

Scientific Report for the Project – The Living Musics & Dance of Namibia: exploration, publication & education



Volume One - Instruments

Minette Mans & Emmanuelle Olivier

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Scientific Report

The living musics and dance of Namibia:
Exploration, publication and education

2005
Windhoek

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Living Musics & Dance of Namibia

Report on the ethnomusicology research undertaken from 1993 – 2001.

Introduction & Background

This document aims to present a thorough and informative report on the research performed between 1993 - 1995 and 1998 - 2001 within the framework described below. As little, if any, research information on Namibian music and dance had been published prior to the commencement of this project, the researchers undertook to rectify this situation, to satisfy not only their own thirst for knowledge, but also to stimulate interest in the subject, develop educational, media and information materials, and finally to encourage Namibians to take pride in their rich and diverse cultural heritage. It is hoped that through this initial scientific report¹, as well as numerous other materials that emanate from the project, a small contribution is made to the enormous task of mapping Namibia's music and dance. The Final Research Report(s) will include three volumes: Instruments, Dances, and Vocal music.

A. Details on the fieldwork and cooperation

Initial fieldwork and pilot research was performed by Minette Mans as part of her doctoral research. These field trips were performed by herself in the Caprivi, Kavango and Kaoko regions between 1993 and 1995. Emmanuelle Olivier was at that stage occupied with her doctoral studies in the Nyae Nyae area, amongst Ju'/hoan people. As a result, we decided to work together on a project, planning to cover all or most of the country. This report includes data that emanates from Mans' early field trips.

As per the agreement protocol that followed, the French Mission for Cooperation & Cultural Affairs and the University of Namibia provided financial support for the research, as stated in Clause 3 and 4 of said protocol. The duration of French funding, although initially proposed for four years, was eventually contracted to two years, although the total amount funded remained the same. The duration of UNAM funding was four years. Two researchers were appointed from the CNRS in France, namely Dr Herve Rivière and Dr Emmanuelle Olivier. The University of Namibia was represented by Associate Professor, Dr Minette Mans of the Performing Arts Department. Dr Rivière did two field trips, Dr Olivier did seven and Prof Mans did five. The first of these was a joint trip by the three researchers, one was a joint trip by the two French researchers and the rest were solo, with UNAM students as research assistants. The trips varied in duration, between one week and approximately two months, with Dr Olivier, a fulltime researcher, spending the most time in the field.

B. Aims of the Research Project

1. Gathering, recording and archiving of past and existing musics and dances: the building of a Namibian musical heritage data bank.

¹ The task of mapping Namibia's musical heritage continues, but under different project headings.

2. Training of Namibian students in ethnomusicological research, seminars, workshops and lectures at UNAM for students, teachers and public, as part of courses on offer in the Performing Arts Department
3. Preparing publications in the form of compact disks, data disks, books on each main area intended as an educational document, a textbook on the diverse musical practices of Namibia, video cassettes of dances; documentary movies, radio broadcasts.
4. Increasing public awareness by means of concerts of indigenous musics and workshops among musicians
5. Finally, with the royalties of incoming funds from publications (if any) a trust would be established for the further development of Namibian musicians.

C. Regional Inventory.

Areas visited were:

- 1993 Caprivi and Kavango and Khomas
- 1995 Caprivi and Kaoko and Khomas
- 1998 areas north and east of Opuwo, Khorixas, Sesfontein
- 1999 areas north and east of Opuwo, Khorixas, Sesfontein, Ombalantu, Ongandjera, Uukwaludhi, Oukwanyama, Ondonga, Tsintsabis, Omega, Tsumkwe
- 2000 Ombalantu, Uukwambi, Oukwanyama, Ondonga, Khomas, areas north and east of Opuwo
- 2001 Tsumkwe, Khomas

D. Methodology

Literature Survey

Based on their individual doctoral research projects, the researchers had conducted thorough literature surveys. The most pertinent for this project were general ethnomusicology and anthropology standard works, as well as books on the history of Namibia, linguistic studies, socio-economic works and of course, dictionaries and glossaries in French, English, and indigenous Namibian languages. Recent postcolonial works (e.g. Agawu 2003) provided a post-fieldwork guide to the interpretation of datas. From the various works mentioned, the researchers delineated working areas, and decided to begin in the northern regions working from west to east.

A list of references appears at the end of this report.

Field Research

An ethnographic field research methodology was used, (preparation, interviews, field notes, word lists, recordings, checklists) based on personal experience and the protocol developed by Arom and colleagues at LACITO of CNRS. This involved a stage by stage development of questions aimed at unfolding aspects of local conceptualizations of music and constructions of musical world. Mainly music and dance data, but also linguistic data were collected, compared, and recorded. Data were followed up and checked on return trips to ensure a high level of accuracy. Questions and interviews were delivered via translators/interpreters.

In each new area contacts were established on arrival. Finding an interpreter and guide suited to our research purposes could take up to two days in new areas. After setting up verbal agreements with interpreter/guides, suitable locations had to be found. In some cases the first places visited were not

suitable for gathering information, having too few inhabitants, or lacking in people who were knowledgeable about, or interested in music, dance and culture.

The social structures of each population group or area had to be explored in order to establish a form of interaction with the people, suited to their occupations and hierarchies. In this respect we allowed ourselves to be guided to a large extent by our interpreter-guides, who were, as far as possible, always members of the same cultural or language group as the area being visited (although this was not always possible).

It was also important for us to ensure that village inhabitants with whom we stayed, and all those interviewed, understood exactly what our purposes and goals were, so that their contributions could be guided by the fact that we were there to learn from them and that our research was not guided by economic profit motives.

Information gathering

Up to late 2000 Drs Olivier and Riviere took charge of the DAT equipment for sound recording and Prof Mans took charge of video equipment. Personal photographic equipment was used and handwritten notes were kept in field. Following the end of French funding in June 2000, the DAT equipment remained in Namibia as per agreement, and Prof Mans therefore used it alongside video in late 2000. Where researchers did not go to the same areas the equipment was divided accordingly.

E. General Findings by Area and Year

1993 Caprivi, Kavango and Kunene

Reported in the dissertation “Namibian music and dance as Ngoma in Arts Education”. Field trips by Mans included time in Katima Mulilo, Bukalo, Lizauli and the entire southern ‘bulb’ of the Caprivi Region. Several performances involving instruments and dance were recorded – mainly nyakasanga - and interviews held with Mr Sikwalunga Mului, a master musician, Godfrey Katowa and his cultural troupe, and others. Terms were collected in Silozi, interpreted and translated by Moses Nasilele.

In the Kavango an entire healing ceremony performed by a registered healer (Mr Samende Mulaula) and his troupe was recorded and discussions held with several locals, including wood carvers, drum manufacturers and basket weavers. School cultural groups and teachers were included. Musical terms in Thimbukushu, Gciriku and Kwangali were collected.

In the Kaoko, on this first field trip, enquiries were centered mainly around Opuwo and its ‘township’ Otuzemba, and outlying settlements Oruhona, Ongongo, Orumana. A diversity of musicians were encountered and many different types of music, dance and musical instruments were found in Ovahimba and Ovazimba communities. Instruments were mainly variations of bows, although drums were seen amongst Oluzimba-speakers. A singular performance of lammellophone was recorded. Various performances of ondjongo – generic Ovahimba dance-play – were observed, participated in and recorded.

1994 – 1995 Khomas, Kunene and Caprivi

Interviews and recordings were done by Mans in the Khomas Region – at churches, at weddings and other ‘picnic’ gatherings, amongst local Khoekhoe-speaking people mainly. This was done in the area west of Windhoek, on the farms Silwers, Neu Heusis, and Kariam. Return visits to Caprivi and Kunene were done and visits to people previously interviewed so as to check on earlier information.

1998 Northern Kunene Region

The first period of the first joint trip was spent in Epembe, north of Opuwo, where we stayed with an Ovahimba family, accompanied by interpreter Lucrecia Ruiter. Although she spoke the languages of the area, the cultures with whom we interacted were not her own. This provided certain interpretative problems. Nevertheless, during this period much information was gathered on Ovahimba performance categories, assisting us in drawing up a preliminary outline of the structuration of their musical world, which appeared to be based upon stages of life. This also characterized and structured their social organization, with clearcut hierarchies and power relations according to age and gender categories. These social categories were further defined by customs relating to patrilans and matrilineal identities were made visible through dress, ornamentation and hairstyles. Economically the communities of central north Kaoko are pastoralists, subsisting mainly on large herds of goats, sheep and cattle, although some vegetables and grain crops are planted.

The performance-play *ondjongo* appeared to be the main generic category for mixed-gender song-dances with clapping (no instruments) performed recreationally at most celebrations. Although adults and children did not play together, children's song-dance play was also called *ondjongo*, and had several sub-categories such as *omukwenga*, *outetera*, *omukongo*, etc. Owing to their herding tasks, children mostly played at night (fullmoon), unconsciously delighting researchers as they sang and played close by. Unfortunately recordings were not possible (or even desirable) under these conditions, so the music was experienced by observation and participation, followed by discussion and analysis the following day. Other important categories of musical performance were identified and observed, namely celebrations of birth (*ondoro* and *omakamba* depending on gender); first menses (*okawhame okayova*); relating to occupation such as herding (playing the bow *outa* or the horn *ondjembo* *erose* or whistling *okato torowiro*) or grinding of *omahango* (*omutando* or *ondjongo*); weddings (*okuyoyora ondjova*); funerals (*ondoro* and *ombimbi* if known as a brave man); praise songs (*ozongombe*); healing (usually no music unless the borrowed *orundongo* is performed). Dance-play appears in *ondjongo*, but takes several different forms, and *omakamba* and *ombimbi* also use movement. Rivière spent ten days with a group of young herders moving to the hills with their cattle, gathering valuable information on lifestyle, unfortunately not available to this researcher.

The second period of this trip was spent in Etoto, among Ovazimba, our host being an ex-student. The language of Ovazimba (*Oluzimba*), bears relation to *Oshiwambo*, but shares many terms with *Otjiherero*. The people of the Kaoko have many cultural practices in common – hence many of the performance occasions for Ovazimba are similar to those of Ovahimba, and indeed, the company at many occasions is a comfortable mix. A mixed-gender song-dance play with drums (*omutjopa*) was the one most commonly performed and of significance to Ovazimba. Societal structuration similarly followed identity formation via patrilans and matrilineal with strong evidence of life-stage division confirmed by musical performance. These included birth (*ondolo* and *okusela* if twins); soothing (*okulela*); name-giving (*elukua*); circumcision (*etanda*) with its class-age group identified by name and its special *onyando* songs; first menses (*ethuko*); wedding (*olukupo*); funeral (*omukoti*) followed a year later by *okupilulula*. Other categories included group recreation (*omutjopa*, *onkankula*, *endjomba*, *ozondjomba*, *onkandeka*), stories or chante-fables (*ozongano*); instrumental self-delectation playing bows (*ondendele*, *ombulumbumba*, *elumba*), pluriarc (*otjihumba*), lammellophone (*otjisandji*), lute (*otjindjalindja*); praise song-chants (*okutena ozongombe*) and group chants (*omuhelo*, *otjiluka*); hoeing songs (*oviimbo vyo kulima*); healing and raising of the spirit for raids (*olundongo*). Of these, dance-play occurs in *omutjopa*, *onkankula*, *onkandeka*, at *elukua*, in *onyando*, *endjomba*, at *ethuko* and *olukupo*.

During this research numerous audio and video recordings were made, terms collected, discussions held and return trips were made to check on facts and items. Terms were submitted to linguists at UNAM for checking and correcting. Thus were new terms also supplied to the linguists.

An additional preliminary trip was made to Khorixas and Sesfontein by Drs. Olivier and Riviere, based on information provided by Prof Mans. Initial survey of contacts and information gathering was done.

1998 Nyae Nyae Region

Dr Olivier visited this region as an extension of her doctoral research, but with transport funding from the project.

1999 The Central North – Ohangwena, Omusati, Oshana and Oshikoto Regions

The central north was targeted by Drs Olivier and Mans, along with two students. Dr Riviere returned to Kunene Region to follow up on information, but did not take a student. Prof Mans visited three culturally similar groups in Ombalantu, Ongandjera and Uukwaluudhi with the students, Esther Gabriel and Aina Angombe, followed by Dr Olivier who visited Oukwanyama and Ondonga with the same two students. Family stays were arranged informally in these areas on arrival. The students were instructed/trained in information gathering methods and approaches, and assisted with record keeping and technical work. In the Omusati Region information was initially gathered on women and children's music. The collection of musical terms indicated many similarities of categories of performance amongst the three groups of Aawambo people visited, but also indicated many differences in terms of musical practice details, for example the kinds of performances allowed at certain events, the instruments that were or were not to play, and so on. Further investigation will reveal more clearly how the very complex musical world of the northern people is cognized. Main feminine categories of performance found were musics relating to the girls' traditional wedding (olufuko, okufukala or ohango), which included different forms of uudhano or ouvano, as well as songs without dance. There are also songs for name-giving, many songs for recreation; songs for hoeing, stamping and threshing of grain or for shaking of milk calabashes; men's songs for drinking, for herding and for cattle competitions; songs of loneliness; songs for collecting salt in the pans by young men; praise songs; sacred songs, political and hunting songs, for example.

