

Contents of DVD

Illustrative materials to articles

I Moya Aliya Malamusi – Donald Hopkins – Giorgio Adamo

Moya Aliya Malamusi: Akaning'a and his travels

1. Gerhard Kubik in 1952. Photograph reproduced from "Chronik 1954/55". One of his favorite jazz compositions was Ralph Burns' "Early Autumn" (in Woody Herman's Second Herd, with Stan Getz on tenor saxophone),
2. The "School for Clarinet" from which 16-year old Gerhard was learning: Rudolf Jettel, Klarinetten-Schule – School for Clarinet – Méthode de Clarinette, I, Wien: Ludwig Doblinger, n. d.
3. Performing in Walter Terharen's New Orleans style jazzband in 1954. A rehearsal at the remains of a Danube bridge destroyed during World War II. From left to right: Konrad Bayer (banjo), Ossi Wiener (cornet), Buddy Frieberger (washboard and woodblocks), Walter Terharen (trombone), Bernie Frantischek (banjo), and Gerhard Kubik (clarinet). Photograph reproduced from "Chronik 1954/55".
4. The legendary concert by Gerhard's own band at the Urania concert hall, Vienna, April 8, 1957. With Ernst Steiner (trombone), Eduardo Alvarado (bass), Werner Tritta and Heinz Fux (banjo), Buddy Frieberger (percussion) and Gerhard Kubik on B-flat clarinet. He had "ordered" the band members to take off their shoes and play in their socks to suppress the stomping. Photograph reproduced from "Chronik Jazzband 1956-1961".
5. The day they won the first prize at the Austrian Jazz Festival in Vienna: 9 March 1959. The banjo player seen in the picture is Hans "Bibi" Bichler, next to Buddy Frieberger. Photograph reproduced from "Chronik Jazzband 1956-1961".
6. One of their last performances: a street concert at Mariahilfer Strasse Vienna, probably in June 1959, attracting large crowds. Through 1959 their bass player was Robert Warner (from Kansas City). Facsimile of a newspaper, reproduced from "Chronik Jazzband 1956-1961".
7. Itinerary of Gerhard's first African trip, 1959-1960 (map design: Yohana Malamusi).
8. Evaristo Muyinda, Gerhard's teacher in Kampala, with *endere* (notched flute). Photograph taken in February 1960 at the building of the Uganda Museum by Gerhard Kubik.

9. The hitch-hiker's rucksack at Makambako, Tanganyika on the road to Njombe, March 25, 1960. There is now a small town at that place (photo: Gerhard Kubik).
10. The Scout Master Augustine Maliyakibaba Haule (left) and an assistant in Kipengere Forest, Madunda, April 1960 where they had built a scout camp with the school boys (photo: Gerhard Kubik).
11. Gerhard with Eberhard Saprason cycling in the hills of Upangwa, where in May he was staying with Basilius, the elder brother, then a student at Madunda Middle School (photo: Basilius Saprason).
12. The herdboyc near Lupanga, with his flute recorded on one of Gerhard's walks with the Saprason brothers across Upangwa, Tanganyika (photo: Gerhard Kubik).
13. Augustine Maliyakibaba Haule and Gerhard Kubik in Madunda, Tanzania, on 30 July 2004 when they met again after 44 years! (photo: Moya Aliya Malamusi).

Donald Hopkins: Smallpox in history

1. Statue of the Austrian Habsburg emperor Joseph I, who died of smallpox in 1711 when he was 33 years old. He also lost an uncle and two sisters to death by smallpox. His niece Empress Maria Theresa lost a fiancé, a son, two daughters, two daughters-in-law, and a grand daughter to smallpox. Taken at Laxenburg, May 1978.
2. Photograph of Gerhard, my wife Ernestine, and Moya Aliya Malamusi, taken at Laxenburg palace the same day I photographed the statue of Joseph I, May 1978.
3. Photograph of Pharaoh Ramses V who appears to have died of smallpox in 1157 B.C. He is the earliest known victim of the disease. His mummy, which lies in the Cairo Museum shows characteristic pustules on the face, neck, shoulders, and legs.
4. Wooden carving of the Yoruba God of Smallpox, Shapona. I purchased this figure in Lagos, Nigeria in 1969. This god was transposed by African slaves to Brazil, Haiti, Trinidad, and Cuba as Omolu of Obaluaye, and syncretized as the Roman Catholic St. Lazarus in the New World.
5. Cloth representation of a rooster, the animate symbol of Kpengla (reigned 1774-1789), sixth king of Dahomey (also known as Adahoonzou II), who died of smallpox in 1789.

