

MUSIC OF CHAD

Ethnic Folkways Library FE 4337

Recorded on location in Africa by Elizabeth and W. Gurnee Dyer and edited by Charles Hofmann



FOLKWAYS FE 4337

ALGHEITA DANCE
BALAFON ORCHESTRA
N'GAMBAYE GUITAR OF MONDOU
COUCOUMA
M'BELLE; DANCE OF SARA KABBA
KLAGUE; DANCE OF MOISSALA
KOUROUM DANCE
TAILLARA DANCE
BOUALA DANCE
NELLIM GROUP DANCE
CHILA-CHILA
GOURNA DE FIANGA DANCE
FADA TAM-TAM

© 1966 FOLKWAYS RECORDS AND SERVICE CORP.
43 W. 61st ST., N.Y.C., U.S.A.

COVER DESIGN BY RONALD CLYNE

WARNING: UNAUTHORIZED REPRODUCTION OF THIS
RECORDING IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO
CRIMINAL PROSECUTION.

DESCRIPTIVE NOTES ARE INSIDE POCKET

MUSIC OF CHAD

FOLKWAYS FE 4337

MUSIC OF CHAD

INTRODUCTION

CHAD, formerly a part of French Equatorial Africa, became a republic in 1960. A neighbor of the Sudan, Libya and Nigeria, the republic is in central Africa south of the great desert. Fort Lamy is the capital, a city just south of Lake Chad. The country covers some 447,000 square miles and has a population of two and a half million people.

This is the first of a series of recordings made in Africa by Elizabeth and W. Gurnee Dyer. Forthcoming albums will include MALI and several other countries of northwest Africa. The collection is made in the interest of the Department of Anthropology, American Museum of Natural History, New York City.

SIDE A, Band 1:

Algheita Dance

SIDE A, Band 2:

Balafon Orchestra

SIDE A, Band 3:

N'Gambaye Guitar of Mondou
 (district of the Logone)

SIDE A, Band 4:

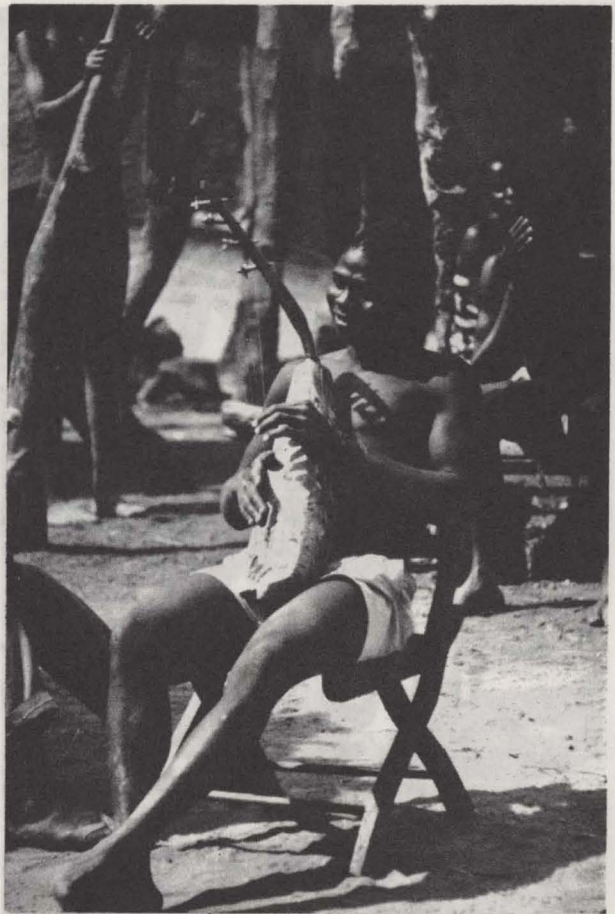
The Coucouma

SIDE A, Band 5:

M'Belle (Dance of the Sara Kabba)

SIDE A, Band 6:

Klague
 Dance of Moissala (M'Baye tribe)



GUITAR OF MONDOU; N'Gambaye Region (Side A, Band 3)

SIDE B, Band 1:

Kouroum

Dance (Nantcheres of district of Tandjile)

SIDE B, Band 2:

Taillara

Dance (Rabist warriors)

SIDE B, Band 3:

Bouala

Dance (district of Batha)

SIDE B, Band 4:

Niellim

Group Dance (from Fort Archambault)

SIDE B, Band 5:

Chila-Chila

(Bornou of Mandalia)

SIDE B, Band 6:

Gourna de Fianga Dance
 (district of Mayo-Kebbi)

SIDE B, Band 7:

Tam-Tam from Fada



BALAFON OF CHAD with gourd resonators

Side 1, Band 1: ALGHEITA DANCE.