It was clear that the complexity and richness of performance in these regions demand continued study and return visits.

1999 The Saan communities at Tsintsabis and Oshivelo

Dr Olivier visited the Tsintsabis and Oshivelo areas to interview and record amongst Hai//om and !Kung people and began comparative study on musical practices of Ju'/hoansi, !Kung, Kxoe and Hai//om people.

1999 Sesfontein

The visit to this remote town was suggested by Prof Mans on advice of Prof W Haacke at UNAM, who had done research there previously. Dr Olivier began the research in the Sesfontein area, joined after two weeks by Prof Mans. Work here was conducted in the Nama and Damara communities living in this town, with interpretation by Mr Frikkie Hawarab (no student assistants due to university examinations). Linguistically there were many similarities between these communities and their musical practices, yet it became clear that there were differences that kept certain categories of performance apart. Amongst the Nama people of this area the music indicated strong ties with Nama communities further south, as indicated by earlier research of Prof Mans. The performance categories were not as plentiful as in certain other Namibian areas, but information was gathered and recordings made of recreational dance-song (Namastap), also in its context of khae-oms, a girl's first menstruation ceremony. It was exciting to discover that the Nama flute (pipe) ensemble, thought to be extinct, was

still in existence in this town, although it had shrunk to just 4 flutes (from paw-paw stems) instead of the original eleven reed flutes. Video recording was made of the construction of these flutes, as well as the playing and dance that accompanies it.

Among the Damara people of the town we found that certain forms of dance and healing, rarely practiced by Damara people in other parts of the country, were actively performed here. Hence the healing ceremony (arub) accompanied by drum-playing on a clay pot drum (also thought to have disappeared) was recorded and investigated. Recordings included recreational music-dance (/gais), self-delectation (musical bow with double strings !gomakhas), and guitar music.

REMARK: It must be noted that Namibia has several different 'Damara' clans or tribes, namely Gowanun (between Rehoboth and Hoachanas), Tsoa-xoa-daman (Swakop River valley), !Oe-gauin (Erongo Mountains), !Omen (Waterberg and Omaruru River), Arodaman (Waterberg), Animin (Okahandja area), Oumin (east of Waterberg), /Geio-daman (Brandberg mountains), Aobe-//ain (Omaruruveld), Dama-daman (Brandberg), Ao-gawun (Sesfontein). Each of these groups has a somewhat different dialect. The terms provided here are those of Sesfontein (Ao-gawun) people, with the more common generalized Khoekhoegowab terminology as a check.

2000 Kunene Region

A return visit to the Kunene Region was made by Prof Mans and two students, Hertha Lukileni and Etienne Roux. At Etoto video recordings and information were gathered on the funeral anniversary (okupilulula), stories or chante-fables (ozongano), lute playing (otjindjalindja), women's songs (endjomba), and hoeing songs (oviimbo vyo kulima). Existing, previously collected information was checked and ratified. At Opuwo olundongo recordings were made and information was gathered on healings among Ovazimba people. At Epembe praise songs and work songs were video recorded, and information was similarly checked. Personal ties with hosts were re-established.

2000 Omusati Region

Prof Mans and the two students visited the Omusati Region in May, where information from 1999 was checked, different people interviewed and previous contacts re-established. Video recordings included men's cattle, herding, drinking and loneliness songs; the songs of mothers at and before olufuko; praise songs; and new varieties of children's uudhano. Information was checked and new information gathered, including healings.

2000 Oshana Region

Prof Mans and two students visited Elim, where a wellknown retired pastor, Mr Amukutua was interviewed and recorded, regarding the musical culture of Kwambi people. Due to his age, historical knowledge and importance the whole two hour interview was video recorded. New terms in Oshikwambi were collected, similarities with the other dialects were discussed, differences in cultural practices were outlined. A return visit was arranged for June, when he had organized for meetings with several wellknown musicians of the area. Unfortunately, on arrival, he had departed for health reasons and his wife was, despite efforts, unable to make the necessary arrangements.

2000 Ohangwena and Oshana Region

Dr Olivier and two students, Ismelda Pietersen and Paavo Shikongo visited Ndonga and Kwanyama communities in these regions (south of Oshakati and at Ongala), gathering information and audio recordings on men's and women's performances, including cattle songs, hunting songs, recreational songs, children's songs, hoeing and stamping songs.

2000 Ohangwena Region

Prof Mans attended and recorded a wedding (ohango) at Onengali over three days of celebrations. Information regarding aspects of this modern, multicultural wedding was gathered, and both video and DAT recordings were made where circumstances allowed. Musical performances included choral church singing, men's and women's performances, oudano. Information was gathered through interviews with elders and younger women, concerning ohango in general, and the cultural life of people of the area.

2000 Epukiro area

Although Prof Mans visited this area (at own expense) on invitation of a group of people, the recordings made were indicative of aspects of Herero lifestyle, but on this first explorative trip no music was recorded.

2001 Nyae Nyae Region - Tsumkwe area

In July Dr Olivier visited this area to check on information.

2001 Khomas Region

In April Prof Mans made recordings of ongovela (Kwanyama) in Katutura, amongst previously migrant workers (male) emanating from Ohangwena region. These recordings add to those previously made in the northern central regions and allow for comparison with those recorded in the north.

Geographical locations

For non-Namibian readers, and even Namibian citizens, some of the locations of certain dances and language groups might not be obvious. As a result of the apartheid system of separating and locating different ethnic groups in different "homelands", many cultural practices were limited to certain regions, especially in the rural areas. Within the urban areas, however, all the different racial and cultural groups have intermingled, and traditional practices are not easy to identify. For this reason, we have elected to indicate cultural practices by means of language rather than geographical location. For the most part, however, these are found in rural areas and seldom in urban areas.

The map below provides some indication of the traditional locations of different ethnic and language groups, although naturally while they may be in the majority in such areas, there might also be many other inhabitants with different cultural identities in such areas.

REMARK: It is important to note that only the cultural language groups that we have visited and included in our study so far, are reflected in this report and hence in this map.

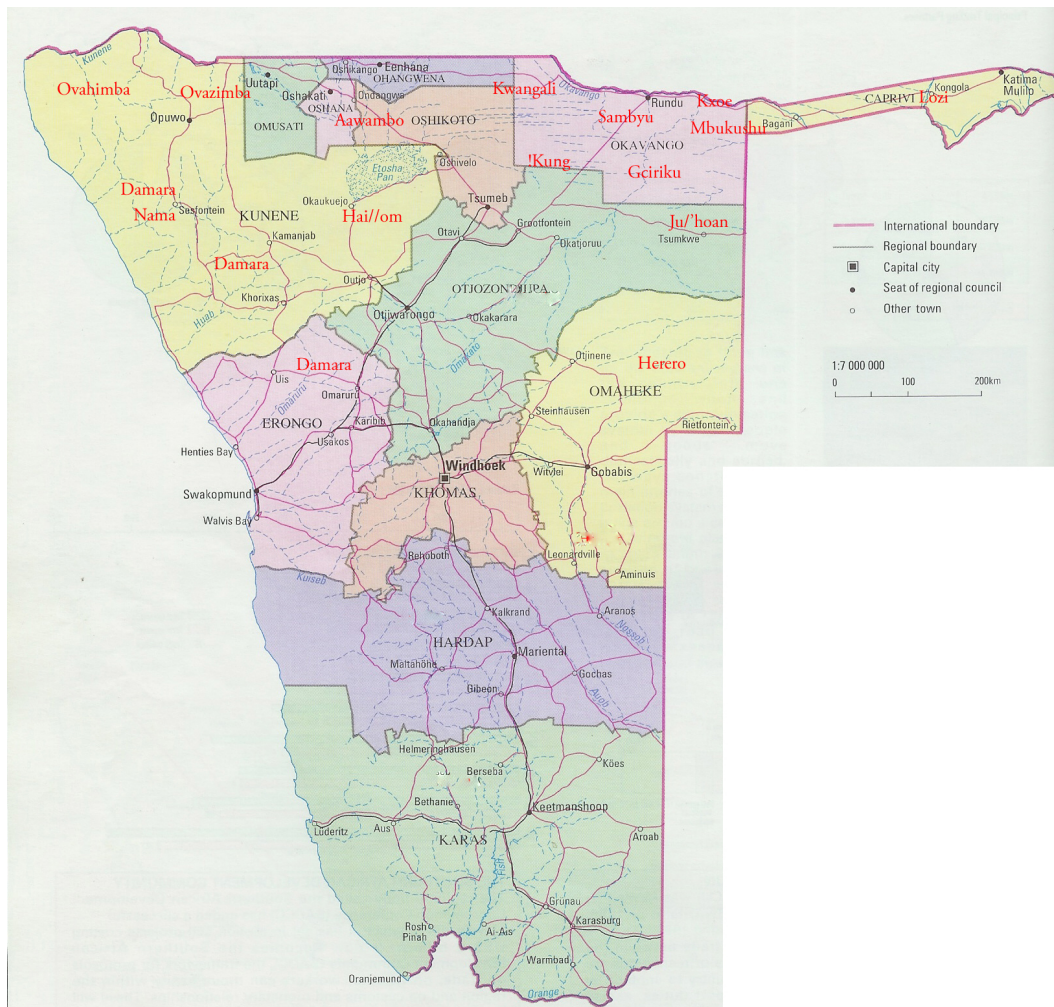


Figure 1 Map with general language group locations indicated in red (from New Namibian School Atlas, 1994:26)

Education, archival and diffusion

The following were instances of educational diffusion that took place over the period of four years:

1. Public Lecture by Olivier and Mans – Franco-Namibian Cultural Centre 1998
2. Ethnomusicology Symposium, Performing Arts Department, UNAM, September 1999. Involving papers by the researchers within this small international symposium. Performers from our research regions also took part and performed at the symposium as well in public at the Warehouse theatre.
3. Afro-Traditional Workshops I (2000) and II (2001), Warehouse Theatre, Windhoek, involving professional and semi-professional contemporary musicians from the region. Sponsored by the Franco-Namibian Cultural Centre and the National Theatre of Namibia. Presented mainly by Olivier and Pape Dieyé of Senegal, occasional lectures by Mans.
4. Lectures for UNAM students within the following modules have made use of data emanating from the research project (mainly in the form of video materials and articles by Mans), for example: ACE 3201 Arts in Society (2nd year of Area Studies in Tourism degree); ACE 3301 Cultural Identity (3rd year of Area Studies in Tourism degree); PAD 3323 Meaning and Structure

in African Music (3rd year BA Music); PAM 3450 Music Literature –research paper (4th year BA); MA (Music - ethnomusicology); Ph.D (Performing Arts).

5. Glossaries were submitted to linguists at UNAM (Khoekhoegowab, Oshindonga, Otjiherero) for checking and for use in dictionary projects by those colleagues. Our thanks to Prof. W Haacke, Pastor Eiseb, Mr L Namaseb, Dr. J Kavari, Mr P Mbenzi, Prof. E Elderkin. much work remains in streamlining orthographies and clarification of terms, especially in view of regional vernaculars.
6. Materials gathered during field research trips were divided into four main categories – digital audio tapes, digital video tapes, still photographs, text information and terminologies.

Audio recordings CD ROMs from Digital Audio tapes (DAT). All recordings are archived in France and certain selected recordings are archived at UNAM.

MUSIC CDs ARCHIVED	
Ovahimba, Ovazimba	3
Kwanyama / Ndonga	4
Kxoe	2
Damara	2
!Kung	2
Hai//om	2
Digitized Photos	11
Data archives, DV Kunene north, Kunene south, Omusati	3
Interactive CD ROM Music/dance of Ovazimba	1

Still photographs Photo slide and print collection - several hundreds of photographs have been processed. Those taken by Mans are available locally, and are being archived by student assistants. This involves complete description of names, places, and circumstances of the pictures, making them interpretable in future by students and other interested parties. The photographs taken by Olivier are available in France, a few copies have been received in Namibia. The Namibian archive is therefore still incomplete.

