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University of the Witwatersrand

Wits School of Art

The *Uhadi* and *Malunga* Bow: Curatorial Implications

Presented by:

Lindelwa Pepu (906253)

Supervisor:

Stacey Leigh Vorster

A Thesis submitted to the Faculty of Humanities in partial fulfillment of the requirements for the Degree of Masters of Heritage Coursework and Research Report.

MARCH 2018

DECLARATION

I hereby declare that this thesis, submitted in partial fulfillment of the requirement for the Degree of Masters of Heritage, at the University of the Witwatersrand, has not been previously submitted by me for a degree at any university.

Signature: **Date: 15/03/2018**

DEDICATION

This research report is dedicated to my late father Phumaphi Pepu. A man who encouraged me to believe that education is the only key to unlock my freedom.

REST IN PEACE

DEYI, MSHWAWU,ZUNGU, MANZINI

ABSTRACT

This thesis is a formal study of how museums in South Africa preserve, display and engage musical bows. I analyze the interesting ways, Museum Africa has collected, stored and researched the Xhosa *uhadi* bow in their collection, from a curatorial perspective. To extend and substantiate this research, I examine the Siddi's who are African-Indians from which the *malunga* bow originates; which has correlating characteristics to the *uhadi* bow. This study is prompted by the initiative to restore a neglected and forgotten area of musical bows, particularly those that document and encapsulate disappearing traditions and cultural practices. The main focus of this thesis is on museum curatorial practice in Gauteng and current female bow performers in Gauteng. There is a personal interaction with museum informants, while there is a personal and electronic interaction with bow performers whose views are presented separately in this study. The practicality of this study is to learn to understand my own surroundings i.e. traditions, beliefs of South African cultures. While learning that of unfamiliar countries in order to understand and learn similarities that are influences from different parts of the world and differences that make us who are because of the way we have lived in different societies.

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Firstly, I would like to acknowledge God, for his grace and mercy; and for the strength and persistence to be able to work hard and never give up.

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MAY GOD BLESS YOU ALL

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INTRODUCTION

This study is an innovation by the Re-centring AfroAsia: Musical and Human Migrations in the Pre-Colonial Period 700-1500 AD Project. This project focuses on research studies based on investigations that feature musical instruments or movement of people from Africa and Asia. The main concern of this project is to restore an often forgotten or ignored history of post-colonial and post-apartheid time.

This research project was an interesting study for me to partake in, especially because I learned that I am able to merge music and curatorship, which is a way of enhancing my knowledge in a familiar field and acquiring unfamiliar knowledge. As such this study is instigated by my interest in learning more about the Xhosa culture as part of a personal journey of determining my cultural belonging and the inevitable result of my response to curatorial practice. And as an aspiring academic, I believe education is based on being unprejudiced to enable one to acquire multitudinous knowledge. My first proper encounter with musical bows was during the first Inaugural International Bow Music Conference that occurred from 24 to 27 February 2016 at the University of KwaZulu Natal. The conference featured numerous scholars and performers from different parts of the world, who revealed how significant and valuable the instrument is, especially to them. The demographic trend with regards to the attendees was towards an older generation of researcher's, majority being male. The performers were largely female because of traditional practices. Considering the minuscule knowledge I had of the instrument, I imagined a large number of young people who similarly have little or even no knowledge on the practice at all. This could be the reason why the instrument is slowly disappearing. According to Professor David Dargie (2016) people who are unknowledgeable and are unable to play a musical bow tend to undermine the expertise required to understand the instrument's significance to those who perform it. Thus the conference assisted me to acknowledge the years invested by the researchers and performers who revealed their expertise's to not have been easily acquired. In the process, they also showed their desire to acquire knowledge from one another.

However, the main reason was according to Xhosa music researcher, Professor David Dargie (2016) who made emphasis that "the musical bow is becoming a disappearing species". This brought forward questions such as: How many people that are outsiders' whether young or old; know about musical bows existence? This concern is a specific regard for people who do not practice music, or those who have not been exposed to their culture's traditional instruments.

The musical bow is constructed in very similar ways but understanding the uniqueness of the instrument from different cultures, shows the differences each musical bow has from another. Additionally, the conference was a gathering of the community of people that acknowledge the importance of the instrument which made it easy for me to gain knowledge during the research presentations while enjoying with fascination, the live performances later in the day. I watched performances of African Traditionalist musicians such as Dizu Plaatjie and Mantombi Matotiyana. I have always had an interest of knowing more about the Xhosa culture because of my own heritage, and to learn that these artists are Xhosa speaking and play the Xhosa musical bow became one of the reasons to further conduct this research.

This study reveals the *uhadi* and *malunga* bows as musical instruments that possess significant value in the cultures of origin. Both musical bows are gender specified with regards to who plays and makes it which may be the reason for limited exposure of the instrument. That is way each musical bows is questioned in different platforms in order to understand their contribution to history. I believe the essence of knowing other aspects apart from its musical characteristics also contributes to the heritage of not only the people that appreciate the instrument but also contribute to cultural appreciation. In the study, *The Politics of Heritage in Africa: Economies, Histories, and Infrastructures* in relation to heritage, author Daniel Herwitz (2015:42) stated that, heritage is "for my purposes, the granting to something that is finished (that has been completed in me) a second life in book, museum, site of memory, grand pronouncement or ritual, using the institutions and instruments of script, museum, university, court, and the rest".

In other words, heritage is something of the past that has been experienced in a particular sense but is also able to be relevant to the present or future and is able to be contained. I use this

definition by seeking information based on a museum in order to understand how something that should be complete has such insufficient information. Numerous research reports exist with information based on the various musical bows' construction, features as well as the musical sounds the instrument makes. However, the main focus of this study is the *uhadi* Xhosa bow and discovering alternative ways of representing and reviving it in a museum. A museum is one of the major institutions that collect and preserve such instruments and during my search for a museum relevant to be my primary source I discovered that MuseumAfrica in Johannesburg was suitable for my investigation, based on their large collection of African Art.

According to Mary Nooter Roberts (1994:34) "the museum as an institution developed in the mid-eighteenth century as an encyclopedia repository for the preservation of knowledge". Roberts makes an emphasis on the purpose of a museum's existence to be suitable to store sufficient historical information as well as objects, art/artifacts. Alternatively, the museum for African Art in Dallas held an exhibition and Roberts (1994:25) stated that like "like Art/Artifact there is no single (1988) as seminal show in the museum's history, "Exhibition-ism" demonstrates that there is no single, authoritative way to create an exhibition". Roberts further points out how exhibitions of African art have been demonstrated in various ways which can also be seen as an alternative way of displaying anything included in a museum exhibition. The idea of knowing who the maker of the musical bow has been overlooked, but a number of researchers in the past such as Percival Kirby have discovered that males are usually the makers. The essences of acknowledging the creator within a museum is also overlooked, which could be why women as performers are not acknowledged as makers of the instrument. The display in an exhibition is an alternative that would also be based on demonstrating who the maker is as means of creating an agency for the artist and their instrument.

Therefore, my research question is: how has the collection and display of historical musical bows in South Africa limited our understanding of the tradition and prevented possible revival? Secondary questions include: what alternative curatorial strategies might there be for musical

instruments such as the *uhadi*? Additionally, how might we consider gender in relation to the ways in which the *uhadi* and the *malunga* are revived?

Musical bows should be recognized and acknowledged as instruments that are not only located in historical object confined to museums, but as an object accessible and used. As stated by John Reeves and Vicky Woollard:

> The representation of indigenous musical instruments are defined under the term *Democratizing culture* that refers to "public accessibility of culture, through price, location and education; there should be no barriers to prevent individuals participating in culture, as the UN declaration of human rights states" (Reeves &Woollard, 2006:7). This, therefore states that democratizing culture is a process of 'freedom' in its own sense. Any individual such as a researching scholar or an audience member visiting the museum has the right to their cultural desires or curiosity with no restrictions.

In other words, musical bows, as part of different cultures' tangible and intangible heritage, should not only be available for scholarly interest, but must be embraced as objects of culture in lived context. In previous research, the musical bow appears to have been celebrated only as an instrument of material culture as well as for its ethnomusicological value - Therefore, it is important to explore other bows as objects, which offer more than just material evidence of cultural practice. Display and performance for instance contribute to the preservation and revival of the musical bow. A review of how the instrument is displayed in museums will broaden the knowledge of how little is known about them and will provide a background against which to explore the ways in which objects previously reduced to material culture can be reimagined.

In South Africa women from the isiXhosa culture have been regarded as mere players of the instrument as according to the early investigation by Kirby; he states that "there are no specialist makers, though men make the instruments for the women, who are usually the players" (1934:201).

I aim to explore whether this is accurate and that in reviving and preserving the musical bow there are women such as well renowned female bow performer MaNtombi Matotiyana and Esther Maumela who play and have created the instrument in order to re-introduced it into the contemporary realm. An investigation through interviews with the museum personnel as well as

curators will be conducted to discover the reasons for this. An overview of MuseumAfrica's case study of exhibitions that have focused on traditional instruments including the bow instrument will be the main feature of this study in order to understand the reason and purpose for vitrines display as well as the labeling in the museum.

In addition, this study will be conducted through a variety of face-to-face interviews that concern MuseumAfrica and archival research email interviews, telephonically, or via Skype artists such as Esther Maumela and Mantombi Matotiyana who still performs using the musical bow instrument. Therefore the museum employees particularly the Cultural history curator Thabo Seshoka, photography curator Kenneth Hlungwane and display curator Zola Mtshiza will be asked to consider their curatorial decisions of choosing these particular labels as well as reasons for display of African art in vitrines.

CHAPTER ONE reveals a narrative of the fieldwork and interaction with my main informants at Museum Africa as well as female makers and performers of the *uhadi* bow;

CHAPTER TWO provides the historical background and significance of the *uhadi* bow in order to understand the musical bow in detail and set up the foundation for the subsequent chapters;

CHAPTER THREE focuses on MuseumAfrica as a case study and will primarily include a review on how the *uhadi* bow has been exhibited, stored, researched and classified in the collection. Additionally an object biography of the *uhadi* musical bow will be included;

CHAPTER FOUR reveals the inaccuracy of the musical bow labeling in MuseumAfrica and the impact it has on the dysfunctional museum collection systems.

CHAPTER FIVE is critical analysis of the documentary on the *malunga bow* by Doctor Amy Catlin-Jairazbhoy and Professor Nazir Ali Jairazbhoy in order to establish how the *malunga* correlates with the *uhadi* bow as well as show a model that might be compared to possibilities for the contemporary practice of bowstring music.

Gender specificity is also revealed in order to substantiate the limits it creates for the revival and preserving of musical bows. This thesis concludes with the findings of the research and recommended alternative curatorial strategies to consider in South Africa.

CHAPTER ONE

Field Work

This chapter is a brief summary of the Journey I undertook in order to form a thesis paper based of how MuseumAfrica preserves the *uhadi* bow which contributes to not reviving it, because of any recognition of the maker. This is based on understanding the contribution female performance in particular have in reviving the *uhadi* bow in South Africa that can make a great impact in India for the *malunga* bow. My fieldwork commenced in February 2016 when I attended the first Inaugural International Bow Music Conference held at the University of KwaZulu Natal, Durban. This was on the advice of Professor Brett Pyper, in order for me to learn essential knowledge on the tradition and practice of the musical bow from various researchers and performers. On the first day of the conference, I felt intimidated and astray because everyone was familiar with each other as musical bow practitioners, musicians, and traditionalist. It is essential to confirm that being a part of the conference was resourceful as well as an intriguing moment for me because of the minimal exposure I have had on traditional instruments. It was interesting to learn the different research approaches of the various scholars that focused on the musical bow existence and practices in different parts of the world. Researchers based their investigations on variety of musical bows to seek to revive a neglected and forgotten instrument. I was able to interact with some of the researchers such as Doctor Andile Khumalo, who advised me on how to pursue my research and performers such as Dizu Plaatjies who recommended his aunt Mantombi Matotiyana who was very keen on my approach and is now my main female informants in this study. Mantombi Matotiyana is now elderly but has been playing and performing a number of indigenous bows for decades.

As an elderly citizen, Dizu Plaatjies stated that he accompanies her for interviews or even conducts them on her behalf because she can't sit for many hours or travel far for interviews. I was able to validate the majority research approach and interest of the musical bow during the

conference and interacting with female performers that I would be able to arrange interviews with. I also discovered that majority of the research participants' are male and center their on focus on the musical element of the instrument as a way of reviving the instrument. I was determined to seek alternative ways of showing revival through curatorial practice, especially as a female researcher. This is where I learned that a curatorial approach will discover other issues that are unknown to many people. After I returned from Durban, I started gathering resources of books at the library in order to develop my research proposal.

I wanted to establish an argument based on how museums represent musical bows and how they can possibly prevent the revival of the instrument. I have been well aware of some major collections that have a variety of musical bows which are the Kirby Collection in Cape Town, Western Cape and the International Library of African Music in Grahamstown, Eastern Cape. Both these collections were impossible to use as case studies for this thesis because of limited funding I received and it would have required traveling and accommodation fees. I was forced to use collections and or museums around Johannesburg which were easily accessible and convenient for me. I was first advised to look into the closest museum, the Wits Art Museum in Braamfontein, which is also known for its various African art collections. I was excited because this museum is well known for its wide range of African art which meant that it is a reliable source for me to use. However, it was very discouraging to learn that in their collection has a large number of African art that do not have sufficient information as well as not containing any musical bows. From this point on I was quite certain that my quest was going to be challenging and not as easy as I had imagined. Fortunately, I was advised by Wits Art Museum to approach Museum Africa which is based in Newtown, not far away from Wits. It is another well-known and large museum that is no doubt curtained to have a vast and wider range of all sorts of African art items as a cultural museum. Nonetheless, within this museum, I was certain that I would find a wide range of musical bows in their collection.

