

ETHNIC FOLKWAYS RECORDS FE 4310



MUSIC FROM MOZAMBIQUE

Recorded in the Communal Village O.M.M. near XAI-XAI, province of Gaza

Recorded by Ron Hallis and Ophera Hallis in 1978 and 1979



M
1838
M83
M987
1980
v.1

PHOTO BY OPHERA HALLIS

COVER DESIGN BY RONALD CLYNE

MUSIC LP

SIDE 1

- Band 1 MUTIMBA Dance 2:23
- Band 2 MUTIMBA Dance 2:40
- Band 3 Work Song 1:00
- Band 4 Work Song 1:00
Woman pounding Maize
- Band 5 Two women pounding
Maize 0:32
- Band 6 Pounding Maize 1:07
- Band 7 Pounding Maize 0:43
- Band 8 Harvest Song 1:22
- Band 9 Culungwani 0:23
- Band 10 Song: A Hiyeni. . . 2:00
- Band 11 Children Singing 1:50
- Band 12 Shingomana Dance 3:00
- Band 12A Mother Josina 2:30

SIDE 2

- Band 1 Makwayele Dance
Song 2:14
- Band 2 Makwayela Dance &
Chant 1:39
- Band 3 Makuai Dance 2:12
- Band 4 Shingoleni Dance 1:46
- Band 5 Makuai Dance and
Chant 1:25
- Band 6 Makuai Dance 1:30
- Band 7 Narrative Song 1:38
- Band 8 Makuai Dance and
Chant 2:00
- Band 9 Nganda Dance 3:05
(2 drums, buzzers and
song)
- Band 10 "Revolution" song 4:00

Special thanks to Eugenio Duvane,
Antonio Matusse, Manuel Malo,
Daniel Mondlane, and Harry Smith.

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DESCRIPTIVE NOTES ARE INSIDE POCKET

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Introduction:

In 1975, Mozambique became Independent after five centuries of Portuguese colonial domination. During the fourteen-year liberation war, The Front for the Liberation of Mozambique, called FRELIMO, began bringing people together to live in Communal Villages established in zones liberated from Portuguese control. The Communal Villages became centers of collective production, political, social and cultural life.

Mozambican culture had been suppressed by the colonialists. It was at best regarded as 'Folkloric' and generally as 'Uncivilized.' Many songs and dances satirizing the colonialists were banned. Mozambican musicians who broke the ban were often beaten on the hands with a wooden stick that had a cluster of sharp points on the end. This notorious punishment was called 'Palmatoria.'

Mozambicans were encouraged to leave their culture and adopt the 'civilized' culture of the colonialists; Rock and Roll, Waltzing, and Liturgical music.

With the rise of the national liberation movement embodied in FRELIMO, Mozambican culture began to flourish. Many dances that had almost faded into obscurity were revived. There is now much cultural activity in the city and country, and significantly, exchange amongst the twelve linguistic groups in the country who were formally divided and isolated by the colonialists.

These recordings were made by Ron Hallis and Ophera Hallis, Canadian Filmmakers who live and work in Mozambique, teaching at the National Film Institute in Maputo, the capital. The recordings were made in 1978 and 79 during the filming of three documentary films, 'Makuai', 'A Revolucao La Famba', and 'A Wile Mukolonhi'. These films are available through Icarus Films New York and Frank Taylor Films Ottawa. Most of the filming was done in the Communal Village O.M.M. on the south side of the Limpopo River Valley near Xai-Xai, (pronounced Shy-Shy) about two hundred kilometers from Maputo. The village is named after the Mozambican Woman's Organization, (Organizacao da Mulher Mozambicana) a national women's liberation move-

ment formed by FRELIMO during the war. The Communal Village O.M.M. was built by survivors of the 1977 flooding in the Limpopo Valley. The language spoken in the region is Shangana with some Zulu and English words used. On Sunday, after the general village meeting there is usually a 'Festa de Cultura'. The village is divided into four areas, and each area sends one or two dance groups to perform. Each area has a 'Responsavel de Cultura', These people confer the week before and arrange the program for the next week's 'Festa'. Often groups are invited from other Communal villages. The population of the Communal village O.M.M. is approximately 5,000 and on a good day it seems that almost all of the people are there. The dancing and singing goes on till dark and then the people return home to turn in and rest for the coming week of work in the fields.

SIDE 1 Band 1 MUTIMBA Dance.

On Sundays, after the general meeting, the villagers gather for a 'Festa de Cultura' in the village square. One of the men begins by leading the people in a series of Vivas.

"Viva Cultura"
"Viva Aldeia O.M.M."
"Abaixa Baiena"
"Viva Cultura Mozambicana"
(Translation)
"Long live Culture"
"Long live the Communal Village O.M.M."
"Down with decadent Culture"
"Long live Mozambican Culture"

He then continues with a short speech: "People listen to what I have to say. In the past our dances were scorned because of the colonialist's decadent dances. Now thanks to the struggle for National Independence, the Culture of our Grandfathers has returned to its rightful place." What follows is a traditional MUTIMBA wedding dance and a song called KUCHINGA. As was the custom during the colonial times, when many of the men went off to work in the South African mines and some died there, a widow was obliged to marry her Brother-in-Law and become his second wife. She also had to provide the wedding feast. The man chants:

"Of the two women of Kuchinga, who is the most adored?"