Video recordings: Digitally recorded, archived on VHS, approximately 20 hours digital and 8 hours analog. These have been in constant use for teaching of UNAM students. Complete copies are available at UNAM and at CNRS in France. Prof. Mans is presently in the process of working on video productions that may be useful for a commercial market. Educational forms of video tapes are presently in use at the University of Illinois and the University of Western Sydney. With new technology, videos can now be archived in DVD format.

Glossaries of terms collected and field notes. A collection of terms has been prepared by both Dr Olivier and Prof Mans. The work on this is still ongoing, but comments have been positive and enlightening in most cases.

Educational books: First in the series *Discover Musical Cultures in the Kunene* (2004) was published with the financial assistance of the Franco-Namibian Cultural Centre and the Ministry of Basic Education, Sport & Culture. This book (140pp) includes a music CD with original recordings from the region. Also prepared in the form of an interactive CD ROM on Music and Dance of Ovazimba, including audio and video files. Second in the series *Discovering the Musics & Dance of Namibia – The Central Northern Regions* – is forthcoming. Further volumes forthcoming as field research analysis is completed. Naturally, the two earlier doctoral research dissertations are also available for perusal.

Student Training

As can be seen from the field work descriptions above, several UNAM students accompanied researchers in the field between 1998 - 2000. Unfortunately, due to small student numbers, and to their study workload and university calendars, such trips were limited.

Number of students		Time in field
1998	0	0 (test period)
1999	2	winter vacation
2000	4	winter vacation
2001	1	weekend

In addition to the field trips, Performing Arts students are involved in the archival process, for example in organizing and describing photographs according to field notes, in checking video materials for correctness of descriptions, analysis and discussion in class, in checking the CD ROM archival for song texts and translations. For this they were compensated out of research funds.

Scientific data - Information gathered

The data gathered is divided into three main sections, namely

Music instruments and instrumental music

Vocal music

Dance

NB> The information that follows is presented as collected. Where certain facts or terms remain unknown, unclear or questionable, they are indicated pending further research to clarify. This report is submitted in the knowledge that it would take decades to complete all data to perfection.

ORTHOGRAPHIC NOTE: Some of the language groups discussed belong to the broader Bantu language group while others belong to the Khoesan group. The orthographies used for particular sounds will therefore differ throughout this report, but are based as far as we could establish, on the official or accepted orthographies used by the groups themselves. Terms provided by Dr Olivier are in the International Phonetic Alphabet, preferred amongst European researchers, e.g. c or tc for the sound that is often written in local orthographies as tj or ch. Due to the fact that there is no consistency in local orthographies, we have been forced

to use our own discretion in many cases. While the Khoekhoegowab language has several distinct dialects and clans each with own vernacular musical terms, we have limited ourselves to the ethnic-cultural descriptions of Damara or Nama of the people interviewed, and checked these with the standardised *Khoekhoegowab Glossary* by Haacke & Eiseb (1999) where possible. Terms in different parts of the country vary quite widely, and indeed, are not always understood by or familiar to Khoekhoegowab speakers in other areas. For this reason we have given terms as reported to us by members of certain groups, and rather than stating the language (as it might not always be 100% accurate) we have given the source as the reporting ethnic group. Hence a term is said to be reported by Damara, rather than, the language is Khoekhoe. Furthermore, although Nama and Damara ethnic groups use the same basic language, Khoekhoe, their cultural practices and music are not identical and terms also differ.

REMARK: It should further be noted that the prefix ova- in the Otjiherero language means the people (singular prefix is omu-). The correct collective term therefore is Ovahimba and Ovazimba. Although Ovazemba and Ovadhembamba also appear in literature, we use Ovazimba as that is how our informants and colleagues have indicated their preference. Similarly Aawambo is a collective Ndonga term for the people, although Owambo (the Kwanyama term) is more commonly used. To avoid singular/plural confusion, we shall use the appellations without the collective prefix, indicating e.g. Ndonga or Kwambi groupings.

ANALYSIS: The process of analyzing and comprehending materials will take several years of work. This will be continued by the researchers independently. The various cognitive and cosmological systems by means of which the different cultures construct their cultural worlds, forms the main focus of analysis. This is underpinned by musicological and choreological analysis of the structures and processes inherent to the music and the dance.

PHOTOGRAPHIC COPYRIGHT: The pictures that appear in the documentation below are the sole property of this project, and copyright resides with Emmanuelle Olivier and Minette Mans. No unauthorized use of these materials may be made. The pictures are examples of some of the instruments, but due to printing expense and lack of space it has not been possible to provide examples here of all the pictures in our archive, nor even of all ethnic groups' instruments.

What follows is a comprehensive listing of instruments and their use.



MUSICAL INSTRUMENTS - Chordophones

1. Unbraced bow (one stringed)

- Ju|'hoansi: n!aoh.
- !Kung: n!aoh.
- Hai||om: khaasa.
- Damara: !gomakhās or !gawukhās (generic term)
- Ndonga: uuta, auta (mouth resonator), òkàmbúlumbúbà (external resonator), okauta (small bow – with/without resonator)
- Kwanyama: uuta.
- Ovahimba: outa (term for both braced and unbraced bow, mouth resonated)



1.1 Organology

- String in animal sinew

- Ju|'hoansi: tsò, tsómà (in kudu sinew).
- !Kung: n!aoh tzani (bow - string)
- Ovahimba: ongoze

- String in metal or animal sinew

- Damara: !gomadarab (wire)

- Stick to beat the string

- Ju|'hoansi: !'óm !hú (porcupine - horn; stick in porcupine quill) ; g!oag!oag!oa (wood of an arrow).
- Ndonga: oluhoni

- Wood

- !Kung: n!aoh !obe (?).
- Ndonga: enghono

- End of the wood placed into the mouth

- Ju|'hoansi: n||a (thin).

- End of the wood opposite to the mouth

- Ju|'hoansi: g!uri (thick).

- Resonator

- Ju|'hoansi: mouth resonator or external resonator in dry melon or in tortoise shell or in metal tin, placed on the stomach (tán).
- !Kung: ||ang in tortoise shell (||oa n|o) or plastic bowl; ||'xoe in metal bowl or in wood, placed on the musician's stomach.
- Ndonga: calabash fixed to one end of the bow.

1.2 Playing technique

- To play

- Ju|'hoansi: tɛxáí (play, sing, dance).
- Ndonga: okuhíka.

- To beat the stick on the string

- Ju|'hoansi: nɛ́à'm (to beat).
- !Kung: n||am.

- To pluck the string with one finger

- Ju|'hoansi: tɛxáí |xòà a g|oq ("play - with - ? - ?") when using hunting bow with external resonator.
- !Kung: g||ao.

- To beat the string with a small tortoise shell

- Ju|'hoansi: tɛxáí |xòà zám ("play - with - tortoise") when the bow is played by two women together.

- To beat the string with the chest

- !Kung: !ai.

- To press the bow against the resonator

- Ju|'hoansi: g||ah (press).

- Sound production

- Ju|'hoansi: The string sings (tsò gé'è: "string - sing"); the voice dàbì (variates) at the !àimà (neck) ; the voice makes variations inside (dohm n!áng "voice - inside"); make space (separate the membranes) in order to breathe (dù sàràà : "make - separate"); to breathe with the mouth in order to reduce the sound (dù càòà : "make - large"); to breathe with the nose in order to produce a high sound (dù tẓemà : "make - small"); to make variations, separate and bring closer the membranes like when eating (dù ||káé ||káé : "make - together - together").

Bow with external resonator: the stomach pression allows the air to move into the resonator in order to produce the sounds. The bigger the stomach, the nicer the sound.

Bow played by two women together: the sound is produced by the first musician's chest while the second one beats the lower part of the string with a stick.

- !Kung: The bow exists in two forms:
 - with mouth resonator, played by one musician (man)
 - with external resonator (calabash) played by two or three – even up to five – musicians.

The bow is placed on a plastic bowl (resonator). One musician beats the lower part of the string (producing a rhythmic pattern) while the other musician holds the opposite end of the bow on his shoulder with his cheek beating the string in rhythm and plucking the string with his forefinger. They generally produce a simple two-pitch melody (interval of minor third), although recordings show that complex rhythms with interval variants can be found when competent musicians play (c.f. Daems *Sounds of Namibia – according to Mama Africa*). A third musician may sing.

- Hai//om: one woman beats the lower part of the string with a stick while the other plucks the string or beats it with her chest.
- Ovahimba: the musician holds the bow horizontally, and strikes the string with the small stick, while the central wooden part of the bow is loosely held in the mouth, lips barely touching, so that the mouth acts as resonator.

- Musician's position

- Ju|'hoansi: When the musician is lying on his back, the bow is held vertically. When the musician is seated, the bow is held vertically, parallel to the body. The resonator is placed in the middle of the musician's stomach.

Instrument played by two women: held on one woman's shoulder, the lower end touching the resonator (bowl) in the ground.

- !Kung: The musician is seated and holds one end of the bow inside of his mouth. The lower end of the bow leans on the resonator (bowl), while the upper end is on the musician's shoulder.

- Ovahimba: The musician plays while seated, standing or walking, and central wooden section of bow is held in mouth; bow extends horizontally to the side.

- Relations instrument - voices

- Ju|'hoansi: singer and instrumentalists play the same melody. The singer follows the instrumentalist. When two women play together, they may sing or produce a recto tono pattern.
- !Kung: the instrumentalist may sing or murmur while playing.
- Hai|om: the women sing, produce groans and pantings while playing.
- Ovahimba: the instrumentalist may murmur while playing, or chant during breaks in playing.

1.3 Social circumstances

- The evening before hunting

- Ju|'hoansi.
- !Kung: the musician-hunter prays (/ore) god and the dead to ask them help.
- Hai|om.

- On the way during hunting, as if the musician calls the animals to him.

- Ju|'hoansi.

- After a successful hunt, in the bush

- Ju|'hoansi.

- After a successful hunt, in the village

- Ju|'hoansi.

- After an unsuccessful hunt, in the village, in order to be lucky for the next hunt

- Ju|'hoansi : The musician prays to god for the bow to be powerful. The music is said to go up to god who can help the hunter. The shamans may enter trance by playing. There is then a healing ritual and the songs replace the instrumental pieces. Part of the bow pieces are healing songs, which is why a shaman can go into a trance. During the trance, the shaman asks god to help the hunter to kill an animal (in order to feed his family). The shaman speaks to god (and not to the dead whose action is harmful).

- Boys' initiation ritual

- !Kung

During the night, the boys play the bow, sing, dance but without hand-clapping. The songs are linked to hunting and are performed in order to get meat. The musician asks god and the dead to help him in hunting. The boys cannot see god but they hear the sound he produces (|ori). This sound is like a cold wind that comes close to them. A bull-roarer (!xoe) produces this sound. It is played by an elderly man, but without the boys knowing it. The bow pieces may be played when the boys go back home in the village.

- Individual healing song

- Ju|'hoansi.

- Seduction.

- Ju|'hoansi.

- Entertainment.

- Hai|om.
- Ovahimba: self-delectation

- Herding animals

- Ovahimba: young men play while herding goats and cattle

1.4 Representations

- Ju|'hoansi:

Two or more musicians are not allowed to play their hunting bow at the same time. It could be dangerous; the men could kill each other because they would be musicians, hunters and animal at the same time. Their noses could bleed (sight of death). After killing his first animal, the hunter is scarified. Some parts of the animal contain supernatural energy (n|om), namely n!ang !umi (inside of stomach), !o !a'asi (back of the shoulders), !orosi (forelegs), g!u|osi (stomach), n|a'asi (small intestine). These parts and the bones are burnt, then mixed with medicine plants (!ui dom,

zao, g!oan, |un ≠ari, |abi, n|uin, maqu). The hunter's body is covered with this mixture which is said to make him strong and to help him see the animals better. The hunter's body contains the n|om. Two men are not allowed to play at the same time because each of them possesses n|om which can kill the other. The n|om has to be used only for hunting. But it is possible to use n|om in order to become a shaman: the good hunters become shamans more easily because their bodies increase in n|om coming from the various animal killed (kudu, eland, oryx, etc.) To become shamans, the men take the n|om from the animals.

Before hunting, if the sound produced by the bow is beautiful, it means that the hunt will be successful. If not, the hunt will be unsuccessful.

The hunting bow pieces (music) contain n|om. It is then possible to go into a trance even without singing. It is not necessary to have a healing ritual - the musician's body warms up, then boils (n!um). The musician stops playing and starts singing a healing song.

It is dangerous to play the hunting bow, to go into a trance without curing because the n|om remains inside of the musician's body. If there is too much n|om, he can die. It happened to ≠om from |aotca (who plays in John Marshall's movies). It is necessary to distribute one's n|om to the other people because it is too hot, too powerful for oneself: it burns the body like a fire. The place where the n|om resides in the human body is linked to the places where it stays inside of the animals:

- !Kung: in the past, the bad hunters were not allowed to play the hunting bow.
- Hai||om: by playing, the women chase after a kudu; in this way they contribute by helping the men in killing the animal.