When I first visited the museum for inquiry I encountered challenges of getting the right assistance regarding the collection because no one was certain of who exactly would provide me with the help I need, in that I was first directed to the photography section. This is where I was

assisted by photography curator Kenneth Hlungwani who stated that this section is also regarded as storage or museum collection because this is where captured images of what has been exhibited or is acquired to be part of the museum permanent collection (2017). This is also where I learned that, yes the museum has had or is in possession of musical bow images and the actual bow. I also learned that musical bows are stored as "arts & craft" and the Xhosa *uhadi* bow, in particular, was stored in the category of "utensils". This was very interesting to learn and because Mr. Hlungwani was unaware and not sure why musical bows are labeled I this particular way.

I became more intrigued to learn about the *uhadi* bow, in particular, to discover if it existed in the physical collection and the role musical bows have in the museum. Every progress I took concerning this museum was very long process that was filled with insufficient information, and access to the storeroom was through a cultural history curator, Thabo Seshoko. He was the relevant curator to assist me and was the only one with access or knowledge of the storeroom collection so I was forced to wait for his return. That is why I decided to continue looking for alternative museums and it seemed my options were very limited. I kept asking people about African art museums, who then advised me to visit Benoni Museum in Benoni. It is a small museum but is also known as an African Art focused museum. Again this museum only had one musical bow; there was no relevant information about the bow and no curator to assist me. I was once left with no option as this was the last museum for me to use, I had no choice but to wait to hear from Museum Africa and hope for a progressive and positive response. In the mean-time, I revisited Museum Africa to interview other curators such as the photography curator, Kenneth Hlungwani and Acting Chief Curator Zola Mtshiza to review their knowledge of musical bows on their understanding of the labeling system in the photography department and reasons for such labeling and the way it is represented in the photography section.

Immediately when Thabo returned early in 2017 I heard invited me to see him at the museum. What we first did was visit the store-room to have a view of the collection and we discovered that yes the collection contains a number of musical bows. The museum collection has a large and varied collection of musical instruments but not many bows. The bows are stored in a steel cupboard overlapping one another amongst other indigenous instruments. When we picked the

bows to see the information written on them all we could find was an accession numbers and because I was looking specifically for the *uhadi* bow it was difficult to identify it amongst the rest.

The curator was not familiar with musical bows, but fortunately, curator Zola Mtshiza is very familiar with Xhosa bow's and was able to identify one as the *uhadi* bow because he was exposed to them as a young boy. His assistance helped us to use the accession number on that particular bow in order to be accurate on what bow this was. However, the online catalogue was not updated formally and with detail, the outcome of this search was that this instrument is just a musical bow. Again, this was a setback because of this required expert opinion from someone who knows the instrument, as a performer or familiarity with cultural performances. Luckily, because I am still in contact with Dizu Plaatjies I also did my own clarification by sending him the image of the musical bow we found in the storeroom. He made emphasis that yes it is quite challenging to differentiate the various musical bows especially if you are unfamiliar with them but the easiest way to know that a bow is the *uhadi* is that it should have a calabash that is attached at the far bottom where the left hand is to be placed on the bow and the whole of the calabash is small. With his help and the Zola Mtshiza, we were to discover that this was an *uhadi* bow. I further questioned Thabo about the collection, the way musical bows are de-contextualized, displayed and preserved. The musical bows are never on display but are regarded an important part of the museum, not all of them are classified under an ethnic group as standardized labeling to most museums and attribution to the maker is not considered. Most research studies have only identified women as players of the musical bow while they are makers as well and since the museum has not discovered who the maker is, it appears that a lot is contributing to the revival of musical bows especially in museums.

For example, the musical bow has never been displayed in the museum; therefore a lot of people are not aware that the instrument is part of Museum Africa collection. While it is mislabeled and decontextualized it is difficult to identify and because no attribution of whom the maker is, this limits us with the knowledge of knowing that women are the makers of the instrument. That is why I have featured women who are makers and performers of the musical bow, particular the

uhadi bow in this study in order to show important ways they are contributing to the revival of musical bows which is unrecognized.

The three women are Mantombi Matotiyana, Esther Maumela, and Mthwakazi Lenga, who are all of different generations which is youth, adult, and senior citizen. This is important because here we learn the significance of the musical bow as a traditional instrument that is now practiced in a contemporary manner that is part of preserving our heritage. This fieldwork raised questions such as, why is MuseumAfrica collecting and storing musical bows if they are not to be displayed and captured correctly and how much impact does the non-attribution to the maker have on females who are reviving the instrument through performance. Lastly, what are the possibilities that revival of musical bows in also affected in other countries, such as India.

CHAPTER TWO

Historical background and function of the *uhadi* musical bow

This chapter is a historical overview of the *uhadi* musical bow (Figure 1). This is based on the assessment of the instrument's history, current use, and function. The reason for choosing specifically the *uhadi* bow is according to early research by musicologist, Percival Kirby (1934) that most of the stringed instruments in Southern Africa such as the *uhadi* are played by women of the different Xhosa communities who sing along with it during the day or when eating dinner as a way of expressing how they feel. This is not the case, according to Musician Dizu Plaatjies (2017), who claims that men have not contributed to the making of the instrument, and as much as he, himself knows how to make it, he was taught by his grandmother.



Figure 1- ***uhadi Xhosa bow***. Wood, string, Grass and dried Gourd. African Musical Instruments. 2009.

In most cases, Xhosa women have been creating the bowstring instrument for decades and passing the tradition from generation to generation as part of their culture. Perhaps, men would help when needed for activities such as bending and or tightening the string. Plaatjies also

mentioned that it was customary for women to perform domestic work such as fetching the wood from the forest, which they used to make the instrument. Another reason is that the calabash was measured according to the woman's breast is to create comfort and preference when handling the instrument. This has also been discovered in early research by Dargie (2007) who mentions the positioning of the calabash is to be on the breasts; while the calabash is measured according to a woman's breast size. This suggests that a woman can only measure properly the size of the calabash to be equal to her breast.

To begin this chapter I define the general term used to describe the traditional instrument which is 'musical bow'. This term gives an overview of the different makes of the instrument that has numerous similarities but is from various cultures and countries. It is imperative to reveal this in order to differentiate the use of the stipulated term 'musical bow' to that of the specific terms of traditional bows. It is then easy to understand the definition of the principal traditional bow this investigation is focusing on with regard to curatorial implications, which is the 'uhadi' Xhosa bow. The instrument is part of the permanent collection of MuseumAfrica, which is an arts, culture and heritage institution with the primary focus of preserving and conserving South Africa's cultural and historical heritage. By preserving I mean to maintain and keep the originality of historical items. The museum has an extensive collection, which consists of a number of musical bows in which one is the *uhadi* as part of the permanent collection and much more that feature in images of the photography collection.

The chapter further reviews how the *uhadi* bow is made by defining each part of the instrument to help understand its transformation and development from the hunting bow. Immediately, the correct positioning of the instrument is featured in order to understand the function of each part of the instrument and how sound is produced. To conclude, the chapter features an object biography on the *uhadi* musical bow from MuseumAfrica.

Definition of Musical bow

The musical bow is also known as a bowstring or string bow instrument and in most cases, is made from the Khoisan's hunting bow and a gourd. According to Kirby (1934), the hunter's bow

is how the instrument emerged, while Kirby quotes archeologist, Henry Balfour on the discovery of the string bow as an instrument:

> Balfour has pointed out 'writers of all ages have drawn attention to the musical note emitted by the bow-string when released in shooting, and dwell upon the delight which is afforded to the archer's ear', and there can be no doubt that such delight was shared by those of the South African peoples who used the bow (Kirby, 1934: 193).

This early 20th-century research explains the development of the hunting bow into a musical bow. Which According to an online webpage of Ulwazi Programme (2017) after the hunter discovered a sound on the hunting bow; it was developed into a musical bow known as mbulumbumba (figure 2) which highly influences other bows.



Figure 2- Khoisan man playing ***mbulumbumba***. Wood, string, skin, Gourd.1976

Ethnomusicologist Michael Nixon quotes musician, Ernie Koela (2016) musical bows have one string that is easy to move around and is tied from one end to another of the stick made of either wood or a tropical plant.

While researcher, Tandile Mandela (2005) makes emphasis on how the stick is measured by the player in relation to her arm's length. Some examples are South African people such as the Zulu, Ndebele, Xhosa as well as Afro-Indian people who have adopted the style of the Khoisan people

and added similar parts to create a unique traditional musical instrument that is part of their cultures. As discussed, it is evident that the researchers learned similar findings on what is a musical bow which appears to be accurate.

In addition, Dargie (2007) states that South African cultures share similar forms of instruments, however, the names and the ways they use the musical instrument makes it unique from their cultures. For example, the Zulu bow, known as *umakhweyana*, is usually confused to be identical to Xhosa *uhadi* bow. These two bows are made of the same material but the difference is that the gourd on *umakhweyana* is attached to the center of the bow while the gourd is attached on the side of the *uhadi*.

Another point is that the hole of the *makhweyana* gourd has a smaller hole than that of the *uhadi*. In addition, Dargie (1997) on his investigation of the musical bow is that it is interesting how the Xhosa word *uhadi* is similar to Zulu word *umhadi*, which translates as "extended hole". Therefore, these words have a similar definition because *uhadi* also means how deep (breast size) the calabash that creates sound for the instrument is. This may be the reason why the instruments are similar or related to each other. Furthermore, musician, Laurie Levine (2005:93) stated that "the design of all Xhosa bow developed from the San hunting bow, which consists of a curved stick and an attached string. The bow of the *uhadi* was formerly made from the *umbangandhlela* tree (a small indigenous tree with a yellowish flower) but nowadays is made from any type of wood". What makes the *uhadi* musical bow unique to the Xhosa people, according to Tandile Mandela (2005) is that the tree is cultivated in various parts of the Eastern Cape only. It is evident that any kind of musical bow is developed from the hunting bow of the Khoisan, also known as San people.

This research has shown that the term 'musical bow' is a general term for the traditional instrument and because the online system of MuseumAfrica's permanent collection archival system has represented the instruments simply as "musical bows" this analysis assists in defining

why it is difficult to locate the actual isiXhosa musical bow amongst other similar bows. In addition, realizing that most of the curators were unable to identify which bow was the *uhadi* it appears that the catalog system of labeling within the museum needs to be updated and correct firstly on the online system. In order to substantiate, musician Gareth Walwyn (2009) stated that the *uhadi* attributed to Xhosa speaking people are defined as a traditional instrument that originates from Eastern Cape, South Africa. It is made of weightless string that is fastened to both ends of the curved wood that is attached to a sound amplifier known as a resonator gourd. The opening of the gourd is always facing the opposite direction to the string in order to be able to pinch the string when striking it with a stick for different sounds to eco on the gourd. The musical bows are proven dissimilar by what they use as an amplifier such as the gourd, or coconut shell and where the amplifier is placed. The size of the gourd also varies on the different musical bows. The stick is in some bows is made from bamboo cane and or a tree of that particular cultures area.

The Xhosa *uhadi* musical bow has been studied and examined by researchers and writers who have learned the existence of the instrument at different times and have described it in various but similar manners. Early research by musicologist, Percival R. Kirby (1934) acknowledged that the musical bow was first made from a cooking oil tin which was used as a resonator. While later research by Professor David Dargie learned that the bow reformed the resonator into a gourd that is still used to date.

How to make the *uhadi* bow

According to Levin (2005) stated that the instrument is made with firm animal parts such as ox sinew, cow or horse hair to keep it tight to not damage easily. The instrument consists of parts such as a dried gourd that is usually used as a utensil for carrying water and drinking beer. The dried gourd is one of the found objects attached to others on the instrument to create a musical sound.

The branch bends easily into the curvy shape needed for a bow when the tree has fully matured in its natural color which is green leaves and brown bark. Additionally, Kirby (1934:201) established that “the striker is a piece of *dobo* (general term for coarse grass), *umqunge*

(tambourine), or *umcinga* (wheat-straw). The Xhosa names for the various parts are as follows: the shaft of the bow is *injikwe*, the string *usinga*, the calabash resonator *uselwa* (Figure 3), and beater *umcinga*".

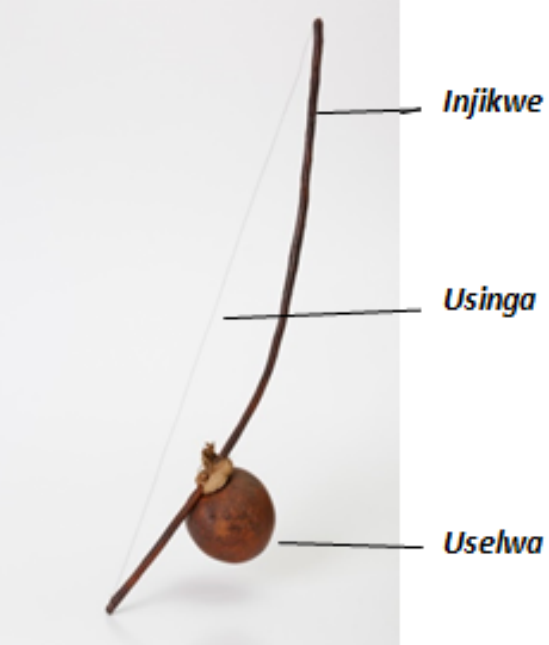


Figure 3 – Xhosa labels of *uhadi* bow. Kirby collection.2007

In the study, "*The Revival and Revitalization of Musical Bow Practice in South Africa*" (2005) Tandile Mandela examines the definitions of the terms of each part that make up the Xhosa musical bow which is also defined in English but have not been identified words in the IsiXhosa dictionary. These are words he learned from the musical bow elders of the Xhosa culture. Mandela (2005) elaborated further by also quoting Kirby that, the *usinga* is the name of the string of the *uhadi* bow which was at first formed from a sinew. It is now created from wire that was used to make anklets that Xhosa women wore. Because the wire is reused, it is put on fire in order to untangle it for easy bending. Mandela (2005) then quoted McLaren-Bennie who describes the *uselwa* as a part of the musical bow that amplifies the sound because of the hole that is created on it.

