

VOLUME THREE



ETHNIC FOLKWAYS RECORDS FE 4319

MUSIC FROM MOZAMBIQUE

Cordophonic instruments - Shitende and Shivelan

Percussion - Zora drums

Wooden Xylophone - Orchestral and solo Chopi Timbila

Produced by Ron Hallis and Ophera Hallis



COVER DESIGN BY RONALD CLYNE

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MUSIC FROM MOZAMBIQUE

SIDE ONE

cut one	Shitendé	5 min. 46 sec.
cut two	Shitendé	5 min. 12 sec.
cut three	Shivelan	2 min. 52 sec.
cut four	Shivelan	5 min. 47 sec.
cut five	Timbila solo	1 min. 56 sec.
cut six	Timbila and Shivelan	2 min. 17 sec.
cut seven	Orchestral Timbila	3 min. 42 sec.

SIDE TWO

cut one	Orchestral Timbila of Xipamanine	20 min. 55 sec.
cut two	Zora drums	5 min. 47 sec.

Recorded by Ron Hallis and Gabriel Mondlane

Photographs by Ophera Hallis

Notes by Ron Hallis

Production assistant Francisco Banze

Album cover photograph: José Mahombé playing
Shivelan.

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MUSIC FROM MOZAMBIQUE

VOLUME THREE

Cordophonic instruments - Shitende and Shivelan

Percussion - Zora drums

Wooden Xylophone - Orchestral and solo Chopi Timbila

Produced by Ron Hallis and Ophera Hallis

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4319

MUSIC FROM MOZAMBIQUE III

Cordophonic instruments - Shitende and Shivelan
Percussion - Zora drums

Wooden Xylophone - Orchestral and solo Chopi Timbila
Produced by Ron Hallis and Ophera Hallis

VOLUME THREE
Notes by Ron Hallis

Side one, cut one. Shitendé

The Shitendé is a bow-type cordophonic instrument that is constructed in lengths of up to two meters. The two ends of the wooden bow are joined under tension by a thin wire that is then anchored by another wire to the center of the bow thus effectively dividing the playing string in two parts. A resonance chamber consisting of a calabash is attached to the middle of the bow with its opening facing out.

To play the Shitendé the bow is held in one hand, the fingers of which are used to press on the playing string. The calabash mouth is pressed against the player's chest and lifted away to vary the sound. In the other hand the player holds a stick with which he beats on both halves of the wire string.

The Shitendé is well known in the south of Mozambique in the provinces of Maputo, Gaza, and Inhambane. In the more northern province of Sofala there exists the same instrument called N'thundoa or Shimatendé. In the past, in the province of Maputo, the instrument was called Shiqueane or Makweiane.

This type of musical bow is also well known in South Africa amongst the Thonga, Venda, Swazi, Zulu, and Pedi peoples. The Venda use the name Dendé and the Zulu and Swazi, Umakweyana.

The Shitendé recordings on this disc were made near Timbala, a short distance from Quissico, Zavala, in the province of Inhambane. The two Chopi musicians, Luis Naife and his brother, Fernando, make their living producing and selling charcoal. Luis told me that he enjoys his Shitendé most when he walks long distances. Playing as he walks or even runs makes the time and distance pass faster.

The cut begins with Luis introducing himself. He speaks in the Chopi language:

"I am Luis Naife Kambene,
son of Fulahwane. I play
Shitendé with precision,
not to fool around."

"I am here amongst the Mafura
trees, the Cashew trees, and
the Coconut palms. If I lie,
my Shitendé will tell.

I am Luis Naife Kambene."

This formal introduction completed, he begins to play and sing, accompanied by his brother, Fernando.

"Dziva tako Nani

Nina dziva tango

Utchi lava hipfana

Dziva tako nani

Nina dziva tango."

"Utchi mussolela

Nene anassolele tako

Luis Naife Kambene a velekwa

Ngu Fulahwane akua ninga

Migwele to kane napeka

Shitendé mina tchipfa"

"Utchilava hi pfana

Dziva tako nani

Nina dziva tango."

(translation)

"You live your problems

and I will live mine.

If we are to get along

You live your problems

and I too will live mine."

"If you spy on him

he too will spy on you.

Luis Naife Kambene is the son

of Fulahwane, as I said

Who plays Shitendé

You should listen."

"If we are to get along

You live your problems

And I too will live mine."

A second song by Luis Naife:

"Vausselete vafana va dindindwa nimixou

Vangasselela ni sopa va dindindwa nimixou

va dindindwa."

"Kavatsula sicolwane vadindwa vafana

Vavassicate vadindindwa ni nathu

hodindindwa nimixou."

(translation)

" The young boys drank too much.

they feel listless in the morning.

They even drank Aguardente

And now they feel listless."

"They didn't feel like going to school.

The women too are weary

I too am listless in the morning."

Side one, cut two Shitendé by Fernando , the brother of Luis.

In this song Fernando sings of his Shitendé and the many sad memories that it brings to him.

Side one, cut three. The Shivelan (seen on album cover)

The Shivelan or Shivelam is a stroked bow instrument.

It is played by the Thonga people, south of the Savé River and by the Ngau and Sena peoples of Manica and Sofala.