1.5 History

- Ju|'hoansi: The hunting bow is said to originate from the first Ju|'hoansi, but its pieces could be later than the healing songs. The instrumental music could thus have come from vocal music (or vice versa).

1.6 Repertoire

- Ju|'hoansi: n!aoh tzišì ("hunting bow - songs"; set of hunting bow pieces played by men.
- n!aoh kúí tzišì ("hunting bow - play - songs"; set of pieces played by two women together.
- !Kung: n!aoh, ≠'í ("hunting bow - songs"); set of specific pieces played by men.
- Hai||om: khaasa amdi ("hunting bow - songs"); set of two specific pieces played by two or three women together.

2. Braced bow – mouth or gourd-resonated

- Ju|'hoansi: g!omah.
- Kxoe: |óé tè'é (sickle bush *Dichrostachys cinerea* - bow).
- Ovahimba: outa (mouth resonator) omburumbumba (gourd resonator)
- Ovazimba: ondendele (mouth resonator) ombulumbumba (gourd resonator),
- Aakwambi: okalongongo (gourd resonator)

2.1 Organology

- Metallic string

- Ju|'hoansi: tsò ≠xáí.
- Kxoe: tèé ||xava ("bow - sinew"); in the past the string was in springbok sinew.

- Animal sinew string

- Ovazimba: hongoi
- Ovahimba
- Kwambi



- **Brace in animal sinew which divides the string in two unequal parts**
 - Ju|’hoansi: tsò.
- **Short part of the string**
 - Ju|’hoansi: ká mà (“this - small”).
 - Kxoe: óe (answer): middle part; kyàò (closed): shortest part, located at the opposite side of the mouth.
- **Longest part of the string**
 - Ju|’hoansi: ká n!a’àn n!a’à, (“this - big - big”).
 - Kxoe: ||’ubu (parent, big), part located near the mouth, resonator
- **Wood**
 - Ju|’hoansi: in |orè tree (rough-leafed raisin bush, *Grewia flavescens*).
 - Kxoe: in |óé tree (sickle bush *Dichrostachys cinere*).
 - Ovazimba: omuti (wood); omutati (*Colophospermum mopane*)
- **Resonator**
 - Ovazimba: otjikola
- **Instrument body**
 - Ju|’hoansi: áamá (body).
- **Wood end placed into the mouth**
 - Ju|’hoansi: |hó (face).
- **Wood end at the opposite of the mouth**
 - Ju|’hoansi: g!hom (buttocks).
- **Wooden stick fixed perpendicularly between the string and the wood, to each end.**
 - Ju|’hoansi: !aìhn !òà m’ (“tree - short - small”).
- **Stick (straw) to beat the string**
 - Ju|’hoansi: n!hùmi.

2.2 Playing technique

- **To play the bow**
 - Ju|’hoansi: tcxái (play, sing, dance), kúi (play, play a game).

- Ovazimba: okunyana
- **To beat the string**
 - Jul'hoansi: n≠à'm (to beat).
 - Kxoe: ||x'ám yìi ("to beat - tree"); to beat the string with a wooden stick.
- **Tuning**
 - Ovazimba: a resonator is fixed to the brace; it is placed according to the pitch that the musician wants to produce by plucking or striking the lower (longer) part of the string
- **Sound production**
 - Jul'hoansi: there is a mouth resonator; the musician beats irregularly the string on the two parts in order to create rhythm.
 - Kxoe: the musician "sings"; there is a mouth resonator. The bow can be braced one or two times, according to the pitches he wants to produce. The stick never beats the third part of the string.
 - Ovazimba: the lower part of the string can be plucked by the left forefinger, more often struck with a small stick in right hand, creating partials with left thumb and forefinger. The player of the mouth-resonated bow can place either the central section or the end of bow is inside his mouth; bow extends horizontally to the side. The gourd-resonated bow is played similarly, but with opening and closing of calabash on chest to create resonance.
- **Musician's position**
 - Jul'hoansi and Kxoe: the musician is seated; the bow is placed vertically in line with his body
 - Ovazimba – musician is seated, resonator is placed on his chest, bow held horizontally (transversely). The musician plays while seated or walking.
- **Vocal accompaniment**
 - Jul'hoansi and Kxoe: the musician is optionally accompanied by mixed voices without hand-clapping nor dance.
 - Ovazimba: ondendele mouth-resonated bow playing can be interspersed with praise incantations. The gourd-resonated bow can be played without singing, but extensive narrative/ballad songs may be sung by the player, in addition to vocal articulations produced by the musician, namely a kind of drone (okwevishua), aspirated sounds (otjiapepa), or sung sounds (okwevilwa) or to click laterally or play well (okupepesha).

2.3 Social circumstances

- **The evening before hunting**
 - Jul'hoansi.
 - Kxoe: the musician speaks with the dead, asks their help and the necessary energy in order to kill an animal.
- **When returning to the village in order to announce the fruitful hunt**
 - Jul'hoansi.
- **To pray for the dead**
 - Kxoe.
- **Entertainment**
 - Jul'hoansi.
 - Kxoe.
 - Ovazimba
- **Seduction.**
 - Jul'hoansi: the women like good hunters (also players of musical bow) because they like meat.
- **Herding.**
 - Ovazimba : Young men play when herding the animals, or resting .

2.4 Representations

- Jul'hoansi: the instrument can imitate animals, for instance the male buffalo when seducing a female buffalo.

- Ovazimba: the vocal sounds accompanying the instrument may imitate animals, e.g. “wolf” probably referring to hyena

2.5 History

- Ju|’hoansi: The instrument is said to be old; it could come from the Kavango. The Ju|’hoansi would have added variations to the first pieces as far as transforming them. No composer is known.
- Kxoe : the creator of this instrument is unknown.
- Ovazimba: ombulumbumba is said to have been borrowed and assimilated from Ovangambwe, the ondendele (mouth bow) is a common instrument in southern Africa

2.6 Repertoire

- Ju|’hoansi: g!omah tzìsì: pieces exclusively played on this bow and pieces also played on ||aihn bow
- Kxoe: |óé tèé |í: all the pieces played on the bow are also played on |aá-||hàva bow
- Ovazimba: okuimba ombulumbumba: to sing (resonated) bow songs

Remarks

- G!omah (or !goma in Khoekhoe) is common to several Khoesan and Bantu languages, and designates a braced or non braced musical bow.
-

3. Braced hunting bow

- Kxoe: /ā-/haba (“stomach – calabash”).
- !Kung: n!aoh ||ang (“hunting bow – powerful man / good hunter”).
- Hai||om: !abuka (with mouth resonator), n!ho !oma (“*Strychnos* fruit – to produce sound”, with external resonator).
- Damara : !gomakhās, ≠gaukhās

3.1 Organology

– String in animal sinew

- Kxoe: ||hava |aá (sinew – stomach).
- Hai||om: !aubain (kudu or wildebeest sinew).

– String in metal

- Damara: !gomadarab (bow – wire)

– Brace which divides the string in two unequal parts

- Kxoe: hya eka /’e, found in gùí plant (*Sansevieria aethiopica* Thunb.).
- !Kung: tso, in kudu sinew
- Hai||om: ||ababa in kudu sinew.

– Long part of the string

- Kxoe: kúrù (small drum), kx’ao ani (male part)
- !Kung: ≠au g !oq (“side – male”).
- Hai||om: aro |nuba (“male – leg”).

– Short part of the string

- Kxoe: ||’hon (mother, big drum), //ge ani (female part)
- !Kung: ≠au te (“side – female”).
- Hai||om: trai |nuza (“female – leg”).

– Stick to beat the string

- Kxoe: ||ám yìi (“beat – tree”).
- Hai||om: !nau aiba (“beat – ?”).

– **Wood**

- Kxoe: |óé
- !Kung: n!aoh !obe
- Hai||om: ≠'au aiba (“berry – stick of wood”) in ≠'auba tree

– **End of the wood**

- Hai||om: ||naba (horn).

– **Resonator**

- Kxoe: ||hàva, calabash in |x'óanà fruit (*Strychnos*).



3.2 Playing technique

– **To play the bow**

- Kxoe : wókuri, khúgyà (to play with mouth resonator).
- Damara : /huru

– **To beat the string by moving from one part to the other**

- Kxoe: óe'ò (answer – place”).

– **Tuning**

- Kxoe: To bend the string (kyéri). Slack string (ngóvò).
- !Kung: To bend the string (!oni |a ka kain : “bend – ?”). To tune (!ái ka !ang : “taste – sound”).

– **Sound production**

- Hai||om: the!abuka has a mouth resonator; the n!ho !oma has an external resonator (n!ho: *Strychnos* fruit).
- !abuka: it is said that the Adam’s apple (≠oxom) (manipulation of the throat capacity) and not the voice produces the melody.

– **Musician’s position**

- !Kung: the resonator is placed on the musician’s stomach and the bow is placed vertically on the resonator.
- Kxoe: the resonator is placed on the musician’s stomach and the bow is placed horizontally on the resonator.
- Damara : !gomakhās held horizontally (transversely) while seated, ≠gaukhās held straight in front while seated

– **Relations instrument - voice**

- Kxoe: bow + voices + hand-clapping + dance (gùrú).

3.3 Social circumstances

– **The evening before hunting, or after several unsuccessful hunts**

- Kxoe: the musician prays to the deceased of his family (n!eí ||gàwá xàró nà tà /í à : “pray – dead”) in order to obtain help in hunting. He plays the pieces whose titles refer to the hunted animals. If the musician is in a sweat, it means that the hunt will be successful.
- !Kung: the musician prays so that the hunt is successful.
- Hai||om.

– **After a successful hunt, as an entertainment**

- Kxoe.
- !Kung.
- Hai||om.

– **After killing the first eland**

- Kxoe.

– **Entertainment**

- Hai||om.

3.4 Representations

- !Kung: the direction of the sound is the right direction for hunting. If the sound is not pleasant, the hunt will be unsuccessful. This most likely implies a down wind direction.
- Kxoe: The bow possesses ||hòm, energy which enable to kill animals (giraffe, elands and other big antelopes). This energy is given by god to the dead, who pass it on to the living people. Two musicians cannot play together: the dead give energy to one person at a time, who can then share it. If two men played the bow together, the two energies could be one against the other and nullify each other.

3.5 History

- Kxoe: The hunting bow is said to have been played since the Kxoe exist. Mbuenga is the first Kxoe player. While sleeping, he heard the dead asking him to play before hunting in order to be lucky. The dead gave him (||gàwá ≠xàrá tà /í ara ta /í à: “dead – give – song”) the first song : eland, because it is god’s favorite animal. The next day he was able to play the song. The following pieces have been created (n!m) by the musicians that followed, but no composition has been made recently.

3.6 Repertoire

- Kxoe: |aá-||havà |í or kx’oro |í (“meat – songs”), set of pieces whose titles relate to hunted animals.
- !Kung: n!aoh ||ang ≠’í, set of specific pieces.
- Hai||om: !abuka amde and n!ho !oma amde, sets of specific pieces.

4. Two stringed bow

- Damara: khāb (generic term for bow, denotes male), !gomakhās (denotes female) !gomakhās is a generic term for mouthbow, single or double stringed

4.1 Organology

– **Metallic bow**

- Damara: !gomadarab (dra.b)

– **Longest string**

- Damara: !gamdommi (“deep voice”), aore dommi (“male voice”)

– **Shortest string**

- Damara: tarare dommi (“female - voice”).

– **Mouth resonator**

- Damara: khā-ams (“bow - mouth”)

- Wood

- Damara: !khāb/s.

- Wooden stick to beat the string

- Damara: !oma u dāb. [Term according to Sesfontein interpreter, not known by dictionary project]



!gomakhās

4.2 Playing technique

- To play the bow

- Damara: dubu, |huru

- To beat the string

- Damara: !goma.²

- Sound production

- Damara: thanks to the mouth resonator, the musician can create harmonics and sing alternatively. He beats one string, the second one vibrating sympathetically.

- Musician's position

- Damara: the musician is seated, the bow is placed horizontally (transversely) along his body.

- Relations instrument - voice

- Damara : bow and voice perform two parts, corresponding to the male and female voices (//nae amre : to sing a song; //nae ams: sing, chant, (a tune) a song; amre: verb to sing)

4.3 Social circumstances

- Entertainment – self-delectation

- Damara: the musician plays when being alone or after eating.

4.4 Representations

4.5 History

- Damara: neither the creator nor the first musician is known (in Sesfontein).