The gourd is used to hold the instrument together with the strings that are put into the small two holes that are opened when it's dry and ready to function. Lastly, the beater *umcinga* is according to McLaren-Bennie (1963) created from a turf stem that is copped to dry for more than two days

when it has fully formed in green. Additionally, an online page known as African Musical Instruments (2009) states that the *uhadi* traditional instrument emerged through the influence of the Khoisan people were identified to live around Xhosa people as well. The musical notes can create more than one tone that can be played by striking the string once, through different ways of placing the instrument on the performer's chest.

As discussed, the *uhadi* musical bow just as most bows is a developed from a hunting weapon and combined with a gourd used as a resonator. However, the Xhosa *uhadi* bow is similar to other cultures' musical bow by the way it is positioned during and for a performance, which I discuss in Addendum 2. The *uhadi* musical bow is constructed in a specific manner and is expected to be made within specific millimetres and centimetres for every part of the musical bow:

> The stick should be about 20-22mm in diameter, and about 120-130 cm long. When the stick is bent, the string should stretch about 100-150 cm from end to end. The string should be 0.6 mm bronze wire or something similar. The calabash should be about 15-20 cm in diameter and hallowed out carefully. The opening is about 9-12 cm across. The calabash is firmly attached to the stick by the string pulled through two small holes in the base, and then wound around and around in between calabash and stick until it can be held firmly (Dargie, 1997:9).

Dargie has investigated the measurements of making the instrument, which the maker creates for their comfortability. As a researcher of the Xhosa cultures musical bow, Dargie (2007) affirms there are varieties of particular songs that are performed with the use of the *uhadi* musical bow in the Xhosa culture and has created important stories to share with future generations. Therefore it is vital to restoring this slowly becoming extinct instrument because it can play a role in building a bridging gap between adults and the youth. As such, the youth will be able to relate to their adults who inherited the musical bow and have the ability to be able to assist in performing traditional ceremonies such as the welcoming of a new-born which is known as *Imbeleko* and or traditional weddings are known as *Umcimbi wesintu* to name a few.

There is an important connection between a South African sense of being and knowing one's history through the lineage of ancestry. This is partly why it is important to create better platforms for the musical bow as a traditional instrument and, in addition, that bows should be recognized and acknowledged as an instrument that is not only located in historical object confined to museums but as an object accessible and used. Dargie (2016) also states that the

musical bow is easy to make or play and it is also not seen as important by outside viewers who do not understand its value. If society is not familiar and does not understand the value of musical bows they are less likely to show interest in the instrument and its music. The impact of instruments such as *uhadi* bow being played and performed around those who know the traditions and essence of the musical bow, as well as its preservation in museum collections, affects the knowledge and significance of the instrument in the lives of the broader younger generation. The young generations today is exposed to modern music and culture and have less interest in traditional musical instruments. If heritage that defines the history of South Africa is not preserved, what would be left to share in the near future, concerning the traditional?

How to position the *uhadi* bow

Dargie (1997) has learned how the *uhadi* bow is to be positioned (Figure 4). There is a specific manner to do so that allows the player to operate it easily. As mentioned earlier in his study, the instrument is always placed on the left hand. The instrument is kept firm if the last three fingers hold a grip on the string while the thumb and index finger wait to pinch the string on the opposite side. As shown on "A" in Figure 4, a louder sound is created on note G when the string is pinched; while when the string is stroked with the index as shown on "B", finger only a lower sound is created on note F.

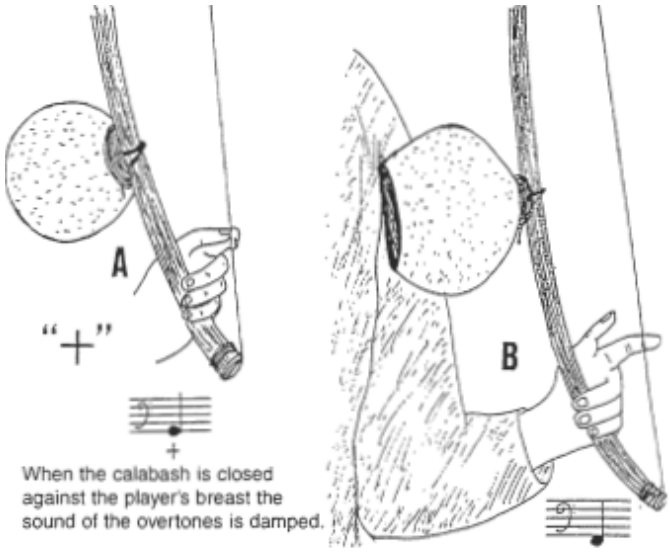


Figure 4- how to position the *uhadi* bow. Xhosa Music-Dave Dargie. University of Fort Hare.1997.

> "The player can stop the string with the finger, or leave it open, producing two different notes, a tone apart. She strikes the string with the reed while the small opening of the calabash can be towards or away from her chest; in this way she varies the resonance of the sound by selecting different harmonics that are present in it. The uhadi player is responsible for producing the melody line, and in most cases sings the leading part of the song. She may also produce another rhythm by beating the feet" (African Music Instruments, 2009).

As discussed, the instrument allows the player to have control of how to produce the melody that she wants but not being limited to change it while she plays. That is why she is able to add a beat with her feet for an even more interesting sound. This statement also makes emphasis on the specific gender mentioned which is clear as shown in Figure 5, women play but there has not been an emphasis on the actual maker of the instrument. The question is why has it not been emphasized that women are the makers of the instrument to men; which is shown in Addendum 2 that women are primary producers of the instrument.



Figure 5- Madosini Mqinini playing the *uhadi* Xhosa bow. Wood, string, Grass, skin and dried Gourd. African Musical Instruments.2009

Additionally, Michael Nixon quotes (Koela 2016) who emphasizes the importance and reason for the calabash (resonator) being attached to the bow; because the bow as an instrument is soft on its own, the Calabash allows the enhancement by playing with the string and using the breasts to make it easy to reach the instrument. The different ways of playing the bow are meant to explore

ways the string sounds and accompany the calabash. He also elaborates on the various ways of changing the tone of the musical bow. This musical bow has gradually changed over the years in terms of the way it looks but the way it's played defines its uniqueness and origin.

The calabash comes in different sizes and because the female is usually the player they are required to place the calabash accordingly on the breast when needed and the first finger next to the thumb is always on the same side. Just like any musical instrument, the bow is played on same music scales which are according to Musician and *uhadi* male player; Dizu Plaatjies (2017) are no different to western scales.

> The scale which can be played by uhadi can be written as F, G, A, B, C, D- the tones F, A and C being produced by using the open-string chord, and G, B and D by using the held-string chord. The player must practice getting the feeling for the tones, which chord position to use, and just how far to open or close the calabash. Because the calabash produces chords, the notes of a melody are always accompanied by a background of soft harmony. So with just one string, the player produces melody and harmony Dargie (1997:10).

My research shows the construction, positioning and the way the uhadi traditional musical bow is played and it is evident that women are usually the players who in turn have full control of how to use the instrument to make different tones. Yet, the instrument is used for different traditions of the isiXhosa culture; it is used to create traditional music to accompany some traditional ceremonies that make an important part of the isiXhosa culture.

MuseumAfrica *uhadi* Bow



Figure 6- MA 1985-1104.Eastern Cape, South Africa. ***uhadi Musical Bow***. Made of Wood, Grass, String animal skin, and Gourd. Xhosa Museum Africa, Johannesburg.

This is a brief description of MuseumAfrica *uhadi* bow present above for a brief understanding of how became part of the museum's collection. The above musical bow is originally from various parts of the Eastern Cape where remarkably similar bow instruments such as *istolotolo* (harp) and *umrhubhe* (mouthpiece) are found amongst the Xhosa people. Consistent findings of numerous research investigations have demonstrated that just as most bows the *uhadi* musical bow was developed from the hunting bow of the Khoisan people (Kirby, 1934).

It was first made from a specific indigenous tree only found in the Eastern Cape but is now made from any wood. According to a female *uhadi* player, Mthwakazi Lenga(2017) the wood is left to dry for a couple of days before combining it with the string and the resonator gourd that when cut open, the seeds are removed and kept for planting and growing the gourd continuously. The brown natural color of the wood occurs when left to dry and when used for a while the color becomes stronger. The string is fastened on each end of the curved wood not too firmly so it is flexible to move. This is an instrument specifically known to be played by women during the day or special occasions and is usually accompanied with the voice in singing or humming that correlates with the beat being played for an intriguing performance to watch.

In this chapter, we learn the historical background the *uhadi* musical bow and how it is positioned and performed. This chapter provides substantial information regarding musical bows and what an *uhadi* Xhosa bow is. This is essential data MuseumAfrica should have in possession to broaden our understanding of the instrument. Previous research is provided from numerous writers who have had similar information gathered which can be regarded accurate and because this study argues on accuracy of information i was able to vary early research with research learned from traditional musical bow performers today.

CHAPTER THREE

MuseumAfrica Johannesburg

This chapter is a historical overview of MuseumAfrica, Newtown Johannesburg (Figure 7), which is central to this research report question because of the interesting ways it preserves the *uhadi*

musical bow in its photography and permanent collection. I question curatorial strategies of MuseumAfrica of an indigenous instrument known as the *uhadi* traditional musical bow because it is stored in ways that can limit our understanding of the instrument and prevent the possibility of revival. MuseumAfrica is known for collecting significant paintings, manuscripts, African cultural artefacts, Cape silver and many other objects of various cultures. It is a museum that represents various Southern African cultures which is why it became the ideal place for me to seek for information and research based on the *uhadi* traditional musical bow.



Figure 7- ***MuseumAfrica***.South Africa Hotels Blog.2015.Newtown, Johannesburg

Predominantly, because my research focuses on the preserving and revival of musical bows I then looked at museums around Johannesburg. MuseumAfrica's collection covers a span of earlier centuries that can assist in learning and understanding how indigenous musical instruments were captured into the collection. While this is the case, in order to understand the significance of an instrument and how it is stored in the museum historical writer Sara Byala (2013:241) states an interrelation with the past is granted if the physical object is present. In other words, being able to interact with an object reveals its maturity and an understanding of the past. This instrument is unique to the Xhosa people and is difficult to find.

To begin, I reveal the history of MuseumAfrica drawing on a book titled *A Place that Matters Yet,* 2013 by writer Sara Byala. She is a writer fascinated by the intricacy of history and this book's genesis occurred during the process of her completing a doctorate degree abroad. This perhaps can be acknowledged as the path that influenced her return to her birth country, South Africa. She continued to study to learn more about MuseumAfrica's existence and the knowledge she gained only grew her relatively close to this place of focus. In this book, Byala unpacks the history before, which is when the idea of a museum was just a dream founder John Gaspard Gubbins. According to Byala, Gubbins biography, adapting into a new country and making it possible to be a businessman that changes South African history. The 'during', is when the dream developed into a reality that emerged from a collection of books and later expanded into a museum. While the museum's existence shows how the museum functioned in order to understand how the then employees operated for the museum to continue to exist today. It appears that current employees are uninformed of the history of the museum and do not have accurate information on the labeling of indigenous instruments due to the expansive interval between employments. Additionally, the trajectory of this chapter reveals how South African museums may be preventing the revival of musical bows by collecting, representing and neglecting their existence while not understanding the role musical bows today.

Lastly, what I intend to achieve in this chapter is to show the current curator's knowledge on the *uhadi* bow and the way it is represented and preserved in the museum. This will be uncovered through the analysis of interviews held with the main sources, the curators of the different collections which are for the permanent collection, Cultural History Curator, Thabo Seshoka and photographic collection, Kenneth Hlungwani.

John Gubbins biography and the Africana Museum

The idea of Africana collection was established by a resident of Great Britain, John Gaspard Gubbins. According to Byala (2013:7), the emergence of what was first a small collection

eventually became Africana Museum now known as MuseumAfrica. The term Africana is referred by Gubbins as an accumulation of a variety of objects of any kind from different parts of Africa that are a representation of cultures of a variety of African cultures(Byala, 2013:8). Additionally, in Gubbins' words Byala quotes that "Africana", he thus declared, "Is really material which related to S. African history and tradition," and therefore it "contains much more than books and manuscripts" (2013:90). In other words, as much as Gubbins first collected books on culture he was able to also collect objects and items of South African history and tradition. The reason this museum was established is according to Byala (2013:7) quoting Gubbins that, his initial purpose for what was regarded as an antiracist museum was established in 1935 a number of years within the racial segregation in South Africa.

Born in 1877, Gubbins like any South African segregation was taught to understand the different ways to which people lived in society. He learned to perceive that history was constantly evolving with time and was an area of territory controlled by colonialist. On the other hand, he learned the reality of anthropology and or ethnology as areas for Black people those who had no gradual development or change (Byala, 2013:25).

This is what Gubbins apprehended thoroughly because he was first exposed to this from where he originates, where segregation also occurred and this is one of the reasons that prompted him to seek to alter history. Byala quotes Gubbins:

> You have two white races Dutch and English more or less coordinated yet distinct, there are great mass of the black people hardly awake yet and not in any way bitter or hostile, they are certainly seething with (sic) they have not yet formulated but they are not so far in conflict with white ideals (2013:52).