Video (silent picture):

1. A Visit to Laxenburg Castle with Donald Hopkins, Ernestine Hopkins, and Moya A. Malamusi in May 1978, shot by Gerhard Kubik (2:20).

Giorgio Adamo: Music – body – movement. An “African” perspective applied to the analysis of South Italian dances

Figures:

1. A couple of dancers, accompanied by one *organetto* and two *tamburellos*. Pilgrimage to the Madonna di Polsi, S.Luca (Reggio Calabria), September 1st, 2000.
2. Waveform of the musical sound in the video example 1 (about 2.5 s.). The numbers indicate the position of the beat.
- 3a-d. The four steps corresponding to the first 4–1–2–3 sequence in the Fig. 2. From video example 1, same context as Figure 1.
- 4a-b. The two positions of the hand corresponding to stroke 3 (Fig. 4a) and stroke 1 (Fig. 4b). From video example 2, procession of the Calabrian gipsies in honour of the SS. Cosma and Damiano, Riace (Reggio Calabria), September 26th, 2003.
- 5a-b. The two positions of the hand corresponding to stroke 1 (Fig. 5a) and stroke 2 (Fig. 5b) while playing the three-stroke pattern. From video example 2, same context as Fig. 4.
- 6a-b. The two positions of the hand corresponding to stroke 1 (Fig. 6a) and stroke 2 (Fig. 6b) while playing the three-stroke pattern without flexing the fingers. From video example 2, same context as Fig. 4.
- 7a-c. Translation of the upbeat-beat nucleus into an alternation of the feet while jumping (male dancer). From video example 3. Feast of S. Rocco, Gioiosa Ionica (Reggio Calabria), August 30th, 2003.
8. Waveform and corresponding frames of about 1 s. in slow motion (1/2 s. real time). The numbers 1–2–3–1 above the waveform indicate the sequence of the strokes. In order to get a better visualization only every other frame is shown. The vertical arrows indicate the higher and the lower positions reached by the head of the *organetto* player during the up and down movement. From video example 4. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria), September 1st, 2004.
9. The arrow indicates the point of the waveform corresponding to the higher position of the head during the up and down movement. See Fig. 8.
10. The arrow indicates the point of the waveform corresponding to the lower position of the head during the up and down movement. See Fig. 8.
11. Same as Figure 9, but in another point of the video example.
12. Same as Figure 10, but in another point of the video example.
13. The arrow indicates the point of the waveform corresponding to the higher position of the left elbow of the dancer with the black shirt. From video example 5. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria), September 2nd, 2000.

14. The arrow indicates the point of the waveform corresponding to the lower position of the left elbow of the dancer with the black shirt. From video example 5. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria), September 2nd, 2000.
15. The arrow indicates the point of the waveform corresponding to the end of the upward movement while jumping alternating legs (both feet of the male dancer are lifted). From video example 6. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria), September 2nd, 2003.
16. The arrow indicates the point of the waveform corresponding to the end of the downward movement (the left foot of the male dancer is rested on the ground). From video example 6. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria), September 2nd, 2003.
17. The arrow indicates the point of the waveform corresponding to the end of the upward movement while jumping forward (both feet of the male dancer are lifted). See Fig. 15.
18. The arrow indicates the point of the waveform corresponding to the end of the downward movement (the right foot of the male dancer is rested on the ground). See Fig. 16.
19. The arrow indicates the point in the waveform when the male dancer starts the lateral “kick” with the left foot, while the right one is lifted (the lady has both feet lifted). See Fig. 15.
20. The arrow indicates the point on the waveform when the male dancer has the right foot rested on the ground and the left one lifted outwards (end of the lateral “kick” – the lady has the right foot rested on the ground). See Fig. 16.