² While this is the information provided us, Pastor Eiseb, co-author of Khoekhoegowab dictionary, questions this. The verb needs follow-up in that region.

4.6 Repertoire

- Damara: !gomakhās amdi (“bow - songs”), whose pieces belong to healing songs and /gais.

Remarks

This two string bow is only played in Sesfontein by Damara musicians. A single musician Werner Hoeb is still able to play this instrument. According to one informant, the playing of this bow was not encouraged by the Christian Church. While this attitude is denied by a pastor of the church, the pastor also admitted never having seen this particular bow.

5. Bow with metallic or plastic string

- Kxoe: kà-gómá (term derived from Thimbukushu. “small – drum”).
- !Kung : goma.

5.1 Organology

- **String in fishing line**
 - Kxoe: kàwàèrè; in the past it was in giraffe hair (ngyàbè tíyáu).
- **Instrument body**
 - Kxoe: !’á (in reed from Okavango River banks)
- **End of wood placed into the mouth**
 - Kxoe: n||ungu.

5.2 Playing technique

- **To play**
 - Kxoe: wókuri
- **To beat the string**
 - Kxoe: ||x’ám (to beat).
- **To pluck the string (with the left middle finger)**
 - Kxoe: ám (to close the sound)
- **Alternative movement with the left middle finger**
 - Kxoe: |àebí.
- **Sound production**
 - !Kung: there is a mouth resonator. One finger beats the string while one another pluck the string at the end opposite to the mouth.
 - Kxoe : To sing from inside (|í-ètè : “sing – inside”).
To breathe out while playing (tcían |ùm ≠óáxò : “breathe – outside”), in order to produce a high voice (|íní dòm).
 - To breathe in while playing (kyáré kyáré nà tcían |ùm : “inside – breathe”), in order to produce a low voice (gúri dòm).
- **Relation of instrument to voices**
 - !Kung: while singing, the women follow the musician. They imitate the instrument melody.
 - Kxoe: the bow may be accompanied by voices without hand-clapping nor dance.

5.3 Social circumstances

- **Entertainment.**
 - Kxoe and !Kung.

5.4 Representations

5.5 History

- Kxoe : This instrument is considered old; the creator and/or first player is unknown.

5.6 Repertoire

- Kxoe : kàgómá |í whose pieces are all borrowed from other repertoires (|á-||habà |í, |'áná |í and yèú |í).

Remarks

- The bow is the only one played by Kxoe and !Kung women.
- Its name is close to the braced bow g'omah (played by the Ju|'hoansi).

6. Unbraced, scraped mouthbow

- Ovazimba: elumba
- Ngandjera: okayagayaga
- Kwambi: okayagayaga
- Kwanyama: okayaya
- Lozi: kaholoholo

6.1 Organology

– String

- Ovazimba: palm leaf strip or plastic flat packing strip
- Ngandjera: palm leaf strip
- Kwambi: palm leaf strip
- Lozi: palm leaf strip



– Instrument body

- Ovazimba: wooden bow, squared off at corners, notches cut into lower length
- Ngandjera: wooden bow, curved, notches cut into lower curve
- Kwambi: wooden bow, curved, notches cut into lower curve
- Lozi: wooden bow, curved, notches cut into lower curve



okayagayaga



Kaholoholo

6.2 *Playing technique*

- **To play**

- Ovazimba: okuhik' elumba
- Ngandjera: okuhika okayagayaga
- Kwambi: okuhika okayagayaga

Player rhythmically scrapes small stick in right hand over notches in bow using small stick in right hand

- **Sound production:**

Placing of mouth as resonator over flat string while scraping

- **Left end of string placed in mouth**

- Ovazimba
- Ngandjera
- Kwambi
- Lozi

- **Relation of instrument – voice**

- Ovazimba: no singing while playing
- Ngandjera: no singing while playing, but may occur in between

6.3 *Social circumstances*

- **Entertainment**

- Ovazimba: played by women for self-delectation
- Ngandjera: played by women for self-delectation
- Kwambi: played by men
- Lozi: played by men

- **Girls' transformation or traditional wedding**

- Ngandjera: during brides' procession to Ombalantu for ohango some girls used to play the bow.

6.4 *Representations*

6.5 *History*

6.6 *Repertoire*

- Ovazimba: okuimba elumba

7. Four-string pluriarc (bow lute)

- Ju|'hoansi: ||oq'àcè



7.1 Organology

– Metal strings

- Ju|'hoansi: ≠xái.

– Strings

- Ju|'hoansi (from the left)
dàbì (enables to make variations)
bòrò (lowest)
≠u (linked to dàbì)
!áicí n|áng (“top – to seat”)

– Strings (sides)

- Ju|'hoansi
g!áu dí (“hand – female”): strings 1 and 2 played by the left thumb and forefinger.
g!áu g!oq (“hand – male”): strings 3 and 4 played by the right thumb and forefinger.

– Resonator

- Ju|'hoansi: in metal can (toòh).

– Instrument body

- Ju|'hoansi: tcin|ho (chest), áamá (body).

– Bows

- Ju|'hoansi: !aìhnsì (trees).

– Wood

- Ju|'hoansi: in n|àng tree (wild currant bush, *Grewia flava*).

7.2 Playing technique

– To play

- Ju|'hoansi: tɛxái (play, sing, dance), kúí.

– Tuning

- Ju|'hoansi: !kàm (screw on).

– Relations instrument – voice

- Ju|'hoansi : When the instrument is accompanied by the voices, it plays a melody in the !áicí (higher) register while the voices sing in the three registers (!áicí, ||ámí and bòrò). The instrument may be accompanied by voices and dance (n|amm for the women, djxáni for the men). The women dance with ankle rattles (!ánúsi) which imitate the sound of the eland front kneecaps.

7.3 Social circumstances

– Entertainment

- Ju|’hoansi.

7.4 Representations

- Ju|’hoansi: while dancing and playing healing songs with the pluriarc, the shamans can go into a trance.

7.5 History

- Ju|’hoansi : The four-string pluriarc, is said to come from the “South” and to have come to the Nyae Nyae area at least four generations ago, thanks to a Ju|’hoansi couple, N!oce n!a’an and her husband ||Aò, from Hereroland, near the territory of the Nharo (another Bushman group). These two people had travelled because of the *xáró* ritual exchanges that they had with some inhabitants of Nyae Nyae. N!oce n!a’an is then said to have taught her companions how to play the pluriarc. The first pieces were probably composed by her, and then the other instrumentalists created new ones and adapted n/om *tzísì* to this instrument.

7.6 Repertoire

- Ju|’hoansi: ||oq’acè *tzísì*, set of specific pieces and pieces from healing songs.

8. Five-string pluriarc (bow lute)

- Ju|’hoansi: g≠aukácé.
- !Kung: g≠auka.
- Hai||om: g≠auka.
- Ovahimba: otjihumba (from Oluzimba, Kuvale and Otjingambwe languages)
- Ovazimba: otjihumba

8.1 Organology

- Strings (from the left)

- Ju|’hoansi: tsòsì (in kudu sinew) = generic term.
tsò dí (“string - female”)
bein (lowest string)
dàbì (string which helps the others to make variations)
!aba (beaten regularly, like the hand-clapping)
≠u (played after!aba, makes the music more beautiful).
- !Kung: metal strings (tsò, dárà), in the past in chameleon tail (≠oa !xoe).
1, 5. este (first), strings at the right and left ends.
2, 4 strings Ba (low)
3. !auwa (third), central string.
4, 5. ≠à dè (“thumb - female”), two strings played by the left thumb.
1, 2, 3. ≠à g!òq (“thumb - male”); three strings played by the right thumb.
- Hai||om: tara (fence), !aunka, nowadays in metal, in the past in wildebeest sinew.
||are |aba (“left - side”): strings played by the left fingers.
anu |aba (“right - side”): strings played by the right fingers.
- Ovazimba (from the right)
1 ompindjinga (played as second string for right index finger)

- 2, 5 omuyuliko (forefinger or index finger strings, right and left hand)
- 3, 4 etendanwe (middle two strings) (thumbs right and left hand).



- Bows

- Ju|'hoansi: g≠auká !aihnsi ("pluriarc - trees") in n|àng wood (wild vine, *Grewia flava*).
- !Kung: !xúni in !o!o wood (?).
- Hai||om: ≠au in ≠au wood (?).

- Table

- !Kung: bèrè (in metal, in the past in mangeti wood).

- Resonator

- Ju|'hoansi: cavity of the resonator (dòmà n!áng: "hole - inside").

- Instrument body

- Ju|'hoansi: the instrument has a body (ámá), a head (n|ái) to which the bows are fixed, a chest (tci |ho, wooden table on the resonator), a back (g!òm), body part at the opposite end of the bows, belts (xorèsi), thin pieces of kudu skin tied in order to fix the table to the body, a face (|hó), body part close to the bows and hips (!ánsi), sides of the body.
- !Kung: !ang (tree) in mangeti wood.
- Hai||om: |áàsà in |únisa wood. The instrument has a tail (≠areba), at the opposite end of the bows, two sides (≠amkwa), a stomach (||omsa) or a chest (||aisa), metal table (in the past in kudu skin) covering the body, a back (≠areba), a head (tanasa), hairs (|unka) the bows.

- Wood

- Ju|'hoansi: in n|hòó wood (thorny-stemmed shrub) or in mangeti.
- !Kung: in mangeti wood (g||xa).

8.2 Playing technique

- Tuning

- !Kung: g!ùni (screw on) or òsá tsò|'í ("taste - strings").
- Hai||om: únú.

- To play

- Ju|'hoansi: tcxái (play, sing, dance), kúí.
- !Kung: n||ù'úng
- Hai||om: !oma
- Ovazimba: okuhika otjihumba (to play otjihumba.)

- Coda

- Ju|'hoansi: !hún tzi ("kill - song") designates the stereotyped coda which ends every performance.

- Relations instrument - voice

- Ju|'hoansi: the voices perform the same melody as the pluriarc. They follow each other (gè'é ||xàm : "sing - follow").
- Hai||om: singer and player perform the same melody. The singer follows the player (g#aukasa tàákéra ||nae sao - "pluriarc - me - sing - follow")
- Ovazimba: singer's melody independent of pluriarc, mainly praise songs

8.3 Social circumstances

- The evening before hunting, to have a successful hunt

- Ju|'hoansi.
- Hai||om

- After a successful hunting, in the village

- Ju|'hoansi.
- Hai||om.

- Entertainment

- Ju|'hoansi.
- !Kung.
- Ovazimba

- Seduction.

- Ju|'hoansi

- Praise (patrilineal, matrilineal, historic and animal)

- Ovazimba

8.4 Representations

- Ju|'hoansi: when the sound is "tasty" (!aihn n|à'ng), the hunt will be successful; when the sound smells bad (!aihn tà'm |kàù : "sound - smell - bad"), it means that somebody from the distant family is sick or dead.'

8.5 History

- Ju|'hoansi: The five-string pluriarc, which is played only by men, is said to come from the Nyae Nyae area. Its creation is told of in the following story, which may in fact be a myth. Kxao N||ae was married. One day, he went with his wife to visit her family. When his wife refused to return home with him, he killed her, and then managed to run away before his brother-in-law could find him and avenge his sister. Hiding in the bush, he made himself a five-string pluriarc and created a piece entitled *Mangetti*, the name of the wood from which the instrument had been made. In the end, he went back to his village, playing this piece of music, which helped him to find peace with himself. When his mother, who knew nothing of the recent tragedy, saw him, she was subjugated by the music. Since then, say the Ju|'hoansi, many more pieces were created by Kxao N||ae and by the instrumentalists that came after him
- !Kung: this instrument is said to be !Kung from Rundu area.
- Hai||om: the instrument is said to be old but its history is unknown.

8.6 Repertoire

- Ju|'hoansi: g#aukácé tzisi, set of specific pieces.
 - Hai||om: g#auka amde, set of specific pieces and pieces from healing songs.
 - Ovazimba: okuimba otjihumba (to sing otjihumba songs), well known pieces as well as individual praise songs
-

9. Lute (ramkie)

- Ovazimba: otjindjalindja



9.1 Organology

- Strings

- Ovazimba: Three metal strings, in the past animal sinew was used

- Neck

- Ovazimba: Wood with wooden head and three wooden tuning pins fitted through head. The fingerboard is flat with a raised wooden nut and a second single raised wooden 'fret' next to the nut.

- Body

- Ovazimba: Wooden bowl with metal resonating plate, attached to bowl with nails, wooden pins or screws. Body size differs in different versions

9.2 Playing technique

- To play

- Ovazimba: okuhika otjindjalindja. The three strings are either strummed or plucked with the right hand, while the left stops and releases the three strings. Right hand uses thumb, index and middle fingers to pluck.