What Byala refines here is the relation of how the white race behaviour is similar yet in different countries and treatment towards black people was the same. Moreover, Byala (2013) identified that: - Upon Gubbins arrival in South Africa in 1902 as a qualified Lawyer, he relocated from Britain to seek new adventures and explored various fields such a mining and farming because they appeared to be good options to pursue. Unfortunately, this was not the case; both fields were under stress in South Africa at that time which made it difficult for Gubbins to make a decent income. As such, farming was a real struggle in most farming lands and resources were not efficient to work with. "Not only was there a shortage of money available, but unproductive

farming in the countryside and ravaged infrastructure also meant that services and goods were exorbitant" (Byala, 2013:27). These are the business ventures Gubbins went through in order to build capital to grow his collection into a museum. At that time, it was difficult to have a successful farming business because of the lack of capital prohibited growth and progress for the business in South Africa that is why he went to live in other countries to gain money through other opportunities as Byala quotes:

> More importantly for this story, the money that Gubbins accumulated enabled him to indulge wholeheartedly in his pet hobby of collecting now informed by the need to articulate three-dimensional thought. With the desire and the knowledge already in place, the financial boost meant that Gubbins could become the full-fledged collector he had long imagined. Gubbins's compilation of books and objects benefited greatly from his newfound wealth; at the same, his intellectual growth owed itself to that which he was now accumulated (2013:53).

This business life journey required Gubbins to acquire knowledge and first understand most aspects of South African history through writing. He wrote and published South African politics and learning to live in different cities to finally settle in Johannesburg as a city of his interest. This experience led Gubbins to write an essay titled Three Dimensional Thinking- which was writing based on his view of South African history throughout the years he had lived in the country regarding politics and his experience as a foreigner. This article was a breakthrough of Gubbins persistence on creating a united society as it had positive feedback by his readers in South Africa.

As such, Byala quoted one of Gubbins prominent reviewers, Brooke wrote that Three-Dimensional Thinking was, "a brilliant piece of philosophic research by a South African author," and, "as a guide to the solution of many of our South African problems, it should appeal strongly to all who love and care for our country"(2013:56).

Byala stated that "Johannesburg provided the first assault on his viewpoint. While Gubbins initially characterized the city as "not nearly so bad as it is painted and certainly the place to be at," it was not long before his fervor was tempered by the harsh realities of the dusty young town" (2013:27). Byala reveals Gubbins' struggle when he was to settle in South Africa even as a white man. However, he was pleased to have finally reached Johannesburg. As such, Gubbins did not despair in that he searched for alternative ways for him to become a businessman in South Africa. He realized that he had to identify as a colonialist in order to get funding from the

government for his business as a farmer. He was able to settle into the country life and created jobs for more black people and this is the business that paved way for the growth of is collection into a museum (Byala, 2013:28). As discussed, Byala reveals Gubbins attempt to make his farming business functional by being a wise businessman who creates opportunities for himself. In the process, he attests to being antiracist by employing and empowering mostly black people to work in his farm. This was a stepping stone towards Gubbins attempt at creating a unified society. Conversely, during that time some people would have seen this as pretense act especially black people seeking employment or a way of creating conflict with colonial government to a sense that Gubbins's would be in a risk of being executed.

In the study, A Place That Matters Yet, Byala makes emphasis on how men such as Gubbins found an understanding of their culture and history through collecting especially during the 19th century. This is how the study of other cultures emerged because there was a need to learn about other cultures in order to understand the reason that made human race separated from each other in South Africa (2013:25). As such, Gubbins learned that racial segregation in South Africa is similar to what is happening in Britain which is what influenced his interested to build a united nation. Byala quotes historian, Saul Dubow who had a similar understanding:

> The growth of expert knowledge about the land and its peoples was closely bound up with the process of colonial self-discovery and understanding. The urge to know about others was born of intellectual curiosity and the urge to constitute a sense of collective self. It also had a more instrumental dimension, namely the power to identify, pronounce upon, and control South Africa's indigenous inhabitants (2013:26).

In other words, even though segregation occurred, it appeared that colonialists, were not originally from South Africa and a few had the interest to learn about another culture and the reason to know other culture's was to have some control over it. Gubbins reason was to collecting rare books on Southern African history in that he admired as prized possessions even when some books seemed irrelevant he kept and valued them. Instead, he made remarkable efforts such as using his farming business profits or trade his stock in order to purchase books he required. He was able to continue to grow his collection which encouraged him to be able to branch into collecting unusual objects. Gubbins became a collector both of material objects of the South African past and on books relating to. As Gubbins settled into South Africa, aware, as always, of

his historical moment, he increasingly turned to explorations of the present and past as well as to accumulation as ways to assert control over his surroundings (Byala, 2013:32). The beginning of the idea to start a museum emerged. Gubbins established his project into particular collections; first a Library of Africana then Africana Museum also is known as Gubbins' collection of Africana. The library occurred before Gubbins' legacy became a museum which according to Byala (2013:1) was able to function in small sections of particular buildings for a non-permanent period of over fifty years. He was able to transfer the library to the University of Witwatersrand for a few years but the university was not accessible to everyone.

As such, Gubbins approached the city council to pay for building and housing his collection at the Johannesburg Public Library for a more central and accessible place to everyone (Byala,2013:10). While it grew it required more permanent premises to function as a museum made convenient for the Johannesburg community the museum became a platform for a variety of cultural objects of every culture and targeted a larger audience. Its mission was to be a museum that collects displays and celebrates cultures of Southern Africa (Byala, 2013:63).

This is how Newtown, Johannesburg became a home for Gubbins' collection to grow after years of convincing the Johannesburg government on the importance and value the museum ought to prevail. The initial vision was for the museum to oppose the separation of humans into their different racial groups, to have equal treatment first within a museum space. Consequently, Byala (2013:7) writes that "the museum is a venue aimed explicitly against racism and creating a united sense of South Africa". It is clear that Gubbins was against the segregation of the human race; hence the vision and mission of the museum was to feature items or objects of any and all racial people of Southern Africa, which is what the museum is known for today. However, because it first operated during and before apartheid this meant the collection of any cultural remnants was kept but not exhibited.

As such, Byala (2013:109) writes that "while there was some suggestion of complexity in Gubbin's legacy, the then-curator Deon van Tonder wrote that in its original incarnation, "displays were mainly of interest to whites, despite the fact that the Museum acquired material relating to the

culture of indigenous societies from the late 1930s onwards, on the whole, his portrayal was of a colonialist whose collection was intended to support racism". In other words, Gubbin's legacy faced numerous challenges not only from its attempt to be a relevant collection to represent all cultures but even the employees of that time did not necessarily believe in his mission statement. That is why the museum continued to display only one culture as they were the only one permitted to visit the museum. However, the reason Gubbin's collection of Africana featured any rare books, artefacts, objects, and material of the past from various Southern African racial groups was to diverge from the display of one culture which was the case in most museums before and during apartheid.

During the segregation, many people were placed to live according to their race and in the process had knowledge of what concerned their history only. Gubbins was aware of what was happening in South Africa at that time, which is why he attempted to start showing the various histories of all racial groups in one place.

The Ethnological Collection

The ethnological collection is known for featuring items of various cultures and origins which are compared and analyzed based on their similarities and relations to one another. During my fieldwork, I learned that MuseumAfrica features rare and disappearing objects such as musical bows it was ideal for me to seek information from this museum as it is known to have large collections.

This study is conducted mainly on sources situated in Johannesburg and MuseumAfrica is one museum that consists of this a rare collection. According to Byala (2013:132), the museum had an ethnologist who took charge of the ethnological collection for many years and prioritized in collecting all South African cultures history. The ethnologist made visible Black Africana, a display of black cultures because this was not practiced in the museum but this was what the museum envisioned. As such, the display of black culture was given a proper place of display equivalent

to white culture to show the significant value of all races in South Africa. The ethnologist made an emphasis that history and culture is rapidly changing and the various cultures items were slowly disappearing with time. However, there has been an extremely large interval between employment at the museum in that there has not been anther ethnologist as well as not enough information captured based on the musical bows and other objects today. As such, the museum does not operate the way it operated when it first emerged. Today, the museum does not hold a specific ethnological collection but has collections of items of various cultures that are grouped and placed according to their similarities in different parts of the museum. Byala quotes the then director of the museum, Anna Smith, on how the ethnological collection emerged and functioned in the early years of the museum:

> The ethnological collection in the Africana Museum is growing in importance as the years go by, because the African way of life is changing rapidly, and many objects which were daily use, have almost disappeared. Students of the future will without any doubt, be largely dependent on museum collections for their study material (2013:133).

As discussed above, MuseumAfrica collection has had the ethnological collection from the emergence of the museum, because the museum deals with an analysis of different human cultures to prohibit the disappearing of regularly used and uncommon objects.

This collection was established especially for students in the future with an interest in such rare items which is why the museum is relevant to this study. I also learned that this is also a concern raised by Ethnomusicologist and Xhosa culture researcher Professor Dargie who stated that the musical bow is sadly becoming a disappearing species. Professor Dargie is determined to educate people about it by attending conferences, workshops and presents his research publications.

It is clear that this is an issue not given sufficient attention from many years ago; as such it directly links to problems this study faces; of relying on museum collections for tangible heritage and research information such as images of the instrument, when was it acquired and its region especially for writing an object biography. As such it was difficult to identify *uhadi* bow amongst other bows, the interaction with the museum collection assisted to acquire such knowledge. This, however, is not the case, because during my visit at the museum I learned that the museum's photography section represents the musical bow as a utensil and art or craft which is labeling

that is not explained or understood by current curators of the museum. I was first directed to seek information the photography section because it is where all images of items that have had temporary or permanent existence to the museums are kept. And because it is some form of museum digitalization it is expected that naturally, it interrelates with the permanent collection and online system for easy access to all items. This appears as something expected by the current curators to already exist, meanwhile, they are aware that a number of curators were not employed in the last twenty years which explains why their system is not up-to-date. This is why the musical instrument was hard to find in the museum store-room because it is not given much conserving; it has unclear labeling and the use of it is rather irregular or non-existing.

This is paradox to what was created at an early stage of the museum's existence, as Byala (2013:156) discovered that the then curator Blanche Nagelgast created a system were "the principle of storing like specimens together has been maintained but within these larger groupings items are now to be stored in numerical order by tribe".

It appears that like objects are still stored together but the numerical system of storing is not updated with all existing objects within the museum. That is the reason why the online catalogue is not up-to-date and does not correlate with the store-room collection making it difficult to find items or objects part of the museum collection today. This then raises the question whether the museum considers the objective to collect and preserve the instrument if it's not displayed to the public or easily accessible for research purposes. Therefore, MuseumAfrica's curators, photography curator Kenneth Hlungwani and Cultural history curator Thabo Seshoka are interviewed for a better understanding of how the museums function under the current staff members.

Museum Africa Post-Apartheid

Byala (2013) investigated that during the museum progress of moving into a stable building it became known as Africana Museum in Progress. This is where more employees were employed and the museum began displaying more exhibitions on black cultures through the acquisition of important knowledge. These employees, the curators ensured to seek advice from experts before organizing and displaying exhibitions in that they were declared to have the 'most accurate

ethnographic information available'. And as the museum was being reformed a new mission statement was enforced for the team to showcase multiple history and culture to bring together the community of Southern Africa by exposing them on knowledge based on one another's past.

As such, Byala (2013) writes that in, 1994, a few months after the first democratic elections in South Africa, was the original name, Africana Museum, and was changed to MuseumAfrica. The name of the museum was changed because according to the then-Acting Director Hillary Bruce it suggested: "a white Afrikaans speaking man in Khaki shorts and jacket and a gun" (2013:1). By changing the name, it then meant for public display of various life situations including black people's Tavern life, informal settlements, and domestic workers. This meant that the museum became a representation of any and every Southern African culture. In this regard, culture is according to (The Routledge Dictionary of Literary Terms 2006:45):

> Literary criticism had traditionally concerned itself with culture as a body of values, especially those values transmitted from the past to the future through imaginative works. More recently, sociologists and anthropologists have employed the term to denote the totality of customs and institutions of a human group.

In other words what is authentic and significant is what culture reveals and because it is constantly changing museum play a role in helping understand the future through what existed in the past. Additionally, Byala further investigated that the name change of the museum was given clear consideration which led to a mutual agreement by the staff and Museum Project Management team. She states that "regardless, the fact that the name MuseumAfrica expressed the same sentiments as Africana Museum but in modern English, pleased all included. Here was a way to denote both the change and the continuity between the old and the new museum" (2013: 186). In other words, because the museum was changing or developing management found a need to change the name for people to be able to view it in a different way. In addition, Byala (2013:186) states it started from the beginning that the museum collected objects of all cultural remnants that have created a platform consisting of objects from the past as physical annals. In other words, even though most cultures objects were never on display MuseumAfrica has been collecting and preparing to eventually display objects of every culture as per Gubbins mission statement. He believed that every culture is as important as the next and if he was trying to create a united nation having different racial groups visit the museum would create an

interaction and understand of one another's history. In addition, Byala (2013:240) writes that "more than anything, real objects allow for physical interactions with the past". It allows for a better understanding and relation to the object and gets to have a visual sense of what one talks about. Byala reveals that as much as the museum was out of Gubbins' hands, the vision of the museum was kept and as was growing rapidly towards the direction Gubbins intended. This chapter has discussed the historical overview of MuseumAfrica's emergence that has led to its present form and it is clear that the mission statement of the museum has never been changed but a lot needs to be improved in order to meet the requirements of what the museum is known for. The museum curators need to build a gap between their knowledge of the museum today to that of its history in order to avoid providing limited knowledge about the museum collection.