Videos:

1. A couple of dancers, accompanied by one organetto and two tamburellos. Pilgrimage to the Madonna di Polsi (Reggio Calabria). Recorded September 1, 2000 (full and half speed).
2. Playing technique of the tamburello. Procession of the Calabrian gipsies in honour of the SS. Cosma and Damiano, Riace (Reggio Calabria). Recorded September 26, 2003 (full and half speed).
3. Alternation of the feet while jumping. Feast of S. Rocco, Gioiosa Ionica (Reggio Calabria). Recorded August 30, 2003 (full and half speed).
4. Movement of the head of the organetto player. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria). Recorded September 1, 2004 (full and half speed).
5. A male dancer moving rhythmically his flexed left arm. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria). Recorded September 2, 2000 (full and half speed).
6. Movements of feet and legs. Pilgrimage to the Madonna di Polsi, S. Luca (Reggio Calabria). Recorded September 2, 2003 (full and half speed).

II Albert Ssempeke – Sarah Sekintu – Maliya Moya
Malamusi – Pancho Guedes

Albert Ssempeke: Autobiographical note by a court musician

1. Amadinda (xylophone) performance by the Buganda court musicians. From left to right: Albert Bisaso, Ludoviko Sserwanga, and Albert Ssempeke. Kampala, February 6, 2000 (photo: Moya A. Malamusi.)

Video:

Albert Ssempeke and group. Kampala, recorded on February 6, 2000 by Gerhard Kubik (16:57):

1. Albert Ssempeke, Ludoviko Sserwanga and Albert Bisaso playing the *amadinda*
2. Albert Ssempeke, *endongo* (lyre), Albert Bisaso and Ludoviko Sserwanga, *endingidi* (bowed lute), vocal
3. Albert Ssempeke, *endongo* (lyre), Albert Bisaso and Ludoviko Sserwanga, *endingidi* (bowed lute), vocal
4. Albert Ssempeke, *endere* (notch flute), Albert Bisaso, *endongo* (lyre), Ludoviko Sserwanga, *endingidi* (bowed lute), vocal
5. Albert Ssempeke tuning the *ennanga* (bow harp)
6. Ludoviko Sserwanga playing the *endere* (notch flute)
7. Albert Bisaso playing the *ennanga* (bow harp), vocal

Sarah Sekintu: Buganda's history according to oral tradition

1. Kabaka Mutesa I, who reigned from 1856 to 1884, is the first King of Buganda whose likeness we know, here in a painting by Lady Stanley, wife of Henry Morton Stanley, in Kampala 1875 (reproduced from Moorehead, *The White Nile*, 2nd edition, Harmondsworth 1973).
2. The present Kabaka, Ronald Muwenda Mutebi II during his crowning ceremony, July 31, 1993 (reproduced from Kavuma (Ed.), *Coronation. Ssabasajja Kabaka of Buganda Ronald Muwenda Mutebi II*. Kampala 1993).
3. A glance of the refurbished *lubiri*, the royal precincts, the reconstructed gate, Kampala, February 16, 2000 (photo: Moya Aliya Malamusi).
4. A glance of the refurbished *lubiri*, the royal precincts, the main building, Kampala, February 16, 2000 (photo: Moya Aliya Malamusi).
5. The *Kasubi* shrine, tombs of the four last bassekabaka (dead Kings): Mutesa I, Mwanga, Daudi Chwa and Mutesa II (photo: Moya Aliya Malamusi).
6. Entrance of the *Kasubi* shrine, tombs of the four last bassekabaka (dead Kings): Mutesa I, Mwanga, Daudi Chwa and Mutesa II (photo: Moya Aliya Malamusi).

Maliya Moya Malamusi: Zopeka ndi zochitika – Fiction and non-fiction

1. Researcher Maliya Moya in conversation with story teller Elesa Chipsyepsye, near Chileka, Malawi, September 2004 (photo: Gerhard Kubik).