- Tuning

- Ovazimba: Strings are tuned a third apart, with finger stops, the pitch rises approximately one tone for each string.

- Relations instrument – voice

- Ovazimba : Often played without singing, especially when plucking. In song, the playing acts as harmonic-rhythmic accompaniment to voice

9.3 Social circumstances

- Entertainment

- Ovazimba: played by young men at cuca shops, when walking, or at gatherings

9.4 Representations

- Ovazimba: Associated with young single men and often with 'gamblers'.

9.5 History

- Ovazimba: Apparently the instrument is borrowed from Angolan Cuvale people.

9.6 Repertoire

- Ovazimba: oviimbo vyotjindjalindja

10. Monochord zither

- Ju|'hoansi: n!aoh (also hunting bow, but the gender of zither is feminine, in order to distinguish it from the hunting bow, masculine)
- Damara : !gawukhās (vernacular orthography) or !gapu khās (play bow - feminine) or //khaokhās (scrape bow – feminine).



10.1 Organology

– Bow

- Ju|'hoansi: n!aohmà (“zither – small”)
- Khoekhoe : khās

– Metal string

- Ju|'hoansi: ≠xái.

– String of the bow

- Ju|'hoansi: tsò, nowadays in horse hair (!xúi !kúisì : “tail – hair”).

– Peg

- Ju|'hoansi: !óm in n!àng wood (wild vine, *Grewia flava*).

– Resonator

- Ju|'hoansi: boq'ò, in the past in tortoise shell (||ò'á n|ó : “big tortoise – shell”), nowadays metal tin.

– Instrument body

- Ju|'hoansi: the instrument possesses a body (ámá) whose visible end is called the face (|hó) at the end inside of the resonator the head (n|ái). The resonator sides are called back (!'ó).

– Wood

- Ju|'hoansi: in ||àqárí tree (*Eragrostis nindensi*).

10.2 Playing technique

– To play

- Ju|'hoansi : tɛxáí (play, sing, dance), kúí.
Khoekhoe : !gapu

– To rub/scrape the string with the bow

- Ju|'hoansi: ||xòm.
- Khoekhoe : //khao

– Sound production

- Ju|'hoansi: the sound is produced by the bow making a rotary rubbing on the string.

10.3 Social circumstances

– The evening before hunting

- Ju|'hoansi.

– To announce a successful hunt in the village

- Ju|'hoansi.

– After an unsuccessful hunt in order to be lucky the next time

- Ju|'hoansi: the musician prays god so that the bow is powerful. The music produced is said to go up to god who can help the hunter.

– Entertainment

- Ju|'hoansi.
- Damara

10.4 Representations

- Ju|'hoansi: the sound imitates the àrì bird (guinea-fowl, *Numida meleagris*).

10.5 History

- Ju|'hoansi: the instrument is said to originate from the Tswana people.

10.6 Repertoire

- Ju|'hoansi: n!aoh tzísi, set of specific pieces.

MUSICAL INSTRUMENTS - Idiophones

1. Ankle / lower leg rattle

- Jul'hoansi: !ánúsi (iron).
- Damara : /khīb ankle rattle made from cocoons
- Ndonga: òsítí, iikalakala (oshikalakala)
- Mbalantu: oishakiti
- Kwanyama: efítí òshìvélà.
- Lozi: malangu
- Gciriku: mutjakilili

Remarks – this is a generic instrument found in most Namibian cultures. Different communities employ different names for similar constructions.





oishakiti

1.1 Organology

– Material

- Ju|'hoansi: metal (!aq).
- Ndonga: oonkete fruits from omunkete tree, pierced and threaded to a vegetal string. Nowadays, the fruits have been replaced by bottle tops.
- Kwanyama: from spider's web (on omunghongo tree).
- Lozi: dried seed pods affixed to a light wooden frame, with vegetal string attachment for tying to legs.

1.2 Playing technique

– Sound produced by the ankle rattle

- Kwanyama: okutyatyala (onomatopoeic sound which gives its name to the corresponding dance).

1.3 Social circumstances

– Naming a baby

- Ndonga.

– Initiation of girls

- Ju|'hoansi.
- Ndonga
- Lozi

– Healing ritual

- Ju|'hoansi.
- Lozi

– Full moon

- Ndonga.

– Wedding

- Ndonga. (ohango)
- Kwanyama (efundula)

– Entertainment

- Ju|'hoansi (with four string pluriarc pieces).
- Ndonga: uudhano
- Geiriku: lipera

1.4. Representations

- Ju|'hoansi: the sound of the ankle rattle is said to imitate the sound of the front kneecap of the female eland while trotting.

2. Rattle

- Ju|'hoansi: jo'òrò or |uni; tcoq'ùngò
- Kxoe: tcétcèrè (derived from a Bantu term) or |xóró
- !Kung: |'óni.
- Damara: //namen
- Hai||om: n!ho, |ainte ou |unu.
- Ndonga: okapamba (small rattle in calabash), ompamba (big rattle in calabash), eyakashala (seed pod), omindo
- Kwanyama: esasi, oshashi, omakola (see also scraped rattle)
- Mbalantu: etapo (sing.), ositi
- Ovahimba: ongiti
- Ovazimba: onkiti
- Mbukushu: mure
- Lozi: milayi



2.1 Organology

- Body

- Ju|'hoansi: tcoq'ùngò body is made with *Strychnos cocculoides*. Jo'òrò or body is made with empty cocoons (vernacular term?)
- Kxoe: |x'óanà ||hàv" a (*Strychnos cocculoides* fruit - shell) or ngíndà (<Mbukushu) in tin can.
- !Kung: in córó (outside of g!òqm fruit).
- Damara: in °khib / ≠khoros (*Gonometa postica* cocoons) (found on 'tutu' and various other trees and shrubs)
- Mbalantu: ositi - gourd
- Ndonga: eyakashala – seed pods from *Poinciana regia* or *Jacaranda mimosifolia*



- Ovazimba: calabash
- Mbukushu: dried seed pods from ghutu tree (*Strychnos pungens?*) fitted in threes to a length of stick

- Inside of the rattle

- Kxoe: n|íngó (*Abrus precatorius* seeds).
- !Kung: sand (kxà).
- Ndonga: oontsí seeds
- Mbalantu: seeds or pebbles
- Ovahimba: omamanya (small stones)
- Lozi: moteenena seeds
- Mbukushu: seeds

- Links between the rattles

- !Kung: the fruits are linked by kudu sinew.

- Neck

- Kxoe: xó ò yii (“to catch - place - wood”).

2.2 Playing technique

- To play

- !Kung: n||ù’úng.
- Damara: ||am uhera (“to beat - with”).
- Hai||om: |unude ||aetci |uru (“rattle - to hitch - play”).
- Kwanyama: okushika omakola (“to shake - omakola”).
- Ovahimba: okuhika ongiti (“to shake – rattle”).
- Ovazimba: okuhik’onkiti

- Sound production

- Kxoe: ngóngòrò designates the sound made by the striking of small stones, seeds and metal pieces against the inside of the fruit. This word is used for all idiophones.
- !Kung: the sound is called !àng.
- Damara: the sound is called ≠naura.

- Relations instrument - voice

- Kxoe: the instrument is always accompanied by voices, drums, hand-rattle and dance.

2.3 Social circumstances

- Healing ritual

- Ju|’hoansi (jo’òrò or |uni).
- Kxoe.
- !Kung.
- Ovahimba (okuhakura or may also be orundongo)
- Mbalantu
- Mbukushu
- Lozi

- Entertainment

- Ju|’hoansi (tcoq’ùngò).
- Kxoe : |’ànà.
- Damara.
- Ndonga
- Mbalantu
- Ovazimba
- Lozi (divinations and curings)
- Mbukushu (women)

- Hunt

- Damara

- Wedding

- Damara.
- Ndonga

- Naming a baby

- Ndonga

- Before battle or raid

- Ovazimba

2.4 Representations

- Ju|'hoansi: during the healing ritual, the rattle adds n|om to the songs, the dance and the shaman's body. The rattle helps the shaman to cure the sick person.
- Kxoe: During the healing ritual, the instrument cries so that the singers can answer the healer. The rattle contains ||hò energy which enables the healer to cure. This is the reason why the instrument must be made by the healer or his assistants who possess this energy.
- !Kung: the sound of the rattle enables the shaman to warm and the to go into a trance.
- Ovahimba: out of the healing ritual, the rattle is kept hidden (by the healer)
- Ovazimba: the healer/shaman usually shakes the rattle, but others who can do it properly may also use it. It is not secret.
- Ndonga: the name oshashi is onomatopoeic, mimicking the sounds of the seeds inside the pod.

2.5 History

2.6 Repertoire

- Ju|'hoansi: tcoq'ùngò tzìsì, set of specific pieces.

3. Bottle

- Hai||om: !aruba.



3.1 Organology

3.2 Playing technique

– To beat the bottle against the thigh

- Hai||om: kui !aru.

– **To beat the hand on the neck**

- Hai||om: !'òm !aru.

– **To keep the beat with the bottle**

- Hai||om: !xùmaí.

– **To play a rhythmic patter, with the hand beating the neck**

- Hai||om: ||xabu.

– **Sound production**

- Hai||om: a woman beats a bottle (whose bottom is pierced) on her thigh, producing the beat while her right hand is beating the neck, producing a rhythmic pattern.

– **Relations instrument – voice**

- Hai||om: the instrument is always accompanied by women's voices and hand-clapping.

3.3 Social circumstances

– **Entertainment**

- Hai||om

3.4 Representations

3.5 History

3.6 Repertoire

- Hai||om: !aruba amde, set of specific pieces

4. Brush

- Kxoe: /árú bèyè (“sound produced by playing – zebra / horse”).



4.1 Organology

– Material

- Kxoe: idiophone made from dry grass (khuúrúkhúúrú: *Lagenaria siceraria* grass ?) /oán: to take off the exterior in order to keep only the interior for the instrument.

4.2 Playing technique

– To play

- Kxoe: wókuri /árú bèyè: “to play – brush”
/’úbì ...x’ám ...anig’ae (“thumb – beat – little finger”): rotary movement of the wrist; the thumb and little finger beats the grass alternatively.

– Sound production

- Kxoe: the sound is produced by this rotary movement (see above).

– Relations instrument – voice

- Kxoe : the instrument is only played by women who can sing while playing. No hand-clapping nor dance.

4.3 Social circumstances

– Entertainment

- Kxoe

4.4 Representations

- Kxoe: the sound of the instrument is said to imitate the sound of the zebra while galloping. The texts are about the relationships between the mother-in-law and her son-in-law.

4.5 History

- Kxoe: the instrument is said to be old but its creator is unknown.

4.6 Repertoire

- Kxoe: /árú bèyè /’í, set of specific pieces.

5. Lamellaphone

- Jul’hoansi: dùngò
- Kxoe: tcisàndi or tcíkàndi; dingo (from Mbukushu)
- Ndonga: òkàshándjà, okashandji
- Kwanyama: òkàshándjà.
- Ovazimba: otjisandji
- Lozi: kang’ombyo
- Mbukushu: ndingo, thishandji (thishendji)
- Geiriku: ndingo



otjisandji

5.1 Organology

– Blades or lammellae (from the left)

- Jul’hoansi: tzàùsì (teeth) = generic term.
- Kxoe: xoá (iron) = generic term.
 1. ≠géú (red-hornbill bird)
 - 2, 4, 6. kòróro (to play nicely the other blades) ou tímtè (partridge bird).

- 3. bòró (drum) or #gèù-|oa (“red-hornbill bird - child”).
- 5. óekòmà (blade which answers to bòró).
- 7. |fèrà (blade which sings).
- 8. xàróo (to give).
- 9, 10. oerèmà (blades which answer to 3 and 12).
- 11. kyaba (to catch the song).
- 12. guèmà (to carry, first blade played in all the songs).
- 5, 7-12. kyámà khòè djei (“to pursue - people - several”).
- Mbukushu: ndingo – has 10 lammellae, thishandji has 25 lammellae
- Lozi: different numbers of lamellae, and tunings found, 14 seems common.



- Table

- Ju|’hoansi: tjù (house).
- Kxoe: com yìi (“normal - table”) in n|gáo wood (bloodwood, *Pterocarpus angolensis*).

- Table and blades

- Kxoe: ||xàèkúkà (to gather).

- Lower metal bar which support the blades

- Ju|’hoansi: !xú tjù (“cache-sexe - house”).

- Upper metal bar which support the blades

- Ju|’hoansi: tci |ho (chest).