CHAPTER FOUR

Bow and Labeling

This chapter is a critical analysis of the labeling of the *uhadi* bow stored, collected and preserved by MuseumAfrica. There are a series of issues the museum is unaware of regarding labeling that are questioned and brought forward in order to understand the purpose of the museum collection and ways that affect the possible revival of indigenous instruments amongst other objects. In the study *A Place that Matters Yet*, Byala discloses immense development of the museum at the very beginning and the progress made over the years of running. Such as, the museum having progress on the systematic study of people and cultures which grew in importance in that even though they did not know who the actual makers of the objects were, they made it a priority to at least have accurate information and knowledge on their collection by involving the community of people who were culturally experienced and more knowledgeable to academic researchers (Byala, 2013:158). This research style worked throughout the existence of the ethnographic collection in that students began seeking information at the museum. This analysis made by Byala contradicts the neglecting of how the museum has mislabeled;

decontextualized and under-researched indigenous instruments which may prevent a possible revival of musical bows, particularly the *uhadi* bow. I have identified that the museum has described within its collection management system in a number of different ways that make it difficult to find. However, museums have thus prioritized establishing an ethnic group rather than the individuals who make and play the instruments, thereby rendering makers and performers invisible and silent. As such during an interview with Curator, (Seshoko 2017) he makes emphasis as follows:

> Lindelwa: In terms of creating advocacy for the indigenous items because they are usually labeled under a specific ethnic group and not much is known about the creator of an item. Is there any improvement to be made on that?
>
> Thabo: Yes, well some items do have the names of the creators and some don't but you also have to understand the concept of how the items were gathered as the main focus was to justify the existence of the items within the museum. We are working on moving towards capturing most details of the items such as its use, the area of origin, significance, cultural origin and the person who made them in order to create a story for people to understand.

Therefore, since MuseumAfrica does not apply this fully; the museum is explored to investigating curatorial implications of the musical bow. By this I mean the ways in which the instrument is stored, preserved and collected.



Figure 8 - photograph of sketch of ***uhadi*** player Museum Africa Photography collection. See bottom right hand corner inscription: "Xhosa crafts & utensils".

Firstly, in the photographic archive that is included in the research and photography section, which is part of the museum's collection, the *uhadi* bow has been labeled as a 'utensil or craft'. The photographic archive is an additional reference to verify images of what the museum has exhibited or collected. However, on the online system, the collection of the musical bows is described simply as 'musical bow' (Seshoka, 2016). Lastly, on the permanent collection found in the storeroom of

the museum is where the actual *uhadi* bow is grouped with other musical bows that do not have essential information such as individual names. For example, in a sketch of an *uhadi* player (Figure 8) in the MuseumAfrica Photography Collection, the caption *"gubo"* refers to the Zulu word for musical bow *"ugubu".* However, in MuseumAfrica's accompanying notes in the bottom right-hand corner, the image is classified "Xhosa". My sense is that there is something problematic about the ways in which museums, in general, and MuseumAfrica in particular, have collected, stored and displayed indigenous instruments. For instance, they are often mislabeled, decontextualized, and under-researched, in need of conversation and not often exhibited.

Additionally, this became problematic for my investigation because the curators of the museum were unable to identify the name of the instrument within the online system or the photography archive because the labeling is non-specific. This also contributes to the uncertainty of the musical instrument's origin as they are usually labeled as part of an ethnic group as per ethnographic practices in most museums. During the emerging of South African museums research was based on collecting and preserving aesthetic cultural, traditional and African objects with or without sufficient and essential historical background of the items. As such the collection of traditional musical instruments is an aspect of art that emerged from apartheid times which is why it appears that the labeling was inaccurate. However, sufficient knowledge pertaining to museum objects is usually accessed only in museum space that is why accuracy is important as Mary Nooter Roberts (2005:34) stated that "the museum as an institution developed in the mid-eighteenth century as an encyclopedia repository for the presentation of knowledge":

> Through a museum's acquisition of an object is generally taken as a proof of the value of the object, at the same time, paradoxically, it signifies that the object has decommodified, taken out of the market, and out of time. Transplanted to the synchronic, simultaneous temporal frame of the collection, the object is reclassified. Any specific collection effectively destroys an objects earlier context at the same time that creates a new one (Mary Nooter Roberts, 2005:48).

In other words, Roberts affirms that museums are the accurate spaces for any object to be included in its collection; even though its value deteriorates alternative ways must be created to show the importance of the object as part of a museum's collection. According to (Michael Nixon's 2016) investigation labeling the instrument as a utensil appears to come from the fact that the gourd is used as a water or beer carrier in the kitchen. This is important to this study in

order to understand the conventions of labeling the *uhadi* bow in MuseumAfrica because this kind of labeling gives the impression of the non-existence of the instrument in the museum. In the study Exhibiting Culture: the Poetics and Politics of Museum Display, Art Historian Michael Baxandall explain that the label does not describe the actual history and background of the object but has an important role of giving the viewer an understanding of what they are viewing:

> What the label says is not in any normal sense descriptive. It does not cover the visual character of the object. To do so would involve an elaborate use of measurements and geometrical concepts and reference to the representational elements, and would, in any case, be otiose since the object is present. The label stands to the object in relation of a different kind, not a descriptive but an explanatory relation (Baxandall, 1991:35).

In my view, the conventions of labeling the musical bow as a craft is based on the knowledge that the musical bow is made of objects that are hand-made. According to MuseumAfrica's curator, Thabo Seshoka, it appears that the labeling of a musical instrument as a craft may have been made by someone with informal knowledge about the origin of musical bows (pers. comm, 2016). It is also possible that this labeling was created just to add and identify such an instrument within the museum archival system. To understand better what constitutes crafts, Susan Sellschop, Wendy Goldblatt and Doreen Hemp note "that amongst many definitions crafts are strictly made from certain identified material for the enhancement of beauty, and only made by hand through advanced skills" (2005:12).

Additionally, a worksheet by the Education Division of the South African National Gallery, notes that when something is made for use by a specific person in the arts world, it is said to be a 'craft' because it is usually using techniques that are self-taught and are regarded to be a natural gift (n.d.). In other words, a craft is defined through the makers being taught informally, a skill which is passed on from generation to generation or a person discovers it on their own. However, the then Minister of arts and culture Dr. B.S Ngubane claims that

> Crafts are a traditional form of artistic expression that tends to be community-based. As such crafts are in an ideal position to play a vital role in the nurturing of national identity, while affirming cultural diversity

> and, perhaps most importantly, contributing to the general social and economic development of South Africa (DAC, 1996).

Craft objects can also veer towards design, with the designer deciding on the purpose of an object by choosing the appropriate material. Craft can also be defined as material and technique in the making of the object. In this context, the musical bow is, according to the labeling at Museum Africa, classified as a craft because it is hand-made and features found or used material. This could be the reason it is referred to as an 'object' in a museum space because of the material from which it is constructed.

This is misleading because is it unusual for such labeling on any musical instrument. Museums have played a specific role in how the distinction between 'art' and 'craft' has been made; by ways of display and labeling. In this case, this particular distinction limits the musical bow's visibility as a musical instrument which is a classification on its own in a museum.

In most South African museums bows have been presented as utilitarian objects used for the production of sound and or music without emphasizing their visual features. South African museums appear to not have yet explored alternative ways of displaying indigenous African objects such as the musical bow instruments. The primary existence of museums as heritage conservation is to display musical instruments within museum conventions. However, museums appear not only about the preserving of the objects but are also about how they conserve. As discussed, a label plays an essential role that allows one to create a narrative of what they are viewing. In this regards because musical bows are not given correct labels ones narrative can be misguided, while the ethnicity frame gives a clear identity of the instrument's origin.

As a result because of the incorrect and outdated system in which labels are missing, there is a need to conduct proper research to learn the differences between similar objects, their individual context of production and names. While museums are commonly understood as spaces that 'preserve' history, this object only appears to be part of the collection but is in many ways forgotten. Writer Gary Edson (189:1997) states that "the prime and fundamental mission of museums is to collect, preserve, and transmit that part of our tactile heritage, that manmade or result of natural phenomena, that can be assembled in an orderly fashion, and which by its study

may contribute to a better understanding of our planet's development and the contributions of our ancestors and contemporaries". In other words, museums are constructed spaces to show the history of various cultural pasts, whether tangible or intangible, in order to understand our different backgrounds. In the process, it is the museum's duty to arrange the different history in a manner that is related to one another or easy to understand. The storing of indigenous instruments such as musical bows appears as though MuseumAfrica has the desire to be acknowledged for collecting such an instrument without being questioned for doing so.

In most museum collections, objects such as indigenous instruments often have no individual makers' or performers' acknowledged or attributed. While this is the case, MuseumAfrica has in its collection musical bows that are not conserved and preserved properly. As such write, Gary Edson (1997:190) substantiates the importance of the above mentioned as follows:

> It is a given understanding that a concern for ethical correctness must extend to every aspect of an institution's activities. Next, to collecting, none is more important than preserving. When making an acquisition, whether, by purchase, gift, or bequest, a contract is implied. The implication is that the object will be given all the right care necessary for its preservation and transmission, and where applicable, for the intentions of the donor will be respected. This respect should go beyond the legally binding and extend, in all but the most extreme cases, to include these intentions. Acceptance on the part of an institution implies the establishment of a trust, whether it be codified in formal documents or merely by precatory suggestions.

In other words, every process that one undertakes to have their item a part of a museum is created through trust and understanding that a museum will take care of the item in every way possible. Even if not enough information is providing containing the item those who come to visit the museum should be able to see that the item is well cared for in that it will exist for many years to come. Additionally, Edson (1997:189) also quotes the author, Paul. N Perrot on the significant roles museums play:

> Museums are centers of lifelong learning- places where assumptions can be measured, talents evaluated, inventions placed in context, and natural phenomena correlated and viewed in perspective. In short, they are keepers of the tangible truth that is contained in the existence of holdings against which future generations will gauge their own accomplishments and discoveries. Museums, in a sense, testify to our trust that there will be a future to inherit this legacy. They are also increasingly complex businesses which, in addition to their cultural contributions, have a profound impact on the economies of the communities in which they are located.

This, however, appears not to be the case regarding musical bows in the MuseumAfrica collection.

Museum Ethics

A museum just like any institution is expected to have a branch of knowledge that deals with moral principles because they help determine the progressive function of an institution. As such, in the study Museum Ethics, Gary Edson (1997:9) elaborates that a code of ethics is what makes and sustains an institution with moral principles.

These principles are effective if everyone involved in the museum understands and appreciates them by working hand in hand with one another in order to achieve the vision of the institution. Therefore, it is important for the museum to reveal accurate information associated with displays within the museum that features the museum collection. During an interview at MuseumAfrica I questioned the Cultural History Curator, Thabo Seshoko on the issue of inaccurate:

> Lindelwa: What do you have to say about the labeling of indigenous instruments such as the *uhadi* being known as utensils/crafts in photography section as one archival system to track some existing items in the storeroom?
>
> Thabo: The reason for the photography section is to also digitize everything that the museum has which is a strategy of many ways to preserve culture by the City of Johannesburg. So with regards to having images of the musical bows is a form of digitization. However, I cannot say much about the labeling at the photography section but I would think that for one it was a labeling error of it since it was done prior my arrival it is also important to acknowledge that there hasn't been a curator for cultural history or ethnology for the past twenty years. So the people who were in charge might not have had the necessary background in anthropology or ethnomusicology or any other related field in that matter. The other reason would be someone labeling the instrument as a utensil just to give it a label so place it on the archives or labeled it as a utensil because they didn't understand what it was.

Additionally, Edson (1997:7) quotes Paul. N Perrot in his essay Museum Ethics and Collecting Principles:

> Ethics have been described as "the study of the criteria of good and bad conduct" (Pepper 1960:2). From the worldview, the conduct of all museum workers should be to reach a maximum level of museological perfection within the constraints of their environment. This is not to say that every individual action must be perfectly conceived and executed, but those ethics provide a guide of speculative truths about the practical order of acceptable activities.

My research reveals that ethics is what makes an institution function successfully by having more good than bad performance. By this, it means that a museum is not expected to get every detail correct but is expected to have a limited amount of detail not included/ incorrect and this should be made possible by every employee of the museum. For instant in the case of MuseumAfrica's employees, they should at least have enough research information on musical bows or at least

revise the way the museum functioned before in order to maintain or progress in standard. For example, during an interview, curator Seshoka who engages more with the museum storeroom collection with regards to the various items that are from different cultures as well as the oldest and latest collections received by the museum. I then questioned him on his knowledge based on the musical bows that feature in the museum's storeroom.

> Lindelwa: What is your intake with regards to the representation of items such as the traditional musical bow instrument in the museum collection, do they have specific names?
>
> Thabo: My take on that, I don't necessarily think that it is limited to the musical bows or musical instruments per se; it's just to regards to the majority of the collection isn't efficient in the way it supposed to be. The museum collection has about eleven thousand items that are accounted for on the system but there are more that are not in the system as yet, and it just the matter of how they were captured into the system but not in the way they were supposed to be. African art such as indigenous art as a whole has been collected not only in South African museums for its aesthetics and not for its actual aspects, intangible aspects or meanings that was attached to it. So their significance was not really captured, that is why as the current curator, I can't necessarily know where every one of them is or where they come from because of the way they have been labeled.

According to my investigation, it is rather unsettling to learn that the museum collection at large is not in order and due to the misleading labeling it is difficult to know the whereabouts of each or most items. This then creates a problem that affects the way the museum functions today. While Edson reveals that (1997:195) as follows:

> An important aspect of museum responsibility is the manner in which objects are interpreted or even identified. The most scrupulous objectivity should be the goal. Where there is any doubt about an object's authenticity, the information should be carefully recorded on the museum's official are credible, the interpretive materials should refer to them. The same should apply to a condition. The public should expect to see exactly what the object is alleged to be. It is the moral obligation of staff not to allow donors or viewers to be in doubt about what they have given or what is presented.