Audio:

1. Chichewa by Maliya Moya Malamusi, English translation by Monika Malamusi. Institute of Musicology, University of Vienna, December 9, 2004 (11:08).

Pancho Guedes: Lomwe initiation masks

1. Lomwe body mask (height = 127 cm, width = 32 cm). This mask was obtained by Mr. Cesar Fernandes, a telephone linesman, who was working on the installation of a network near the Malawi border in the late 1950s. It was purchased from him by Pancho Guedes in 1965.
2. Lomwe head mask (height = 68 cm). This mask was acquired by Pancho Guedes near Namaponda (Northern Mozambique) in 1967.
3. Lomwe head mask (height = 72 cm). This mask was acquired by Pancho Guedes near Namaponda (Northern Mozambique) in 1967.
4. Lomwe head mask (height = 52 cm). This mask was acquired by Pancho Guedes near Namaponda (Northern Mozambique) in 1967.
5. Lomwe head mask (height = 80 cm). This mask was acquired by Pancho Guedes near Namaponda (Northern Mozambique) in 1967.
6. Lomwe head mask (height = 58 cm). This mask was acquired by Pancho Guedes near Monapo (Northern Mozambique) in 1966.
7. Lomwe head mask (height = 24 cm). This mask was acquired by Pancho Guedes near Monapo (Northern Mozambique) in 1966.

III Moya Aliya Malamusi – Artur Simon

Moya Aliya Malamusi: Musical bows in South-East Africa

1. Azyete Timozo, playing the *nyakatangali* mouth-bow, at Chifunga Refugee Camp, Mwanza District, Malawi, September 15, 1990 (photo: Moya A. Malamusi).
2. Anaida Thomas Haule, playing *mtyangala* mouth-resonated stick, at Madunda, Rudewa District, Tanzania. July 29, 2003 (photo: Moya A. Malamusi).
3. Julida Jackson, playing *nkangala*, mouth-resonated stick at Dzoole village, R.A. Dzoole, Dowa district, August 14, 2002 (photo: Moya A. Malamusi).
4. Lute Post, playing *nkangala*, a mouth-resonated stick, Changoima village, T.A.Chapananga, Chikwawa District, Malawi, November 14, 1989 (photo: Moya A. Malamusi).

5. Daimon Tembo, playing *nyakazeze* friction bow, at Singano village, T.A. Kuntaja, Blantyre District, November 28, 1990 (photo: Moya A. Malamusi).
6. Mr. Biriwiri Nyirenda with his *gubo* unbraced, calabash-resonated musical bow. At Yawulungo village, Rumph District, northern Malawi, July 1967 (photo: Maurice Djenda).
7. *Kalirangwe* gourd-resonated musical bow played by Livingstone Hawadi, Bwanansompho village, Blantyre District, Malawi, July 20, 1987 (photo: Lidiya Malamusi).
8. Tentyusi Haule playing *mundele* gourd-resonated musical bow. Madunda, Rudewa District, July 20, 2003 (photo: Moya A. Malamusi).
9. Ibrahim Wila, playing his *chikubalama* musical bow, holding the instrument with his feet. Madunda, Rudewa District, Tanzania, July 19, 2003 (photo: Gerhard Kubik).

Artur Simon: Nubian music in the Northern Sudan and the Southern Egypt. Research and recordings from 1973 and 2003

Videos:

1. Building a *kisir* (lyre), filmed in Abri, December 14, 1973 (8:49).
2. Dahab Khalil (ca. 1920-1977) playing a lyre and singing, recorded in Dibasha, Saï Island, December 28, 1973 (5:40).

Photos:

1. Naima Hijazy in Mubarak's court yard, March 7, 2003 (photo: Artur Simon).
2. Sayed Gayer at the festival ground, March 10, 2003 (photo: Artur Simon).
3. Fahmy Abdel-Kaleg playing a Yamaha keyboard at the festival ground, March 10, 2003 (photo: Artur Simon).