The people reply:

"The second, the second"

The man asks:

"Why?"

The people reply:

"Because the second wife of Kuchinga brings to the brother's house six roasted chickens and five liters of wine."

Band 2

Mutimba Dance.

The dancers repeat one phrase that can be translated as follows:

"We are those who make deep tracks,
Beware."

Various people join in and make impromptu calls. A woman can be heard shouting:

"Fambili Smithi"

Meaning "Ian Smith (former Prime Minister of Rhodesia) is on his way out."

Band 3

Work song: Woman preparing OSWA by stirring crushed Maize and water in a large wooden bowl. During the colonial times girls were married-off by their parents in exchange for Oxen and money. This sum was called the LOBOLO. Often when a woman fell into disfavor with her Mother-in-Law, the mother would convince her son that his wife was trying to poison him through the food she prepared. The husband would then refuse to eat. The in-laws would also refuse to eat.
The woman sings:

"I prepared Oswa in my house
I pounded peanuts too.
I served my husband; he refused
I served my In-Laws; they refused
(women)
I served my In-Laws; they refused
(men)
The chickens also refused the food I gave them.
The ducks also refused.
I sat beside the house and cried.
I returned to my mother's house.
She asked me what was the matter;
I told my story.
Calm yourself, my daughter, my mother said.
Thier money (LOBOLO) is just paper
We will give it back to them, so you can rest.
If I had known I would never have accepted, my mother said.
Now what can I do?
I have been deceived by my mother and father."

Band 4

Work song: Woman pounding the Maize.
"I'm in jail now (repeated)
What am I going to do? (repeated)
I was humiliated by colonialists
I pulled Ndindasse*
Now I'm in jail
What I'm going to do?"

*Ndindasse: Large cylinders filled with hardened concrete that were used to level gravel beds for roads. During the Colonial times Mozambican women were forced to pull these cylinders with ropes attached to their hips and shoulders.



Band 5

Two women pounding the Maize

Band 6

Pounding the Maize

Band 7

Pounding Maize.
This song speaks of Eduardo Mondlane, the first president of FRELIMO, The Front for the Liberation of Mozambique, and Ian Smith the Prime Minister of Rhodesia before Independence.

Band 8

Song in the Co-op. People singing in the Agricultural Co-op while picking Maize.

President Samora (Machel) the People are happy with your work.
Mozambicans work with hand and hoe
They survive by cultivating the land
The Colonialists humiliated us
They exploited us and stole our land
From Rovuma to Maputo
The people are happy with your work.

Near the end of this cut a woman begins to ululate (culungwani). She then makes a declamation which repeats part of the song and adds some other ideas.

"The colonialists exploited us
Stole our land
We lived in Misery
But now we are Independent
We live by working with hand and hoe
And now we Mozambicans benefit
From the fruits of our labour."

Band 9

Culungwani (ululation by women)

Band 10

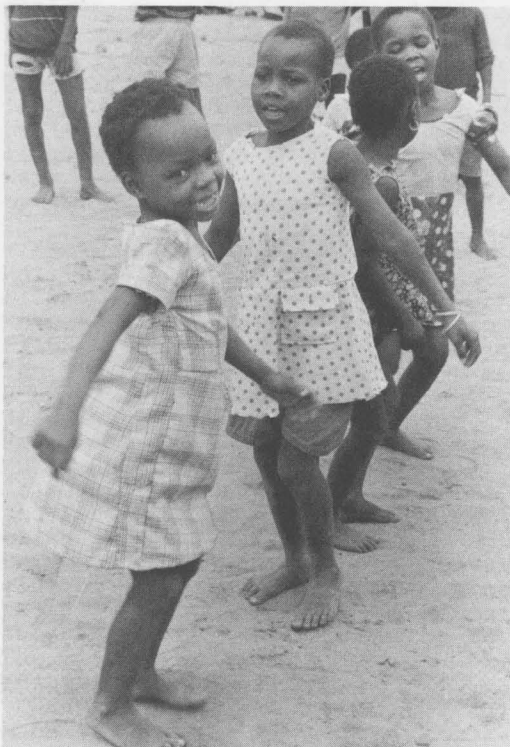
A Hiyeni Va Kamarada (let us go
Comrades!)
A Hiyeni Va Kamarada (repeated)
A hiyeni hi ya yaka a ma aldeia
A banani kuni ma aldeia (repeated)
Chorus
Cooperativa kuni ma aldeia
Chorus
Shikolwe kuni ma aldeia
Chorus

(Translation)

Let us go Comrades (repeated 3 times)
- Chorus
Let us go and build Communal Villages
In the communal villages we have
banana trees (repeated 3 times)
Chorus
In the communal villages we have
Cooperatives (repeated 3 times)
Chorus
In the communal villages we have
schools (repeated 3 times)
Chorus

Band 11

A Wile Mukolonhi (Colonialism has
Fallen)
Children singing in the Day-Care-
Center.