It appears that MusuemAfrica faces a major financial crisis at the same time consists of a large collection that demands care. This is an issue that is affecting the community as a museum centered in a well-known city because it becomes problematic when visiting the museum and not gaining sufficient knowledge regarding the museum's collection. This is another requirement the museum needs to view and improve for the future. A museum requires a collection policy as according to Edson (1997:194) that this policy should describe the collection as it should be established to represent the museum's mission. In the process, the museum should ensure that its financial status will always account suitable conserving in order to provide information and objects of the best quality for the use of scholars and the surrounding community. This collection

policy can also assist the qualified employees of the museum whose academic focus require museum resource, in that case, everyone benefits from the museum. MuseumAfrica lacks some qualities of this policy as discovered in the interview:

> Lindelwa: Does the museum have a museum conserver and do you think these items are properly stored?
>
> Thabo: There is a museum conserver who works between the Johannesburg gallery and MuseumAfrica. With regards to proper storage of the items, in my opinion, it's a yes and no. Yes in a sense that they are put away correctly because they are stored in dust-proof bags to ensure that they do not get damaged easily. But some bags are not sealed completely because if you do seal the bags the item deteriorates faster and some items are sealed on one side and opened on the other because the items require oxygen in order to last long. It is also important to consider that ways of conserving are constantly changing and some ways that were discovered in the past such as putting a glove on to handle the item is slowly becoming less recognized. We have limited storage which also forces us to store a lot of items in one space for everything to fit in so I can say we are trying at the best of our ability to store items carefully and using the space we have appropriately.

This chapter has revealed that accurate labeling is essential because this creates easy access to museum collections especially because there is always people seeking to conduct research based on museum objects, research conducted in different times. Museum ethics have made emphasis of how every minuscule information a museum or institution possesses is important to have at its most factual point. Therefore, MuseumAfrica needs to resolve the issues as they can overcome the limited ways of exposing the instrument to the public as well as reviving the instrument from time to time through the museum.

CHAPTER FIVE

The Revival of the *Malunga* Bow, an analysis of the Documentary: *Rejuvenating the African musical bow in India (2004)*

This chapter is an analysis of the Siddi/ Sidi African- Indian *malunga* bow. According to writer, VMJ van Kessel (2008), "the meaning of Sidi or Siddi is more controversial, however. One view is that it simply means slave, while others argue that it is derived from a phrase meaning "master". My understanding of Kessel is that the spelling of Siddi's varies so is the meanings of the word which can mean the Siddi's are workers or possibly masters of the *malunga* bow. This study is concerned with Recentring Afro-Asia: Musical migration and "restoring an often forgotten or ignore history of post-colonial and post-apartheid time". By this it means there must be a comparison of musical instruments from Africa and Asia, in this case: two indigenous bowstring instruments- the South Africa Xhosa *uhadi* bow and the Indian *malunga* bow. The *uhadi* and *malunga* musical bows are classified to be played by a specific gender because of traditional beliefs. However, the *malunga* bow has been revived in ways similar to the *uhadi* bow but is unknown or not yet discovered to exist which is revealed in the addendum on "Female bow performers". The two musical bows have a number of similarities physically, and are an important use for traditional performance for both the Indian and Xhosa people; however, each bow has unique elements from the other. As a cultural theorist, Mieke Bal (2002) writes, tradition can be defined in more than one way but is usually conveyed to express a cultural value. In this case,

these musical bows are an important part of their creators' custom as established in chapter one for the *uhadi* bow. In this case, the *malunga* bow is performed for traditional ceremonies. In light of their rapid extinction from the species of indigenous musical instruments, research on musical bows is critical.

The human race is slowly diverging from traditional practices, on the other hand, it also appears as though young people are not eager to learn but it is the way they are brought up that also shifts their interest to other things. As such, this can be considered as a way of revealing and sustaining cultural values by showing that history can be preserved in ways that complement the society we live in. Hence, young people can adapt to such instruments and be updated to what is regarded indigenous music. To begin this chapter, I first define the *malunga* bow in detail in order to learn its origin, its significance as well as its correlating relation with the *uhadi* bow. As discussed earlier in Chapter one, the *uhadi* bow is preserved by Xhosa people and in museums in South Africa. There are elderly women who still play and perform the *uhadi* as a traditional instrument.

The chapter continues with an analysis of the documentary *"Rejuvenating the African musical bow in India* (2004)" on reviving the *malunga* bow, where we learn the role this musical bow played in preserving and reviving an important part of the heritage of a culture. Conversely, ethnomusicologist, Doctor Amy Catlin-Jairazbhoy (2016) affirms that the *malunga* bow is not found in any museums in India, but has for many years been preserved by a handful of elderly men who played and perform it as a traditional instrument. It is through Doctor Catlin-Jairazbhoy and Professor Nazir Jairazbhoy that the *malunga* bow has been revived and preserved in contemporary society through a documented training programme that was conducted over the course of a week at the Zainbar Camp in 2004.

Defining the *Malunga* bow

Ethnomusicologist, Roderic Knights defines the *malunga* bow in detail as follows:

> "They are made of solid-core bamboo with a gourd resonator attached about one-third of the way up the stick. The string is made of a three-strand rope of gut. The first task is to learn just how tightly it must be pulled, and then to slide the gourd with its loop of gut over the bow, adjusting its position so that two tones can be obtained by striking above or below the loop. This feature makes the *malunga* what was once called a "braced" bow ("brace" here meaning the old word for "suspender"), or as we would call it today, a divided bow. The player strikes the string with a thin bamboo wand held in the right hand along with a small coconut rattle. A particularly Indian touch is that the coconut rattle is sheathed in a silky cloth with tassels. In all but one detail ---the loop catching the bow string---this is a replica of the berimbau if there ever was one" (Knights, 2007: 538).

As discussed Knight demonstrates in detail how the *malunga* is created and positioned when performed by the Siddi African-Indians. The *malunga* musical bow is said to be relatively similar, to the Brazilian musical bow known as the berimbau because of the way it is constructed into being a single-stringed bow. The *malunga* is regarded similar to the Berimbau because they are both constructed with a coconut shell for a resonator. In Addition, the solid-core bamboo is according to a web-based interface, Wikiwand "a subfamily of flowering perennial evergreen plants in the grass family *Poaceae*. The gourd is part of the family *Cucurbitaceae*, particularly *Cucurbita* and *Lagenaria* or the fruit of the two genera of "calabash tree". The resonator made from the coconut tree (*Cocos nucifera*) is a member of the family *Arecaceae* (palm family)".

The *malunga* bow was originated by the Siddi African-Indians. According to music website Kapa productions (2007), "the Siddi's of Gujarat are a tribal Sufis community of East African origin which came to India eight centuries ago and made Gujarat their home. Similarly, W.M.J van Kessel (2008) explains in detail about the Siddi African-Indians:

The history of the Sidis of India goes back many centuries. Indians with African features are known as Sidis or Habshis. According to ethnolinguists, Habshi is derived from the word "Abyssinian". The meaning of Sidi or Siddi is more controversial, however. One view is that it simply means slave, while others argue that it is derived from a phrase meaning "master". The African ancestors of the Sidis are said to have been taken to India as slaves, domestic servants, concubines, palace guards and soldiers, or ventured there as sailors and free merchants, considering the commercial interaction between Asia, the Arabian Peninsula and eastern African".

The *malunga* is comparatively similar to the *uhadi* as a nearly forgotten bowstring instrument and each bow is created quite similar to the other, but different through function and material

used. Both musical bows correlate as single-stringed bows and are made to look relatively similar however the *uhadi* resonator is made from a gourd while the *malunga* resonator is made from a coconut shell.



Figure 9 - Siddi African-Indian ***malunga*** bow player. Bamboo, Gut String and Coconut Gourd.Jamadarwasim.2015

The *malunga* (Figure 9), like the *uhadi* is a single-stringed traditional musical instrument, which is played by the Siddi African-Indians. According to the investigation by Afroasia project student, Ernie Koela (2016) "the players of *malunga* (also a centrally braced bow) found amongst the Siddi's in India are Sufis who traditionally perform what they term basti. They carried, unknown to the rest of the world". In other words, the *malunga* bow carried with them their exceptionally rich musical tradition and kept it alive and flourishing through the generations and is an important part of the Siddi people in many more ways than just as a musical instrument but a reflection of their heritage. The *malunga* bow became a part of earning an income when they moved from one place to another through performance, as well as communicating with their ancestors as some Siddi people are well-known healers for their religious practices. Additionally, the blog page Wikiwanda (2017) "the religious practices of the Siddi are a vital part of their cultural identity and music plays a large role in these practices".In other words, the Siddi's believe

that their music classifies who they are and if the tradition is not continued the future generation will not be guided correctly their society. Consequently, the *uhadi* and *malunga* bows are significant to their cultures.

The *malunga* musical bow according to Doctor Amy Catlin-Jairazbhoy (2014) has also been revived and preserved for religious practices to avoid 'dying out' of an important part of Siddi-African Indians. This appears to be a reoccurring issue that traditional indigenous instruments face, not only in South Africa but different parts of the world because of the minimal exposure and interest traditional and ancient instruments has to the generation of today. Because the *uhadi* and *malunga* musical bow share similar challenges, this study aims to show how these challenges can be resolved by looking into how each bow is being kept to exist.

Analysis of the Documentary

A well-renowned ethnomusicologist Professor Nazir Ali Jairazbhoy collaborated with his wife Doctor Amy Catlin-Jairazbhoy to conduct research based on understanding better the African-Indian Siddi people and the *malunga* musical bow's significance to them by creating a documentary. Such researchers are good examples of people who focus on understanding the cultural and historical impact of the Indian society that they are more or less classified under. As an instrument performed specifically by men, this documentary was a training camp that lasted for one-week, conducted by male expects in order to expose the instrument to the younger men by demonstrating how the instrument is constructed and played. As according to the Stanford University Library (2004) that the camp was held at Desert Coursers Nature Resort in Zainabad, Gujarat in February 2003. This is how the *malunga* bow was revived as the documentary was evaluated to conclude for its outcome. During Professor Jairazbhoy and Dr Jairazbhoy's field work they discovered that the Siddi people's community is found in numerous parts of India in which they settled when they migrated from Africa. In this case since India has a wide-spread of Siddi-African Indians the *malunga* bow is possible to preserve around Indian for many years to come.

In the first video outtake of the camp, Dr Jairazbhoy's (2004) stated that their work was based on the Siddi's songs and dances especially because they were related to their religious practices. A number of long-established musical instruments of the Siddi people were discovered to be

neglected, not used and fast becoming a disappearing species, particularly the *malunga* musical bow.

As such, Professor Jairazbhoy affirmed that they discovered that there were only ten existing *malunga* bows only performed by elderly men who can barely see and walk. Elders always appear to be knowledgeable about their cultures and at this point it became critical to seek to teach younger men in order to keep the tradition alive because women were not allowed to play. But because most of them were not in good health they could not participate in this project. It appears that if this research was done at any later stage the tradition would have been lost. This is why it was fortunate, that the two researchers met one of the leading *malunga* performers, Siddi Salam. Mr Salaam, who was one of the few old men who were still in good health, and who was also a maker of the *malunga* bow; agreed to collaborate with the visiting researchers as they commissioned him to make more musical bows. Together they agreed on conducting a program that would be conducive enough to involve younger generations on a more practical experience of playing and making of the *malunga* bow. This was an initiative that was very unique and is an interesting way of bringing young people in one place to socialize and meet new people.

In the process of beginning the training camp they meet a Mr. Dhanraj Malik who owned a campsite in Zainabad who was also pleased to hear about such as initiative in that he offered to host Professor Jairazbhoy and Dr Jairazbhoy's, their crew and the students. Mr. Malik in the process offered food as well as accommodation at his own cost. It seems that the Indian communities have been concerned about the disappearing of their traditions but were not resourceful enough to be able to make practical such an initiative, it appears that people were keen to help this a success in every way possible Dr Jairazbhoy (2004) stated that they then sent their research assistant, Abdul Hamid Sidi and an occasional cameraman in 2002 to some locations they have visited before to invite teachers and interested students to join the camp at no cost.

In the second video outtake of the camp, on the first day a meeting was held and sixteen male students arrived from different locations that the Siddi people reside. The researchers invited

five *malunga* expects, two singers as well as four Sidi women who only helped with the organizing of the project.

The camp then proceeded and as the week went by the students were taught how to make the *malunga* bow and the way to hold it when playing the instrument. As the camp continued the students then continued to practice individually and familiarize themselves with the instrument. It is clear in the videos that as much as the students struggle in the beginning they are eager and well-disciplined to learn and improve within the short space of time they had. It is evident that most the young men who availed themselves acknowledge their cultural practices and want to preserve it for the future. In the third video outtake of the camp, Dr Jairazbhoy (2004) stated that the *malunga* bow was then played together by students in a group probably for the first time with no attempt to tune them with each other. This is one way of getting students to learn to work with one another as well as learn from each other. Murjan, one of the teachers brings order because the students were not playing in a complementary tune he also showed his abilities as a teacher by showing the students how to play, with carefully following his instructions.



Figure 10 - Malanga teaching the student an old traditional Muslim devotional qwwali.Amy-Catlin Jairazbhoy and Nazir Ali Jairazbhoy. Zainabad, Gujarat.2013.