IV Ruth M. Stone – Kenichi Tsukada – George Fortune

Ruth M. Stone: Inscribing history and culture in the Woi epic. Migration of the Kpelle people, performance, and the Kingdom of Mali

1. Kulung of Koloboi performing Woi epic, Totota, Liberia, March 31, 1976 (photo: Ruth M. Stone).

Audio:

1. Woi-meni-pele (epic) performance by Kulung of Koloboi, woman carving bowls with the voice, struck beer bottle accompaniment, Totota, Liberi, March 31, 1976 (recorded by Ruth and Verlon Stone) (1:06).

Kenichi Tsukada: *Asafo* and *fɔntɔmfɔm* as indices of social sentiments among the Fante (Ghana)

1. *Asafo* ensemble during *Fetu Afahye* (photo: Kenichi Tsukada)
2. *Asafo* ensemble at a funeral (photo: Kenichi Tsukada)
3. *Fɔntɔmfɔm* ensemble during *Fetu Afahye* (photo: Kenichi Tsukada)
4. A historic picture of No. 3 *Asafo* Company (1909)
5. The paramount chief hailed by a large crowd (photo: Kenichi Tsukada)
6. The paramount chief addressing at Victoria Park (photo: Kenichi Tsukada)
7. The showy display of the new *asafo* group R.T.U. at Victoria Park (photo: Kenichi Tsukada)

George Fortune: Aspects of life among the Shawasha of pre-Rhodesian days

1. Bust of an *mbonga*
2. A young man with a *demo* (ceremonial hatchet) slung over his left shoulder for convenience while on a journey.
3. *mutsago* (headrest)
4. *chinu* (decorated gourd for storing oil)
5. *ngoma* (drum)
6. *mbira* ("hand piano")
7. A *n'anga* (diviner-healer) carrying a bag of horns used to hold medicaments
8. Female diviner healer
9. The *dzimbahwe* (grave) of Chief Mushapaidzi Ngubu, former chief of a section of the Budya, buried c. 1903

Symposium photographs

African Perspectives: pre-colonial history, anthropology, and ethnomusicology. International symposium on the occasion of Gerhard Kubik's 70th birthday. Institute of Musicology, University of Vienna, Vienna, December 9-11, 2004

Photographs (by Li Sun and Michael Gizicki)

Concert at the Sargfabrik

Donald Kachamba's Kwela Heritage Jazzband with Moya A. Malamusi, Gerhard Kubik, Sinosi Mlendo, and Christopher Gerald. Sargfabrik, Vienna, December 10, 2004

Video (recorded by Giorgio Adamo)

1. "Kumulatho" (*simanje-manje*) (6:58)

Concert at the Belvedere

Court Music from the Kingdom of Buganda with Albert Ssempeke, Albert Bisaso, Ludoviko Sserwanga, and Livingstone Waiswa Lubogo. Concert Hall Rennweg (Unteres Belvedere), Vienna, December 11, 2004

Audio (recorded by Emil H. Lubej)

1. *Naagenda kasana ngabulaba* (I will go in the day light), *amadinda* (holm xylophone) (1:37)
2. *Namugereka* (God is there), *endongo* (lyre), *endingidi* (bowed lute), drums, vocal (5:46)
3. *Muserebende* (song about a slender, beautiful woman), *kadongo* (lamelophone), *endingidi* (bowed lute), *endere* (notch flute), vocal (2:42)
4. *Gganga alula* (narrowly escaped death), *ennanga* (harp), vocal (3:07)
5. *Omusango gwabalere* (the flute players are back), *endere* (notch flute), *endingidi* (bowed lute), drum (4:06)

Photos (by Herbert Zotti)

1. Livingstone Waiswa Lubogo and Albert Bisaso
2. Albert Ssempeke, Ludoviko Sserwanga, and Albert Bisaso
3. Albert Ssempeke
4. Albert Ssempeke
5. Livingstone Waiswa Lubogo and Albert Bisaso
6. Livingstone Waiswa Lubogo
7. Albert Bisaso
8. Albert Ssempeke and Ludoviko Sserwanga
9. The Court Musicians at the Belvedere
10. Farewell