The algheita is the smallest of two oboes used in Chad. The Moslems of the country use it in their dances. The tune played here is a very recent one. The dance is performed in a circle by two columns of couples, its rhythm is that of the rhumba. Since Moslem communities are widespread throughout Chad, it is obvious that dances in which the algheita is used are to be found everywhere in the Republic. It is therefore not unusual to see young people, even those of non-Moslem origin, dance to the sound of the algheita.

The algheita player is accompanied by percussion instruments including small and large drums and a tambourine.

Traditional Moslem chiefs have at their disposal a larger group of algheita players for important events. Such an ensemble will frequently include players of the larger oboe.

Side 1, Band 2: BALAFON ORCHESTRA.

The balafon is a xylophone found throughout the Chad, particularly in the regions inhabited by the Sara tribes. The dance played here, called the "Saye" is one of the most widespread. Like all dances of the Sara, it is well liked by young people, calling for great physical exertion, its execution demanding great bodily suppleness.

The song heard here, executed by a group of balafon players and accompanied by a battery of drums, tells about the legendary "charity of the head of a family whose land is visited by all and sundry."

Side 1, Band 3: N'GAMBAYA GUITAR OF MONDOU.

From the district of the Logone, this guitar bears no resemblance to the one used in the West. It has five strings spread with the help of a slightly arched bridge over a resonating body made of wood and covered with a light skin. It is tuned with the help of five tiny sticks embedded in the upper extremity of the arched bridge; these tiny sticks serve to tighten the strings of the guitar. The melody played is a very popular one of the N'Gambaye region.

Side 1, Band 4: THE COUCOUMA.

A violin type found commonly in the Cameroon, the Niger, Nigeria and in Chad. The coucouma has a resonating body with a small bridge implanted in it. Horsehair is stretched from the bridge to the resonating body. In Chad, the coucouma is usually played by "Bilala" and "Bournauan" witch-doctors. Amadou Coucouma is the best known of these medicine men in the Chad capital, Fort Lamy. He composes eulogies exclusively for people who pay him to do so. He is particularly in demand for weddings and other joyous celebrations. Being so renowned, Amadou Coucouma does not go from door to door as do other medicine men.

Side 1, Band 5: M'BELLE (DANCE OF THE SARA KABBA).

This dance is several hundred years old and is usually performed by robust and energetic young fighters. In a harmonious rhythm they tell of amusing sleights of hand. It is usually seen at harvest time, probably October and November. Opposing teams invite the fighters who move from village to village to perform

their dance and contend in fights. It is customary to drink strong millet beer prepared especially for this event. This is also the occasion for young men and women to get together and make wedding plans. The young fighters are dressed in chimpanzee or black goat skins. A circle of antelope hair taken from the neck of the animal is worn as a belt. Around the calves the young men wear rattles containing small pieces of iron or pebbles. The costumes always attract a great deal of attention, and the dance is performed by two circles of dancers. Each new figure is heralded by a trumpet blast. Needless to say, the M'Belle dance is a favorite of the Sara Kabba tribe.

Side 1, Band 6: KLAGUE DANCE OF MOISSALA.