- Resonator

- Ju|’hoansi: toòh (metal tin).
- Kxoe: gyapa or ||’úvu (small calabash, the speaker) nowadays in tin can, in the past in empty calabash (núi).
- Ovazimba: large calabash in which the playing instrument is housed
- Lozi: tin can, with cloth fitted to upper area between table and tin, in the past small calabash.

- Hole in the table (which acts as an amplifier)

- Kxoe: mbàkú

- Membrane which fill up the hole in the table

- Kxoe: ||qâm (part of the spider web when it lays the eggs)

- Glue

- Ju|’hoansi: thòbò.
- Kxoe: thóvò.

- Instrument body

- Ju|’hoansi: the instrument possesses a body (ámá) in n|àng wood, a stomach (n!àng: inside) upper side of the table in wood, a face (|hó), part of the table which support the blades, a back (g!òm), the hidden face of the table, a head (n|ái), end of the table at the opposite of the musician, teeth (tzàùsi), the blades.

5.2 Playing technique

- To play

- Ju|’hoansi: tcxái (play, sing, dance), kúí.
- Ovazimba: okuhika otjisandji

- Tuning

- Kxoe: djaodjao.

- Relations instrument - voice

- Ju|’hoansi: one or more voices perform a different melody from the lamellaphone’s voice.

- Ovazimba: solo male voice accompanied by instrument, preceded and interspersed by instrumental extemporization
- Lozi: male voice accompanied by instrument, also female voice(s) to harmonize with male voice.

5.3 Social circumstances

- **The evening before hunting, so that the hunt is successful.**
 - Ju|'hoansi.
- **After hunting, pray to god so that the next hunt is successful**
 - Kxoe
- **After a successful hunt**
 - Kxoe: the musician opens one eye of the killed animal and spreads the liquid onto the lamellaphone. Thereafter sound of the instrument points in a certain direction, which the hunters will follow and where they will find animals.
- **Herding**
 - Gciriku: young men played dingo when herding
 - Mbukushu: young men played dingo when herding
- **Entertainment**
 - Ju|'hoansi.
 - Kxoe
 - Ovazimba (self-delectation)
 - Lozi: at social gatherings and celebrations.
 - Mbukushu: ndingo (smaller instrument) usually reserved for young men, while thishandji, the larger and more complex instrument is played by older (more accomplished?) men.

5.4 Representations

- Ju|'hoansi: The instrument sends “messages”. When the sound is pleasant, something happy will happen; when the sound is unpleasant (or when it is difficult to tune it), something bad is happening in the distant family.
- Kxoe: The instrument cries when it is played because the musician beats its blades. Before hunting, when the dead decide it, the musician puts some powder from n|gáó tree on the instrument and between his eyebrows in order to be lucky in hunting. While playing, the musician can feel the dead around him (he is sweating), but without seeing them (except for a healer). The dead can indicate to him the right direction for the next hunt, by pushing the sound of the instrument in this direction. The lamellaphone has the same usage as the |aá-||hàva bow.

5.5 History

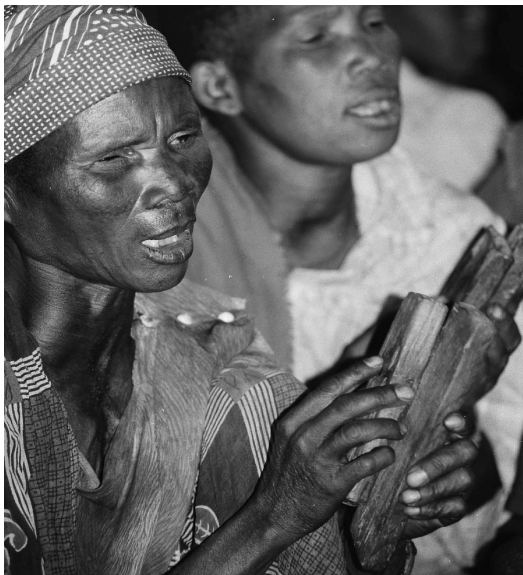
- Ju|'hoansi: The lamellaphone is no doubt a recent borrowing from Bantu-speaking neighbours. Two types of lamellaphone have been adopted the lamellaphone with ten blades, borrowed from VaGciriku (settled in the north of the Ju|'hoan area) together with its original pieces, which were then transformed along Ju|'hoan polyphonic lines; the lamellaphone with twenty-one blades, probably borrowed from the BaTswana (south of the Ju|'hoan area) as a support for songs from repertoires that already existed or for new pieces created especially for it. The 21-blade lamellaphone, played in the same circumstances as the hunting bow with mouth resonator, is gradually replacing the latter. Indeed, young men are tending to abandon the bow, an “ old ” instrument, in favour of the lamellaphone, which is considered to be more “ modern ”.
- Kxoe: The lamellaphone is considered as an instrument recently borrowed from the Mbukushu (around three generations ago).
- Ovazimba: 16-blade gourd-resonated lammellaphone. The instrument is rare, and the only musician found in 1993 (Tjitundile Kavandjande) has since passed away. According to him the instrument “comes from special musicians in Angola”.
- Lozi: instrument was quite common in the past in the entire northeastern area, and towards Zimbabwe. Has now become rare, and is played mainly by older men.

5.6 Repertoire

- Ju|'hoansi: dùngò tzi:si: set of specific pieces.
- Kxoe: tci:sàndi |í: set of pieces, some specific, some also played with |aá-||hàva bow and some from healing songs.
- Ovazimba: oviimbo vyotjisandji. Songs of “suffering” and poetry.

6. Striking bars (claves or concussion sticks)

- Ju|'hoansi: !aq (iron).
- Kxoe: ||'ám yìi (“to clap - wood”).
- !Kung: !ang.
- Damara: ||am haigu (to clap / strike - stick”).
- Hai||om: ||'am u n!ao (“to clap - with - wood”).
- Ndonga: uùti .
- Kwanyama: eenghongholo, omatemo (pair of hoe blades used as metal bars), etemo (single hoe blade struck with small stick)
- Ovahimba: ozombopora.
- Ovazimba: ovimuti vivali, or more commonly otjimuti (“wood sticks”)



6.1 Organology

- Metal

- Ju|'hoansi: iron.

- Wood

- Kxoe: n|gáó wood (bloodwood *Pterocarpus angolensis*).

6.2 Playing technique

- To strike the bars

- Ju|'hoansi: kúí |xòà !aq (“play - with - iron”).
- Kxoe: ||'ám (clap).
- !Kung: !ang ka djxani ua (“wooden bars - this - dance - strike”).

- Kwanyama: okughonghola.
- Ovazimba: okupopora.
- Damara: ||am uhera (“clap - with”).
- **Relations instrument - voice**
 - Kxoe: instrument always played with voices, drums, rattle and dance.

6.3 Social circumstances

- **Healing ritual**
 - Kxoe.
 - !Kung
 - Damara.
 - Ovahimba.
- **Traditional wedding**
 - Kwanyama.
- **Twins’ birth**
 - Kwanyama.
- **Initiation of girls**
 - Ju|’hoansi.
 - Ovazimba.
- **Entertainment.**
 - Kxoe: |’ànà
 - Ovazimba
- **Before battle or raid**
 - Ovazimba

6.4 Representations

- !Kung: the sound produced by the bars is said to imitate the sound of the toad, dangerous animal, even if it is small, because it can catch birds and fishes for the dead. The toads are said to eat the dead.
- Kwanyama: the instrument is specific to the last part of the efundula, when the girls go to the bush, their bodies covered with white ash. At the end of the ritual, when the girls’ bodies are washed, the instrument is burnt by the omupitifi wefundula (master in charge of the wedding).

7. Trunk (of tree)

- Hai||om: aiba.

7.1 Organology

7.2 Playing technique

- **To beat the feet against the trunk**
 - Hai||om: tà aí, |’i|’i.
- **Sound production**
 - Hai||om: one, two or three women beat together the trunk alternalively with their two feet. They thus produce a rhythmic pattern.
- **Relations instrument – voice**
 - Hai||om: the instrument is always accompanied by women’s voices and hand-clapping.

7.3 Social circumstances

- **Entertainment**
 - Hai||om

7.4 Repertoire

- Hai||om: ai !ani amde, set of specific songs.

8. Scraped idiophone

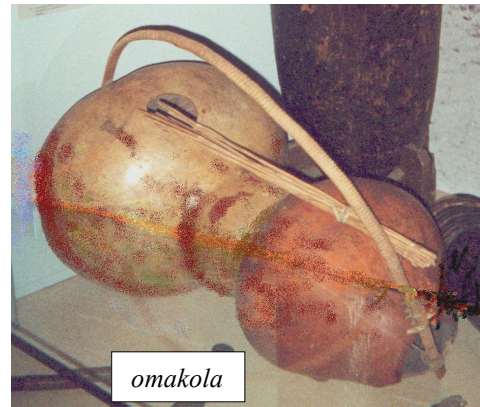
- Kwanyama : ekola (single) omakola (double)

8.1 Organology

- Kwanyama : one (ekola) or two (omakola) large calabashes attached to each other with a chord of plant fibre.

A notched bow is attached to the two far ends of the calabash(es), kept in position by a chord inserted through the inside of the calabash(es). One calabash has a resonating hole facing the bow.

Bow for small resonator: okakola



8.2 Playing technique

- Kwanyama : The bow is scraped with a small stick.

8.3 Social circumstances

- Kwanyama : used by healers, especially in cases of insanity or spiritual possession; also during initiation of healers.

8.4 Repertoire

- Kwanyama: oshimbo shomakola, set of specific pieces.

9. Xylophones

- Lozi: silimba

9.1 Organology

- Lozi : tuned wooden staves affixed to a wooden stand with four legs. Staves tied with string to stand. Traditional version has 12 staves, while more 'modern' version has 18. Calabash gourds are hung below staves on thin sticks tied to stand. Calabashes act as resonators, and the lowest staves are fitted with largest calabashes, highest staves with smallest calabashes. Each calabash has small hole drilled in side, with spiderweb (or thin plastic) mirliton fitted to vibrate sympathetically. Stand is about 80 cm high off the ground.



9.2 Playing technique

- **To strike the staves** (with mallets)

– **Relations instrument – voice:** the instrument is often played without singing, but may be accompanied by (female) singing.

– **Relations instrument – instrument:** the instrument should be accompanied by the set of three drums, although it may also play solo. For all circumstances involving dance, the drums must accompany the silimba.

9.3 Social circumstances

- **Initiation of girl** (simbayoka and siyamboka)
- **Entertainment** (siyamboka)
- **Healing** (during the nyakasanga phase, apparently only in the past)
- **Beerdrinking**
- **Official chieftain's celebrations**
- **Funeral** (in the past mainly), without drums

9.4 Repertoire

MUSICAL INSTRUMENTS - Membranophones

1. Drum

- Kxoe : bòró = generic term.
kúrù or kyérù (small sound): high drum played by both men and women.
púndù (second): middle drum played by both men and women.
||'hon (mother) or ||u bòró (big drum): low drum played only by men.
- !Kung: g!aru; n!o.
- Damara: arub / arus : small wooden drum played by men for healing;
!garub: larger drum (litt. ox) straddled by man when playing;
!khururus (also !khupubus or !khuwuwus)
- Nama : baub
- Ndonga: ontunda or ongoma (pl. eengoma)
- Kwanyama: ongoma.
- Ovazimba: ongoma, (generic term, also used for larger drum) (pl.ozongoma)
ompindjinga (small drum), okangoma and okampindjinga – used for small drums in same roles)
- Lozi: mulupa = generic term
kandili; kachakili (son drum) high drum, rapid pulses



sikumwa (mother drum) middle or deep drum, basic pulse
mulupa o mutuna (father drum) the ‘master’ drum that
accompanies/leads dancers

- Mbukushu: ngindja (small size); mbumo (middle size)
ngurugoma (lead drum)
- Kwangali: nkinza (smaller drum), ngurugoma (large, lead
drum)
- Gciriku: ndkindjo (smaller drum); ngoma (middle drum);
nkurugoma (large, lead drum)

1.1 Organology

– Wood

- Kxoe: yïen in n|gáo wood (bloodwood *Pterocarpus angolensis*).
- Damara: arub from arub tree (*Albizia anthelmintica*); !garub and !khururus

– Glue in the middle of the skin

- Kxoe: thóvò. The glue must be supple to be fixed on the skin. It is collected with honey and kept for a whole year.

– Skin

- Kxoe: x’ám (mouth), in goat, in the past in springbok.
- Damara: !nâb, goat skin cleaned .

– Peg

- Kxoe: dzao yî (“work – wood”).

– Handle (to move the drum)

- Kxoe: toán in |’èè cord (*Entada arenaria* Schinz subsp. *arenaria*); in the past in guí (*Sansevieria aethiopica* Thunb.).