The students were also taught some traditional songs (Figure 10) within the camp by different teachers. This is an important part of the camp in order to revive and preserve the practices of the culture as these songs not specified but regarded as songs that convey messages and meanings that young people need to learn about. And because of the enthusiasm of the students, it appeared that the process of reviving and teaching the youth was a success. As such, students continued to play the instrument and commented on how they enjoyed themselves and are pleased to have learned such an instrument as well as their eagerness to show and teach their families and friends. Immediately, after the camp the *malunga* bow became an important factor to the lives of these young people, they wanted to showcase their abilities while teaching relatives and friends everything they learned which is already a way of reviving the instrument in the community. And because the group of boys came from different parts of India it should have been easier to keep the traditional practices growing immensely. After the camp was over some intakes of performance around communities were captured, especially of one of the students who quit his job to continue performing the *malunga* bow. He believed that it is a calling to him to continue as he believed that he was healing people through the music and that kept him going because he made a difference in the society. Mr. Salam also continued playing in his old age as a way of making money and doing what he loved most. He performed in different weather conditions and appreciated any token offered by people around the community.

Gender Specificity

What fascinates me the most is the debate on gender specificity on both the *uhadi* and *malunga* bow which is another correlation between the instruments. It appears that the *malunga* bow has always been strictly made and performed by men and during the revival of the instrument it was evident that only young men were invited. Some of the leading performers stated that women cannot play and during the camp, they were invited to help with cooking and cleaning to help the students settle. However, when I interviewed Doctor Amy-Jairazbhoy in January 2017 She stated that “Yes, there is a woman learning to play the *malunga* in our DVD, The Sidi Malunga Project.

She is Rumabanaben Bilalbhai (Figure 11) Sidi, an Ustadi, living in Ahmedabad. The scene occurred the morning after a meeting before the camp commenced in which it was stated that

women do not play the *malunga*. Rumabanaben proved otherwise". She was part of the staff of woman that came to help during the camp but her ability and knowledge of the *malunga* bow fascinated the men and she was given a chance to perform during her stay in the camp.



Figure 11 - Rumabanben playing the Malunga bow during the Malunga camp. Amy-Catlin Jairazbhoy and Nazir Ali Jairazbhoy. Zainabad, Gujarat.2003

This appeared important to learn that a woman can play for the elderly Siddi African-Indians especially because at a time the pursuit of reviving the *malunga* bow was crucial. I think it is only beneficial to have learned that a woman can play as this creates options of having to teach young girls how to play. In this case, everyone is given an equal opportunity to learn about their cultural significance which means lesser chances of the instrument becoming extinct is greatly diminished. My overview of gender specificity for both the *uhadi* and *malunga* bow is something that became a tradition instilled within both cultures but not prohibiting alternative ways. And because there has been such discoveries this has not created any distress on the cultures, as such for the Xhosa culture, the instrument has become better known because of performances of both genders who seek to revive the instrument collectively and I believe all the same would occur with the *malunga* bow or any instrument for that matter.

CONCLUSION

The main objectives of this thesis were to explore the curatorial implications such as labeling, storing and display that may have an impact on the revival of the *uhadi* bow collected by MuseumAfrica. The reason this thesis focuses on the Africa origin *uhadi bow,* because of the non-classification of the maker which is discovered in Chapter one to be women. And because this is not emphasized women are not given recognition as revivers and the museum's non attribution to the maker is another influence of women's non-recognition. The outcome is that the musical instrument is indeed preserved, collected, decontextualized and neglected by MuseumAfrica. The *uhadi* bow is labeled inaccurately and is never displayed to the public which is why it is not known for its significant value and existence in the museum which is revealed in Chapter Four. Some findings concerning the museum are some positions that are still left vacant for an extended period of time, which may be the reason that museum staff is unaware of everything happening in the museum and especially of the museums history which is revealed in Chapter two. The museum has limited an understanding of the musical bow because of insufficient information and the unknown existence of the instrument in the museum. As such, the museum needs to articulate ways that will show the importance of having such instruments in order to be learnt about by future generations. This study is substantiated by an analysis of the Asian origin, *malunga* bow in order to learn the correlating characteristics it has to the *uhadi* bow and to show the restoring and neglected history of musical instruments. It is revealed in Chapter five that the *malunga* bow has been revived in important ways of teaching the youth about the instrument, while it is revealed in correlation to the *uhadi* bow which is unknown by many as is revealed in chapter five. Both musical bows have been defined to be performed or made specifically by one gender.

However, the *uhadi* bow as an instrument traditionally known to be played and now affirmed to be made by women; is now played by men such as Dizu Plaatjies, Professor David Dargie; which is a way that has helped revive the instrument through research and performance. While, the

malunga bow is known to be played and made by men and is revealed that a woman, Rumabanben, can also play and make the instrument which is regarded as an important discovery that can assist in reviving the instrument sufficiently. It is revealed that gender has helped revive but has also limited the knowledge for people to knowing the existence of the instrument today as a contemporary instrument. Therefore, this study concludes by stating that gender specificity and museum neglecting only limits the revival and preserving of musical bows today and especially for future generations to inherit and continue our heritage within the different parts of the world we live.

Addendum A

This Addendum consists of interviews that are an analysis of the knowledge of current MuseumAfrica's curators with regards to the history of the museum and the rationale of the way the institution functions. To begin, I Interview Mr Kenneth Hlungwani is the current photography curator who collects and preserves photography of any item that comes into the museum either for display or permanent collection.

As such, Hlungwani (2017) stated that "photography of the items occurs if the items are borrowed and to be displayed at the museum for a certain period. This helps with identifying the items easily and keeps them in a good condition". While, Thabo Seshoka is the museums Cultural history curator who engages more with the museum storeroom collection with regards to the various items that are from different cultures as well as the oldest and latest collections received by the museum. I then questioned him on his knowledge based on the musical bows that feature in the museums storeroom.

Addendum A

Interviews with curators at MuseumAfrica

Interviews Transcript

Interviewer: **Lindelwa Pepu**

Narrator: **Kenneth Hlungwani (Photography Curator and Thabo Seshoka (Cultural History Curator)**

Dates: **24/01/2017**
27/01/2017

Place: **MuseumAfrica, Lilian Ngoyi St, Newtown Johannesburg, 2033**

Date Completed: **27 January 2017**

Lindelwa Pepu **Kenneth Hlungwani Interview** **1/9**

14 December 2016

Persons present: Lindelwa Pepu
Kenneth Hlungwani

Pepu: Mr Hlungwani, do you know what the reason is behind the labeling of the Xhosa musical bows as crafts and utensils?

Hlungwani: I have no knowledge of why this was done as it was done way before I started working here, but some of the photographed instruments or items are part of the storeroom collection as well as the photography archival system for a variety of ways of tracking what the permanent collection consists off. Unfortunately, as you can see there are no specific labels with regards to what exactly is the actual name of the musical bow.

Lindelwa Pepu Thabo Seshoka Interview 2/9

27 January 2017

Persons present: Thabo Seshoka

Lindelwa Pepu

Pepu: What is your intake with regards to the representation of items such as the traditional musical bow instrument in the museum collection, do they have specific names?

Seshoka: My take on that, I don't necessarily think that it is limited to the musical bows or musical instruments per se; it's just to regards to the majority of the collection isn't efficient in the way it supposed to be. The museum collection has about eleven thousand items that are accounted for on the system but there are more that are not in the system as yet, and it just the matter of how they were captured into the system but not in the way they were supposed to be. African art such as indigenous art as a whole has been collected not only in South African museums for its aesthetics and not for its actual aspects, intangible aspects or meanings that was attached to it. So their significance was not really captured, that is why as the current curator, I can't necessarily know where every one of them is or where they come from because of the way they have been labeled.

Pepu: What do you have to say about the labeling of indigenous instruments such as the *uhadi* being known as utensils/crafts in photography section as one archival system to track some existing items in the storeroom?

Seshoka: The reason for the photography section is to also digitize everything that the museum has which is a strategy of many ways to preserve culture by the City of

Johannesburg. So with regards to having images of the musical bows is a form of digitization.

Pepu: With regards to the exhibitions that have occurred prior your arrival you have stated that you are planning to work around how some history and background is not displayed fully n you intentions are to show as much important information as possible. How are you going to do that?

Seshoka: Most exhibitions were done before my arrival so with each and every curator comes a new style or way of approaching, re-interpretation information and display. With my background of critical heritage studies for me is about engaging on how we can actually present the historical background. This is to show how we use heritage as a way of understanding the issues that we face. When I first viewed some of the exhibitions that exist around the museum one of the exhibitions that I came across was "*The Spirit of Spirituality*" that is based of spiritual healing which is on the relation and healing in Southern Africa. But the way it was presented or curated did not necessarily appeal to me in anyway because it mostly gave aspects of indigenous concepts that Sangomas and traditional healers appear as stagnate but that is not the case because like culture, heritage is constantly changing. It is constantly adapting to environments or a situation it finds itself in. One thing I wanted to do is to re-curate the exhibitions to contradict some recent discoveries of how Sangomas or traditional healers behave today and how this calling is not specifically of black cultures.

Pepu: About exhibitions containing indigenous musical instruments such as musical bows has there ever been exhibitions that feature them in MuseumAfrica if not will there ever be such exhibitions that feature the instruments in the future?

Seshoka: I don't know if there has ever been an exhibition of indigenous instruments because the previous curator before me had retired years before so there is little information about that. With regards to exhibitions in the future that will feature indigenous instruments, yes there will be and it's called "*for future generations*" from the International Library of South African Music (ILAM) of their collection. We are going to host a travelling exhibition in collaboration with Tracey an ethnomusicologist who is interested in African indigenous music. We are interested in transform the museum and engage with more people and as relevant to people as possible because we starting to realize that museums are not stagnate, museums are not institutions that exist by themselves or in isolation from society but are part of the society. Museums need to transform and change to be a representation of the people of this country, but it is also important that people understand that change does not happen instantly. It happens gradually overtime because of various processes and the budget given to work with.

Pepu: With Regards to other arts and crafts around the museum, what is the reason or idea behind representing or displaying them in shelves and cabinets?

Seshoka: The items are stored according to their similarities and it is not necessarily based on culture. As such, you will notice that drums are stored with drums and then musical bows are stored with bows and if you looking for dolls they are stored with figurines. And these items are not on display but are stored this way because it much easier for us to know where everything is. Every year when we check our items register to see if everything is there this makes it easy because things not scattered everywhere which makes it difficult to move around the storeroom.

Pepu: For future purposes what ideas you have as the current curator for displaying indigenous instruments or items? As such, there are some items in the museum displayed in cabinets on the wall which is still an unusual idea do you think it's an idea to keep?

Seshoka: I think that will depend on what we are exhibiting and the message we are trying to get across. It will be also depend on how we want people to experience the space, so if we do put items on display on the wall it would be that we want you to notice it but also because something is small we can put it in its own glass case on the wall. This opens room to use the floor space to display bigger items. With regards to how would I display them in the future that will also depend? The one thing that we pursuing at the moment is the revitalization of the video room for cultural history and ethnology. Because of some obvious reasons for instance, if we are exhibiting musical items it is ideal to have a video of the performance and visuals of the instrument for a better engagement for the viewer.

Pepu: In terms of creating advocacy for the indigenous items because they are usually labeled under a specific ethnic group and not much is known about the creator of an item. Is there any improvement to be made on that?

Seshoka: Yes, well some items do have the names of the creators and some don't but you also have to understand the concept of how the items were gathered as the main focus was to just the existence of the items within the museum. We are working on moving towards capturing most details of the items such as its use, the area of origin, significance, cultural origin and the person who made them in order to create a story for people to understand.

Pepu: What do you think would be the best way for the museum to try and expose indigenous instruments to younger people who do not know about them or usually visit museums?

Seshoka: We are currently working with the education office in the museum because we are aware that learners are being taught briefly about these items in social studies, arts and culture and history in schools.

But it would be a matter of trying to expose them as much as possible, bearing in mind the cost implications and challenges to deal with. Because if we are going to teach learners or people about these instruments we will not be using the museums items because they are here to be preserved for future generations to interact with. There will then be an implication to find replicas or hiring of these instruments from other places and also the implication of who is actually going to teach them these instruments. It also becomes important to create

more partnerships with organizations or companies that focus on indigenous instruments so that it will be easier to run the idea with a number of financial assistance.

Pepu: Lastly, does the museum have a museum conserver and do you think these items are properly stored?

Seshoka: There is a museum conserver who works between the Johannesburg gallery and MuseumAfrica. With regards to proper storage of the items, in my opinion it's a yes and no. Yes in a sense that they are put away correctly because they are stored in dust proof bags to ensure that they do not get damaged easily. But some bags are not sealed completely because if you do seal the bags the item deteriorates faster and some items are sealed on one side and opened on the other because the items require oxygen in order to last long. It is also important to consider that ways of conserving are constantly changing and some ways that were discovered in the past such as putting glove on to handle the item is slowly becoming less recognized. We have limited storage which also forces us to store a lot of items in one space for everything to fit in so I can say we are trying at the best of our ability to store items carefully and using the space we have appropriately

Analysis: It is rather unsettling to learn that the current employees of the museum seem to find it excusable to not be aware of the history of the way the museum was ran before them. Mainly because Byala (2013) has investigated that because most of the employees were knew to the museum industry they made sure to do proper research in order to not only create an archive for the

museum but to also gain knowledge by educating themselves and understand the work they are doing.

Analysis: However, I cannot say much about the labeling at the photography section but I would think that for one it was a labeling error of it since it was done prior my arrival it is also important to acknowledge that there hasn't been a curator for cultural history or ethnology for the past twenty years. So the people who were in charge might not have had the necessary background in anthropology or ethnomusicology or any other related field in that matter. The other reason would be someone labeling the instrument as a utensil just to give it a label so place it on the archives or labeled it as a utensil because they didn't understand what it was. This is also interesting to learn because yes the employees who were first employed were not educated in the required fields but according to Byala (2013) they made it a point to educate themselves in order to understand museum worker better and collect faultless information.

The question that rises from this is to what extent did previous employees collect their research and to what extent are the current employees making change on the assumptions they make on previous employees and errors they learn on the collection?