Band 12

Shingomana Dance: with Drum, voice,
whistles, and clapping.



Band 12A

"Josina Mamani" (Mother Josina)

Josina Machel, died during the
Liberation war, working in a
childrens orphanage.

End Side One



SIDE 2 Band 1

Makwayela Dance. Song about Chissano, the first Mozambican to take part in the transitional government in 1974, one year before the complete Independence of Mozambique.

Band 2

Makwayela Dance & Chant

Band 3

Makuai Dance and Chant "Where have you gone Mother Josina?"

Band 4

Shingoleni Dance, similar to Mutimba in movement.

"The colonial government exploited us for so long.
Exploited our Grandfathers
Exploited our Grandmothers
But FRELIMO has liberated us
Freed us from slavery."

Band 5

Makuai Dance and chant

Band 6

All you people.
A Makuai dancer leads the Shingomana dancers in a chant:

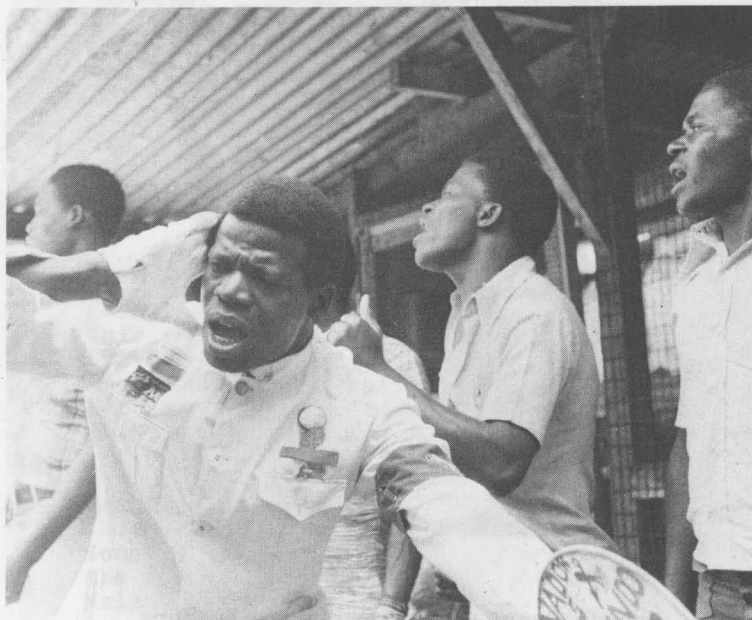
"All you people, all you people in

Maputo.
Pick up your pens and paper, and take note of what we are to do here today.
And when you've written it all down just take it to the Responsible person and he will sign it to make it official.

Band 7

Antonio Matusse has come to the Communal Village O.M.M. for the weekend. In his youth he lived in the area and was very popular because of his ability as a Makuai dancer. He left the countryside and went to work in South Africa, as a Miner, then on his return took up residence in Maputo, where he found work as a dishwasher in the Piri-Piri Restaurant.

"I've just come to visit and I have to hurry or I'll miss the bus back to Maputo.
"Children! Farewell, Farewell, Farewell.
You all know we here in Xai-Xai. I am the one who makes deep tracks. Who could dispute that here in Xai-Xai?
Tell all the Chairmen why I like to dance.
I am the son of Maningi and Mohombu. I eat once a day.
Now listen and I'll tell you what



made me leave Xai-Xai.
You all know Regina Mazivingyani. Well I was in love with Regina But she refused me.
Chorus
I was abandoned.
Matusse
I tried dressing better but she still refused me.
Chorus
I was refused.

Band 8

Makuai dance and chant lead-in.

"We weep for Machel
Because he lost Mondlane and Josina"

This is repeated then Matusse shouts
to stop the chant. He continues:

"I want to dance for the people here
In the Communal Village O.M.M."
Near the school you built."

Then follows a heated dance consist-
ing of synchronized stamping and
slapping of an open hand on a
clenched fist. There are about thirty
people taking part in this dance.



Band 9

Nganda Dance with two drums, buzzers
and song.

This dance is from the north, near
Nampula. The girls performing are
students from the Josina Machel
High School in Maputo.

Band 10

Two songs of the Revolution

"We all agree
We must work for our nation
Not just in Maputo (province)
Not just in Gaza (province)
Not just in Inhambane (province)
Not just in Beira (city)

Not just in Manica (province)
Not just in Sofala (province)
We are all of FRELIMO, everywhere."

"The Revolution is advancing
Moving forward
Mozambican people

Those of you still fooled
by colonial customs
are being left behind

Those of you who don't attend
The meetings of the People
Those of you
Who walk only in the darkness
The Revolution is leaving you behind."

"The colonial government exploited us
for so long.
Exploited our Grandfathers
Exploited our Grandmothers
But FRELIMO has liberated us
Freed us from slavery."

All you people,
A Machel dancer leads the Shingomans
dancers in a chant:

"All you people, all you people in