– Buckle around the handle

- Kxoe: góvò (belly button).

– Belt

- Kxoe: n|gàè|’é, kind of frieze in the middle of the drum.

– Lower part

- Kxoe: ts’íkx’èè (buttock).
- Damara: ||hoe-es (wooden pot).

– Hole in the wood

- Kxoe: dóm (voice).

1.2 Playing technique

– To warm the skin in order to tighten it

- Kxoe: tcántcàn

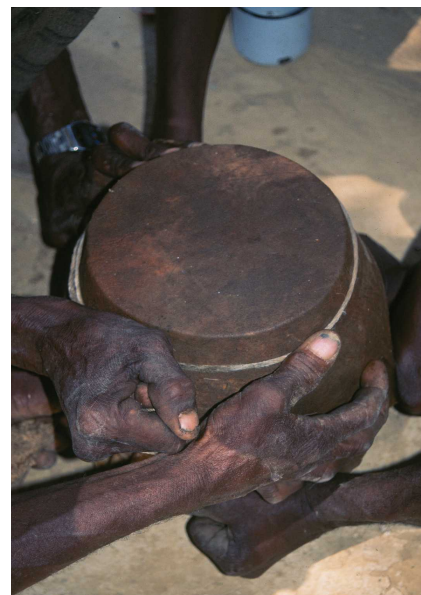
– To play

- Kxoe: bòró |ùwà wókuri |uú bòró-m’á.
- Damara: aruba dubu (‘drum – play’)
- Ndonga: okudhunga ontunda.
- Kwanyama: òkùfúkita (during the marriage), okudenga ongoma (‘to hit – drum’),
ovashiki yeengoma
- Ovazimba: okutona (‘to beat’) or okuhika
- Gciriku: kuveta ngoma

– To beat the skin

- Kxoe: |hòú, |u’ú ||ú bòró.
- Kwanyama: okushika eengoma.

– Sound production



- Kxoe : the drum cries (kx'áò) because the musician beats its skin. The big voices cry (girií dóm'à kx'áò-ca): this expression indicates the low rhythm of the principal drum.
- The difference of register between the three drums is due to the amount of glue put in the middle of the skin and not to the size of the drums (all equal).

1.3 Social circumstances

– Healing ritual

- Kxoe
- Lozi (nyakasanga; kayowe)
- Mbukushu (divare)
- Kwangali
- Gciriku (liware, kasenge, nyambi, mahamba)

– Entertainment

- Kxoe: dance |'ánà.
- !Kung: n!o.
- Ovazimba: when playing omutjopa
- Ndonga: when playing uudhano
- Lozi (pela)
- Mbukushu (dipera)
- Kwangali
- Gciriku (lipera)

- Girls' traditional wedding (initiation)

- Kwanyama : efundula

- Initiation of girls

- Lozi: simbayoka
- Gciriku: litembu

- Boys' circumcision school

- Gciriku: vingandje; makiti

- Prayers for rain

- Gciriku: pa kudjamba (nyambi)

1.4 Representations

- Damara

The sound of the drum facilitates / enables the healer to go into a trance and to cure.

- Ndonga, Kwanyama, Lozi; Mbukushu, Kwangali, Gciriku, and Ovazimba: the drum set represents the family (mother, father, child), and the beating of the drum is often said to represent the sexual act, with the hollow instrument being pounded / beaten. The sound of the drums represents the potential for communication with spirits. Lozi babies are introduced to the spirit of the drum as infants, when the head of the baby is placed at the opening at the foot of the drum which is then (gently) beaten.

1.5 History

- Kxoe: the instrument is considered as kxoe. Its history is unknown.
 - Damara: the drum is said to be old. Its history is unknown, but the drum takes its name from the arub tree, and the ceremony takes its name from the drum.
 - Ndonga, Kwanyama, Lozi; Mbukushu, Kwangali, Gciriku, and Ovazimba: the drums are considered inextricably their own, although it is agreed that different cultural practices have led to different stylings, shapes and sizes.
-

2. Friction drum

- Lozi: *namalwa*
- Kwangali: *ngomanguita* or *vukuvuku* (onomotopoeic)
- Gciriku: *ngomankwita*



2.1 Organology

Stick fitted through membrane on inside of drum.

2.2 Playing technique

Stick rubbed or pulled with hand, made resistant with spit or water.

2.3 Social circumstances

– Entertainment

- Gciriku: *lipera*

- Healing

- Lozi

MUSICAL INSTRUMENTS - Aerophones

1. Flutes - ensemble

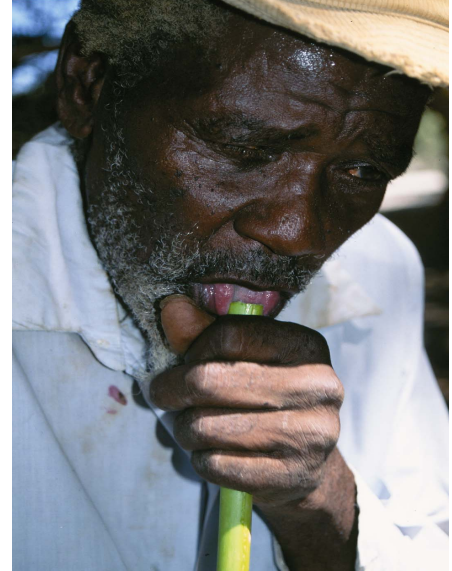
- Nama and Damara: generic term $\neq\bar{a}b$ (denotes male and larger) or $\neq\bar{a}s$ (denotes female and smaller), $\neq\bar{a}gu$ - flutes (pl). Due to rarity of instruments and individual memory lapses of informants, different terms were found. Historically documented mainly in the south of Namibia (see Carstens on Hoernle 1985)
(1 = refers to smallest flute, 6 = largest of set)

According to F. Awarab in Sesfontein:

1. !aias (this literally means 'potato')
2. $\bar{a}!g\bar{a}s$
3. gamab/s
4. !arob
6. ||uib (optional flute which reproduces !aias at a lower octave).

!koam: set of flutes which follow !aias (leader)

!nanidi (six): set of six reed flutes played by a single man in hocket with the other players



According to Haacke & Eiseb's informants the Nama reed flutes consist of

Set of 4 :

haka $\neq\bar{a}di$ (four – Flutes) a set of four flutes, pieces (songs) for flutes

1. /khirib
2. $\bar{a}!g\bar{a}s$
3. aias (ai means front – therefore referring to front or lead player)
4. $\neq\bar{a}s$

Set of 6:

1. goma $\neq$ gâtsoab
2. aib
3. aiefals or khirib
4. $\bar{a}!g\bar{a}s$ or airos ("face" - "small")
5. aias (front or lead player)
6. $\neq$ kharibes



1.1 Organology

– Body

- Nama and Damara: in Sesfontein - paupaus (papaya tree) whose stems (paupau//nâub) are cut to make flutes. Traditionally in the south these flutes are made from reeds.

– Lower end of the stem

- Nama and Damara: $\neq$ napogu (or $\neq$ nawogu), $\neq$ naren (litt. meaning leaves (stalk) or fine compound as of acacia, acc. Haacke)

– Wooden cork to close the lower end of the flute

- Nama and Damara: /ab

– **Mouthpiece of the flute**

- Nama and Damara: xâi-ams (“to blow – mouth / song”).

– **Butter fat to make the wooden cork slide**

- Nama and Damara: //nuib.

1.2 *Playing technique*

– **To play**

- Nama and Damara: ≠nani: play (flute) (transitive verb); xâi, ≠ādidixâis (“the sound of flutes blowing”)

– **To place the tongue in order to produce a sound**

- Nama and Damara: !nai

– **To play in hocket**

- Nama and Damara: soas ta ≠nûo (“space – you – appear / seat”).

– **Competition between flutes**

- Nama and Damara: /nûgu (compete), ≠noagu, (to argue) /haogo (together, assemble)

– **Sound production**

- Nama and Damara: each flute produces a single sound.

– **Relations instrument – voice**

- Nama and Damara: alternate flute and voice (xâi //nae: “to play – to sing”, /hō-am //nae-am: “to encourage – mouth – to sing – mouth”).

The flutes are accompanied by singing and dancing (Naman /gais – Nama dance or Nama-stap).

1.3 *Social Circumstances*

– **Designation of a new chief**

- Nama and Damara.

– **Wedding**

- Nama and Damara.

– **Anniversary of funeral**

- Nama and Damara.

– **Hunt**

- Nama and Damara.

– **Entertainment**

- Nama and Damara.

1.4 *History*

- Nama and Damara: the flutes originate from the southern Nama; they have been adopted in recent times by the Damara of Sesfontein.

1.6 *Repertoire*

- Nama and Damara: haka ≠ādi (“four – flutes”)

2. **Whistle**

- Hai||om: ≠numib - whistle (in the past in steenbok horn: ||āábà).
- Ndonga: ohiya - whistle (in the past in cattle horn, nowadays in metal),
- Ovazimba: ohiva - whistle
- Kwaluudhi (San): olushiya - whistle (bark)

2.1 *Organology*

– **Bark**

- Kwaluudhi (San): olushiya whistle made from pliable young omusati bark, rolled into whistle

– **Animal horn**

- Metal

- Ndonga – the type used in sport
- Ovazimba

2.2 Playing technique

- To play

- Ovazimba: omahiki olupolwi

2.3 Social circumstances

- When beating the mahangu

- Ndonga.

- Wedding

- Ndonga
- Ovazimba
- Kwaluudhi

- Entertainment

- Ndonga.

- Healing ritual

- Ndonga.



2.4 Repertoire

2.5 Representation

3. Horn

- Ovahimba: ondjembo erose - horn (ondjembo refers to the horn or rifle, erose is the wax bulb)
- Ndonga: omuxua horn (omusati bark or river reed)
- Ovazimba: olupolwi - horn (plur. omalupolwi)
- Kwambi: omushua - horn from bark, or river reed

3.1 Organology

- Bark

- Ndonga: omuxua horn made from pliable omusati (mopane) (*Colophospermum mopane*) bark or river reed
- Ovazimba: the horn is made with pliable oluzi bark of mopane tree
- Kwambi: the horn is made from either omusati (mopane) bark - or river reed

- Animal horn

- Ovahimba: oryx horn with bulb extension from beeswax mixed with fibre and clay.
- Ovazimba: steenbok horn



3.2 Playing technique

- To play

- Ovahimba: okutona erose; endblown, as for trumpet.
- Ovazimba: omahiki olupolwi

3.3 Social circumstances

- **To move (cattle) from one place to another**
 - Ovahimba.
- **While herding the cattle**
 - Ovahimba
 - Ovazimba.

3.4 Repertoire

- Ovahimba: erose

3.5 Representations

- Ovahimba: the call of the cattle



4. Bull-roarer

- Ju|'hoansi: n=àbí.
- !Kung: !xoe
- Kwanyama : odila.
- Kwaluudhi : odila

4.1 Organology

- Kwanyama, Kwaluudhi : thin slat of wood through which a string is fixed

4.2 Playing technique

- **To play**
 - !Kung: g||ù'úng|a !xoe (“play – give – bull-roarer”).

4.3 Social circumstances

- **Initiation of boys**
 - Ju|'hoansi.
 - !Kung.
- **Calling for rain**
 - Kwaluudhi

4.4 Representations

- Ju|'hoansi.
It is said that, every night of the ritual, when the boys are dancing, the bull-roarer sound indicates the presence of the ritual's creators, mythical characters.
According to England (1995 : 244-245), the bull-roarer, played by elderly men, is a secret instrument, hidden or burnt at the end of the ritual.
- !Kung
It is said that, during the initiation, the bull-roarer sound (played by an elderly man who keeps the instrument in his hut at the end of the initiation) indicates the presence of god.
- Kwaluudhi
odila (litt. ‘birds’) is/was used in a ceremony marking the new year, symbolising birds that bring rain.

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SELECTED LIST OF MUSICIANS

MEN

Werner HOEB
Manasse NUAB
Isak !NAWARAB
Fanuel HAWAXAB
Makuta KONDO
H, Sikwalungu MULUI
Benson Sinyemba MUNITEMBWA
Katjatindi VALONGA
Paulus MAENYA
K. Bernard MBAMBI
Muandjalela UWONGA
Godwin MAULE
Godfrey Katuwa MBAMBI
Frans HAINGURA
Tjikundisa TJIPOTJE
Twahuma ELENENE
Jacob HOEB
Joseph KAISUMA
Metatu MUNEKAMBA
Tjitundile KAVANDJANDE
Petrus TJISUTA
Mukoro RUTJINDO

WOMEN

Saarti LUKENIKO
Fistorina AMUKWEYO
Kalumbu LIYAMBI
Mukakasa MULIMBA