Analysis: Again my research shows that the curator of Cultural history is unaware of the museum's history of exhibitions held prior to his arrival only those he found on display. While Byala (2013) investigated that during the museum progress of moving into a stable building is became known as *Africana Museum in Progress*. This is where more employees were employed and the museum began displaying more exhibitions on black cultures through the

acquisition of important knowledge. These employees, the curators ensured to seek advice from experts before organizing and displaying exhibitions in that they were declared to have the 'most accurate ethnographic information available'. And as the museum was being reformed a new mission statement was enforced for the team to showcase multiple history and culture to bring together the community of Southern Africa by exposing them on knowledge based on one another's past.

Addendum B

This is an investigation that reveals how the *uhadi* bow needs to be revived and preserved by the museum, in ways that can be influenced by that of performers and or makers of the instrument. As such, I have disclosed that MuseumAfrica in particular, has collected and stored indigenous instruments in problematic ways. For instance, they are often mislabeled, decontextualized, and under-researched, in need of conversation and not often exhibited. The instruments are not attributed to any maker or ethnic group which is problematic for the instruments revival and tracing of history. Since this is the case it was relatively challenging to acquire sufficient knowledge on the history of the *uhadi* bow.

Regarding mislabeling and preserving, this has limited the knowledge of the instrument's origin and maker which I argue can contribute to the revival of the instrument. The notion to seek for *uhadi* performers, particularly female performers is because they are the original makers. This would assist in acknowledging and giving agency to female performers as makers as well as the disclosing their important role in reviving the instrument that could contribute to minimizing the instruments extinction.

The Addendum included focuses on a series of interviews with women who are performers, creators, preservers and are also reviving the Xhosa *uhadi* bow. The two of the women featured in this study are, Mantombi Matotiyana and Mthwakazi Lenga are Xhosa speaking and the other, Esther Maumela Zulu speaking is fascinated by South African Indigenous music and the *uhadi* bow in that she made it a priority to learn how to play and make.

This study was established to seek evidence on existing women who are not only makers but are performers who are reviving the instrument in important ways. It is also evident that the role women play as revivers of this indigenous instrument is not revealed and is rather minimal or unknown within the society. Consequently, this could be the reason for the prolonged restoring of musical bows because women are not given recognition they deserved.

To proceed, I first feature an interview on musician and facilitator Esther Maumela. This is to reveal her role as a non-Xhosa reviver which is another important impact, followed by an interview on musician and poet Mthwakazi Lenga and concluded with traditionalist and musician Mantombi Matotiyana who are both play

crucial roles as revivers in South African and International societies.

Addendum B

Interviews Transcript

Interviewer:	**Lindelwa Pepu**
Narrator:	**Esther Maumela (Musician & Facilitator)**
Date:	**16/02/2017**
Place:	**Sibikwa Arts Center**
	3 Liverpool Rd, Benoni,
	1501
Date completed:	**16 February 2017**

Lindelwa Pepu **Esther Maumela Interview** **1/10**

16 February 2017

Persons present: **Lindelwa Pepu**
Esther Maumela

I am a twenty-eight-year-old born, and bred in Daveyton Etwatwa. I'm a musician and I specialize in indigenous music. Started my music career back in 2008 as a student at Sibikwa Arts centre, I was auditioned to be part of the Sibikwa arts indigenous orchestra 2009 where i got introduced to the African indigenous instruments as well as music theory. I have done a lot of gigs around the country and abroad, lecture demonstrations and workshops.

Pepu: What allured you to start playing the *uhadi* musical bow?

Maumela: What allured me to start playing *uhadi* was the fact that it was compulsory to know how to play all the instruments we had in our orchestra, but I grew special love for *uhadi* because after knowing how to play all the instruments our leaders would look at the one instrument that they see you play better than the rest, then give you a responsibility to take care of it and also share with the rest of the members as to what they can do to improve. So that's when I grew the love for this instrument. I then told myself that I am going get one for myself...I bought my *uhadi* from Cape Town, then I changed the string and replaced it with a string I bought from Sweden and I love the special sound it makes.

Pepu: Do you have any initiatives that you are pursuing in order to introduce and educate young people about the instrument?

Maumela: I am recently teaching a team of girls at a Chinese temple in Bronkhorstspruit how to play this instrument, its history in the making. I also just introduced it to schools around Daveyton where I facilitate music, what I'm teaching my learners is that it may be an indigenous instrument but we can also use it to play beautiful 21 century music.

My initiative is useful in terms of reviving the instrument because firstly while we are using it to play now days music my learners gain confidence, they get a sense of belonging as they now know that this one is ours, they play it with pride as the now know that it has beard some of the western instruments and most of all they now understand what it means to be proud of their roots.

Interviewer: **Lindelwa Pepu**
Narrator: **Mthwakazi Lenga (Musician & Poet)**
Date: **20/10/2017**
Place: **8 Iris Kensington,**
Johannesburg
Date completed: **20 October 2017**

20 October 2017
Persons present: **Lindelwa Pepu**
Mthwakazi Lenga

Mthwakazi Lenga is a very spiritual person who grew up in a family that practices ritual and ancestral beliefs. Her name symbolizes who she is as part of her family and clan that defines her connection to her family history. Her family culture is important to her as a Xhosa born who grew up in Mdantsane, East London. She was drawn to music at a very young age first which became something she pursued and grew to love. As such, she emerged first as a singer that stood out because of her deep bass voice. She is a self-taught opera singer who learnt opera by listening to opera records that really helped her understand the craft better along which she was encouraged by her school teachers to join school choirs. This helped enhance her voice capabilities, in which she eventually entered school and regional competitions where is either won or always received runner-up prices. Since then she never looked back and she was eventually introduced to indigenous instruments, specifically bow instruments when she enrolled at the University of Fort Hare. During her time in within the university she studied Music and also joined the university choir where she focused more on singing but also learnt to play amongst the musical bow other instruments such as Marimba, Chikara, and Djembe drum as part of the curriculum. She was so delighted to be part of this course because it focused on strictly African music which is what she dwells on. She makes emphasis of the dedication and drive for being the best in her craft because she was doing what she loved most. As such, her potential in music was remarkable in that she never had to formally showcase her talent when auditioning or learning an indigenous instrument, the little she revealed was always enough and impressive to assure scouts or teacher's that she had immense ability to improve and became even better.

It was unfortunate that she had to drop out of Fort are because of financial difficulties but moved on to pursue her career, as she

states, "she opened herself to the world" and started exploring the country in order to expose herself as a young emerging musician.

Pepu: How did you come about learning how to make and play the musical bow?

Lenga: During my first year at Fort Hare University we were taught how to make our own instrument, learning how to make all African musical bows, but we never had the opportunity of creating the instrument in a more traditional experience of going into the village. As such, we would be given the calabash, stick and every other material used to make the instrument in class and we would focus on how to combine them into a complete bow. We would also learn how to cut and clean the calabash.

Mthwakazi also stated that she has an important role and relationship with indigenous instruments, specifically the *uhadi* bow. It has played a crucial role during hardship and helped her heal to continue as a musician and become the artist she is today. She mentions that in 2008 she fell pregnant which was another setback of not going back to school, however she found it important to rather make an income by travelling and performing more in order to take responsibility as a parent. As such, she moved to Europe to study and work which really exposed her to variety of opportunities and enhanced her musical knowledge as well. She then returned after some years to be based in Cape Town where she believes it is the place that made her a prominent artist. Here she had more gigs and met artists' like Simphiwe Dana, whom she had a really good relationship and spiritual connection with in

that they collaborated in one of her tracks called *Inkwenkwezi.* This is one of her biggest and most memorable collaborations which she refers to as a gig that opened many opportunities and recognition thereafter for her as an artist. It was unfortunate, that in 2013 when Mthwakazi was already living in Johannesburg her son drowns and passed away, a time that was very difficult and impossible to forget. That is how she became an alcoholic for four years and lost herself completely as she stated that:

> "I mention this because this is how the awakening of the bow started again in my life; I realized I had to choose between being happy and sad. I started writing, singing again and playing the *uhadi* bow, I fell in love with in that I sometimes sleep with it and this is how I was able to heal and seek forgiveness or overlook the situation I was in. I treat it like my own child and always see the need to perform with the instrument and expose it more. I want the bow to be famous more than I can ever be".

Pepu: I have learnt that with the musical bows most researchers or performers who are seeking to revive the instrument are elderly and are well informed about its traditional history whether of their it's of their own culture or not. I would like to know how you are introducing the instrument to the youth as not just a traditional instrument but also learning to incorporate it in a more contemporary way.

Lenga: I have come to see myself as an art in education teacher because I am using my art to teach young people about their culture and teaching them on how to work with others in a different space while getting to learn more about their traditions and showing pride in them. This also has to do with the passion; drive and a person journey with this instrument in that I prioritize teaching different kinds of people about it, with the

help of friends. I get to work with different organizations where I work with children mostly. So I break different stages of teaching and the first stage is called the primary sector where we take the leaners to the bush. We help them cut and burn the branches, we then let the sticks dry for a week. The second stage which is call secondary sector involves fastening the sticks when they are dry and we remove the seeds from the calabashes. It is important to keep these seeds in order to plant them to be able grow more gourds. In the process we have to use some tools and material such as a drilling machine, ropes, strings and sticks to merge into an instrument. This is where the learners are taught how to hold and play the instrument, the whole day we spend on learning the technicalities of the instrument. I continue with the same group spreading every topic on a day-to-day schedule, teaching them the history of the creators of the instrument as well as understand what the instrument is. This goes on for a month or so, in which the third stage called the tertiary sector is involved. This is where I separate the leaners to form a group, where they work with one another to create songs and compose. This process I called *Xho-cestra* because this is where they get to be taught by a Xhosa, South African culture and this also gives the learners an opportunity to get to record and sell their music if it is refined and mastered properly. During these sessions with the learners I make sure they socialize and get to know each other so that they feel comfortable with each other as well as make new friends. It's motivating for me to continue doing this because the learners show and tell me that they enjoy this and they can see that I am

friendly as well, it is a wonderful experience that I plan to grow even bigger.

Interviewer:	**Lindelwa Pepu**
Narrator:	**Mantombi Matotiyana (Musician & Traditionalist)**
Date:	**12/09/2017**
Place:	**Newtown Junction, Johannesburg**
Date completed:	**12 September 2017**

Lindelwa Pepu **Mantombi Matotiyana Interview** **7/10**

12 September 2017

Persons present:	**Lindelwa Pepu**
	Dizu Plaatjies
	Mantombi Matotiyana

Mantombi Matotiyana was born during apartheid era is uncertain of her birth date because of not having to own an identity document, but she believes that she was born in 1932. She is able to depict this through her performances, which she started to do at a very young age. She is originally from Tsolo in the Eastern

Cape, in a small village known as Njengce kumajaba. The village recognizes her as one of the best all time Xhosa indigenous singers after the late singer, Nomatjova.

Pepu: When did you start playing the Musical bow?

Matotiyana: I started playing at a very young age where I was taught by my mother who specialized in playing *umrhubhe* which is a mouth bow and *isitolototolo* a jaw harp. These are the two Xhosa musical bows that she specialized in making and mastered to play. These are instruments known as travelling helpers: when one is sent to the shop or walking from one village to another, they would carry the instrument to play along the way in order to not get bored or feel the long distant journey. At the peak of her career she was asked to learn how to play music of one of the eminent *uhadi* player, Nofinishi Dywili in order to have various musical instruments to play during her travel to Paris.

She then was taught by her nephew Dizu Plaatjies who only needed a month to teach her the instrument she now, according to her nephew masters as well. She has mastered the *uhadi* in a way that she has composed her own songs and plays the instrument in a way she can only play.

Pepu: What influenced you to learn how to play?

Matotiyana: In our village, Tsolo the musical bow is very popular because a large number of Khoisan people live around there and because musical bows are

greatly influenced by them it became natural for us to be easily exposed to the instrument.

Pepu: There has not been evident research that women can create a musical bow; do you know how to make the instrument, specifically the *uhadi* bow?

Mam Mantombi also stated that she can make the musical bow as this is the very first lessons she was taught by her mother and because she specialized on the *umrhubhe* and *isitolotolo* she learnt how to make these musical bows first. As such, the reason she eventually learn all things concerning the *uhadi* bow was because her nephew, Dizu Plaatjies who is also a musical bow player. He asked her to learn some songs by well-renown *uhadi* player, Nofinishi Dywili. Dizu Plaatjies was approached by an international musician unknown by name who has an interest of having an elderly musical bow performer prepare to perform on a show he hosted in Paris.
This then became a way that Mantombi was taught by Dizu how to create and play the *uhadi* bow. Apparently, she did not need to consume a lot of time learning as she mastered the instrument and Nofinishi's songs speedily within the period expected for her to travel to Paris with the international artist. Today, Mantombi produces and composes songs of her own with the use of the instrument and various vocal tones. She is now regarded as one of the living legends as she has travelled to various countries around the world and became the first woman who popularized the instrument. That is why she is regarded as one of the best performers of the *uhadi* bow instrument.

Pepu: Speaking of talent, what initiative do you use to teach and educate young people about the instrument?

Mam Mantombi makes her priority to teach and educate young people about the indigenous instruments she plays because she is aware that young mothers today live in urban areas and are less exposed to such instruments and music. Therefore, Mam Mantombi travels to various places in Cape Town to share her skill with different young groups where she first tells them stories about her childhood and how she came across these instruments. She also carries with her a number of bows in order to teach the children how to use the instrument.

As discussed, my research reveals the fact that women are players as well as makers of the *uhadi* bow, in addition revealing their important role of preserving and reviving the instrument in similar ways to the younger generations.

This amazing work these women strive in producing also assure minimizing the extinction of the indigenous musical bow because these artists are not enforcing it as a traditional instrument only but, as an instrument that can fit in a contemporary society of any kind.

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