG-32	Post Graduate (MA) Student	28		
FG-33	Post Graduate (MA) Student	29		

Appendix - IV

Political Map of South Africa



Source: UN Cartographic Section