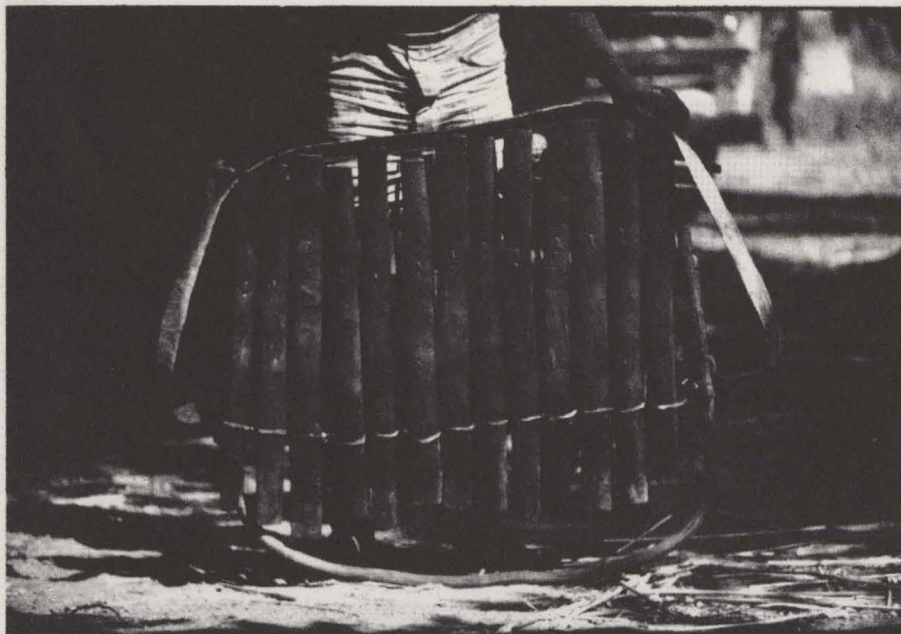
This is the most popular dance in the B'Baye country. The M'Baye are yet another Sara tribe. The dance gets its sustained rhythm from a battery of tam tams. It demands great suppleness of body from its dancers.

Side 2, Band 1: KOUROUM DANCE.

Performed by the Nantcheres of the district of Tandjile is an ancient hunters' dance. During this dance the performers imitate the attitudes of hunters and game.

Side 2, Band 2: TAILLARA DANCE.

An ancient dance of the Rabist warriors. All the young men gather around a big drum. While dancing, they begin to sing one after the other.



BALAFON: Sara Tribes (Side A, Band 2)

Side 2, Band 3: BOUALA DANCE.

From the district of Batha, sung by Hassan Wadi. This is its theme: a young man comes to the father of his beloved to ask for her hand. Father declines all responsibility for such a union and leaves the young girl to decide for herself.

Side 2, Band 4: NIELLIM GROUP DANCE.

From Fort Archambault, this is usually only performed for very important personages arriving at the village, thus marking the beginning of festivities.

Side 2, Band 5: CHILA-CHILA.

In this dance from the Bornou of Mandalia, the medicine man Mahamat Mandara, plays a large flute, accompanied by singers who use gourds filled with small pebbles. The verses are differentiated by the sound of the flute.

Side 2, Band 6: GOURNA DE FIANGA DANCE.

From the district of Mayo-Kebbi, the gourou is a kind of retreat for young men. During the gourou (gourna) the boys learn to dance, taught physical fitness, especially the art of combat. There are four kinds of gourou: the Gourou Fatna is organized at the end of January. The Fourou Capoulda takes place at the beginning of the rainy season, the Fourou Minda during the rainy season, the Gourou Allah during the harvest month. The first three take place in the wilderness. The young men who take part leave the village to spend two or three months in the wilderness. They take along provisions as best they can. They live almost exclusively on red millet mixed with fresh milk. Sometimes, after hunting or fishing there is fish or meat broiled over coals. The day which starts with a traditional dance is filled with physical education. The traditional dance heard here resembles one improvised by a group of young people.

Side 2, Band 7: TAM-TAM FROM FADA.

The popular entertainment known as "tam-tam" derives its name from the rhythm of the drums. Tam-tams are improvised festivities given upon any occasion - a wedding, a birthday, an anniversary, to honor a guest, or a "Saturday night dance." Everyone in the village takes part and the singing and dancing can continue all night. Outdoor fires light the scene in the village to enhance the colorfulness of the festivities.

For Additional Information About
FOLKWAYS RELEASES

of Interest

write to



**Folkways Records
and Service Corp.**

701 SEVENTH AVENUE, NEW YORK, N.Y. 10036