The term Shizambi is used by the Venda and Thonga of South Africa and it is this name that is most widely used in Mozambique, having variations: Shivelan, Shivelam or Mazambe in Inhambane province, Shimazambi, Nhacajambe, and Nhacazeze in Manica and Sofala, and Shizambi and Shizambiza in Maputo and Gaza province.

It is much smaller than the Shitendé and the string is made of dried palm leaf. The bow has a series of shallow notches cut from the center towards one end or from the center in both directions.

The musician holds the bow with his left hand and places the string between his lips in such a way that the mouth acts as a resonance chamber. In the other hand he holds a stick with rattles attached. The rattles are usually made of dried fruit shells or small gourds with pebbles or dried seeds inside. With the stick, he strokes the notched portion of the bow and fingers the palm string to change the pitch.

The recording on cut three was made in Banguza, Zavala, at the home of Timbila musician Macauze. The singer is Ferreira Guambe and the Shivelan is played by Alfredo Malangane. Ferreira gives a short introduction in Chopi:

"We are at the home of 'little Macauze'. I am Ferreira Guambe. I am with my friend Alfredo Malangane. We will now begin to sing."

(translation of the song)

"We are no friend of the colonialists.
They robbed us of our goats and chickens."

Cut four Shivelan

This cut was recorded at Zandamela in the District of Zavala at the home of José Mahombé. José is a man of sixty who lives alone in a small hut and makes his living by providing herbal remedies. José introduces himself and then plays a series of short pieces.

"My name is José Mahombé of Zandamela. I was born and once in this world began to observe what my parents did well. I learned to play Shivelam. For me it is art and not war."

The last short piece is accompanied by the following words:

"Woman, you are refusing my kisses." (laughter)

Cut five Solo Timbila

The following is a translation of part of an interview with Spooni Wilessene the lead Timbila player of the Shinyeta-Shissibuka Timbila group. (see FOLKWAYS album: Music From Mozambique, Chopi Timbila, two orchestral performances.) Spooni played with the great Gomukomo whose work was documented in Hugh Tracey's book, Chopi Musicians, Oxford University Press.

" I am Wilessene, son of Mukwapene. My mother's name was Mkono Zavane. I was born in Nharrime and grew up and started playing 'Makokoma'."

"For 'Makokoma' you just cut the keys from Mwenji wood and arranged them across two long pieces of wood laid on the ground. Then my father bought me a small Timbila so as to help me pass the time while guarding the garden. The sound of me playing Timbila kept the monkeys away from the garden."

"Later on I went to one of the great Timbila makers, Tchiyimwane of Mbulwene and learned how to make Timbilas. Soon people were coming to me to have them made."

"I started going to South Africa in 1925. I worked three years underground in the mines then they made me a guard above ground. In 1928 I started playing Timbila in South Africa and making instruments there from whatever scraps of wood and tin cans that could be found. I worked a total of 28 years in South Africa."

"I married Wachiworanana in 1928. We had nine children of which three survived. Recently another died. Now I am left with two sons. I am eighty years old and I still play Timbila and compose."

In his song, Spooni tells of a trip he recently made to Zimbabwe to play Timbila and the warm reception he received. He tells of taking the train and being taken to the ruins of the 13th century fortress, Great Zimbabwe near Fort Victoria.



Lead-Timbila of Shipamanine

Cut six Timbila and Shivelan

This beautiful duet is performed by Macauze and Alfredo Malangane in Banguza.

Cut seven Orchestral Timbila of Buqué, Zandamela.

This cut is from a complete orchestral performance. It begins with the lead dancer's introduction. He hits the ground with his shield and shouts:

"Tell me mother and you young people!
How did we save ourselves from starvation
this year?"

The chorus replies:

"We survived by eating coconuts!"

The lead dancer asks:

"If you wanted coconuts to who did you go
with your hoe in hand?"

(this implies a failure of crops requiring the
peasant to go to ask for help from a
wealthy local farmer.)

The chorus replies:

"To Maguiguane!"

The lead dancer asks:

"And in the cantina?"

The chorus replies:

"There was nothing!"

Side two, cut one Orchestral Timbila of Shipamanine.

The Shipamanine Timbila group is made up of Chopi workers of the Maputo city sanitation department. They are garbage-collectors and street-sweepers who practice almost every day after work in the municipal works compound in the Bairro of Shipamanine in Mozambique's capital city.

Their Timbilas differ from those used in the countryside in that tin-can resonators are used instead of the traditional Massala fruit shell (see photographs). The metal resonator lends a somewhat different quality of sound to the Timbila.

This cut consists of the first two-thirds of a complete orchestral performance recorded on the 5th of March, 1982. The principal lyrics audible on this recording are heard when the lead-dancer makes his call; he hits the ground with his shield and shouts:

"Wa de lay la, Wa de lay la,

Wa de lay la Mano Botha,

Wa de lay la."

"Ih Ih,

Wa de lay la Mozambique!"

Translated it means:

"You abuse, you abuse

You abuse, Mr. Botha (P.M. of South Africa)

You abuse. You are abusing Mozambique!"



5 Bass Timbila of Shipamanine group.

Side two, cut 2 Zora Drums of Inhambane

Along with Batuk (drums) a sheet of corrugated tin is used as percussion. The most popular Zora dancers tend to be very plump ladies who create a spectacular effect with

rapid upper-torso gyrations in tempo to the drumming.

This Zora group is made up of fruit-sellers of the Shipamanine market of Maputo, Mozambique.



Zora drummers.