



IAM
INDIGENOUS
AFRICAN
MUSIC

Mohololi!

for
Lesiba

Transcribed from the performance
of
Mr Molahlehi Matima

Transcribed by Jiwe Publishers for
the SAMRO Foundation's Indigenous African Music (IAM) Project
supported by the US Ambassador's Fund for Cultural Preservation

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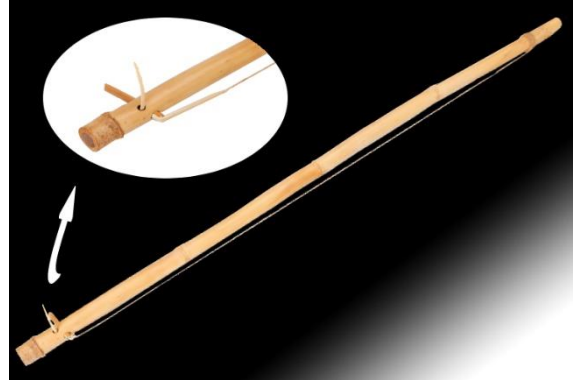
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Lesiba

Lesiba is a Sesotho and Setswana word for a feather, the musical instrument Lesiba is named after a feather, because it's made from the quill of a bird feather. It is cut and shaped, pegged to a light stick two fingers from one end and a string attached to the quill to the other end. It's played by blowing and sucking direct onto the quill using your mouth as a resonator, the vibration of the string, placement of the string and rhythmic breathing patterns produce the heavenly melodic sounds that in Sesotho mimic birds in the wild hence many compositions got to do with birds. It's the only musical instrument that is a stringed, wind and percussive monochord.



This instrument was not always called Lesiba. It has different names in different communities and territories. Namas, Griquas & San called it Gora/Goura and the Khoi called theirs Gcom-gcom. It was then picked up by many ethnic groups of South Africa owing to inter-culture and migration, The Xhosas (Ugwali), Zulus/Vendas (Ugwala) and Basotho/Batswana/Pedi (Lesiba). Basotho herdboys kept it going as it also calms their cows and helps them to herd their stock better, they also play boys games using it, they also court with, their proficiency in Lesiba and most importantly any herdboys who played Lesiba was revered as one of the best. (Mpho Molikeng: 2019)



Left: Mpho Molikeng demonstrating the lesiba (2019)

Song meaning

“Mohololi is a Sotho word for Blue Crane. The song is inspired by the flight of cranes as they move from one to another. Most Lesiba songs are inspired by birds sounds”

Text by: Mpho Molikeng

Mr Molahlehi Matima

Mr Matima hails from Mafeteng, a town near the eastern border of Lesotho. As a child he played the *Selantoni* while watching over his father's cattle, and playing-rodent hunting games. In his early teens he started playing the *Lesiba* and became a regular *Lesiba* player for a number of projects in Lesotho including producer Michael Baird's album *Lesotho Calling project*.



Transcriber: Jiwe Publishers



For many years, African knowledge has always been associated with the aural traditions that have, in recent times, slowly lost its relevance in a world that is dominated by media and technology. Many social events that provided a conducive environment for the practice of aural traditions (mainly music, storytelling) have since been abolished. The shift towards a tech-based society has, in turn, meant that some African cultures and knowledge shared through aural traditions risk being lost entirely. CDs and in some rare cases videos are used as a form of preserving and cultivating the music tradition. Over and above the use of CDs and DVDs, music notation is one significant aspect that needs to be developed and utilized in a more aggressive way to preserve and make African music knowledge more accessible to the younger generation. Notating African music will allow it to exist in platforms that were initially not favourable to its existence but agreeable to the forms of acquiring knowledge today. JIWE Publishers aims to create an online platform (Online African Music Library) in which broader African music (all genres, from historical up to modern genres) can be archived in written format. The online African music library will make it possible to access the music beyond local and regional existing archives.



ABOUT THE IAM PROJECT

The Indigenous African Music (IAM) Project was initiated by The SAMRO Foundation to assist in the preservation of the beautiful but neglected musical riches of Africa. In 2017 the United States Ambassadors' Fund for Cultural Preservation helped the Foundation with seed funding to initiate the process of transcribing and documenting the scores for historical and cultural preservation.

As the project proceeded it became more and more apparent that, not only was the transcribing of the music helping to preserve it, but that it provided a new and intimate appreciation of the cultures, their art forms and their inherent value to humanity. The IAM team has worked with many incredible people and developed partnerships with amazing institutions like JIWE Publishers, the International Library of African Music (ILAM), the Africa Open Institute for Music, Research and Innovation, Music in Africa and many other organisations striving for the same end goal.

The project acknowledges that many transcription forms exist, but the use of Western Art music notation was justified by the fact that, around the world, practicing musicians would be able to interpret and reproduce the works (much like reading from the Western alphabet). To help the user interpret the works as accurately as possible, the IAM project has endeavoured to provide audio and video examples where possible, as well as contextual details of each work. The vision of the IAM Project is to create a portal for all African music students, performers and consumers alike to be able to appreciate, access, perform and promote the Continent's amazing works and the cultures that generated them.

The IAM project sources its information from available archives and practitioners, but understands that a great deal of variation and possible other interpretations have existed in the IAM arena. As such, the IAM project does not claim to know everything and believes that indigenous African music should be a matter of broad consultation and dynamic growth. As such, the project is open to comments and suggestions regarding the scores. If you wish to offer your point of view, please feel free to visit www.iamtranscriptions.org to add your input

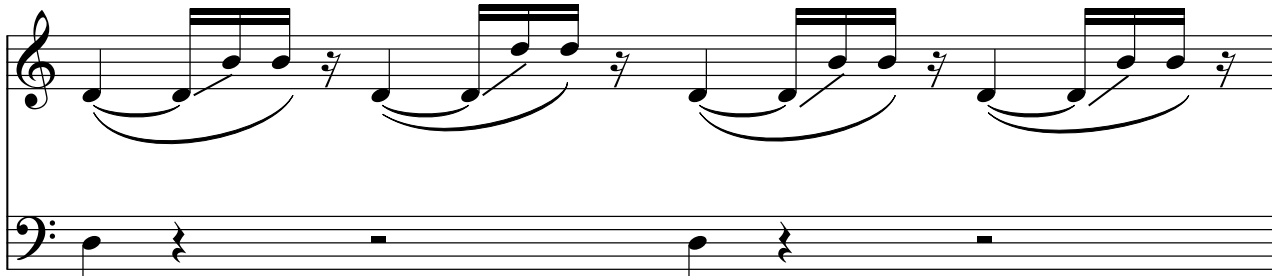


Mohololi

Composer: M. Matima
Transcribed by: Jiwe Publishers

Freely (♩ = 90)

Lesiba



Baritone

Mh... Mh...

Lesiba



Baritone

Mh... M...h... M.....h...

Lesiba



Baritone

M.....h... M.....h...

Lesiba



Baritone

M.....h... M.....h...

Lesiba

Baritone

M.....h...

M.....h...

Lesiba

Baritone

M.....h...

M.....h...

Lesiba

Baritone

M.....h...

M.....h...

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M.....h...

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Baritone

M.....h...

M.....h...


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Lesiba



Baritone

M.....h...

Lesiba



Baritone

M.....h...


Lesiba



Baritone

M.....h...

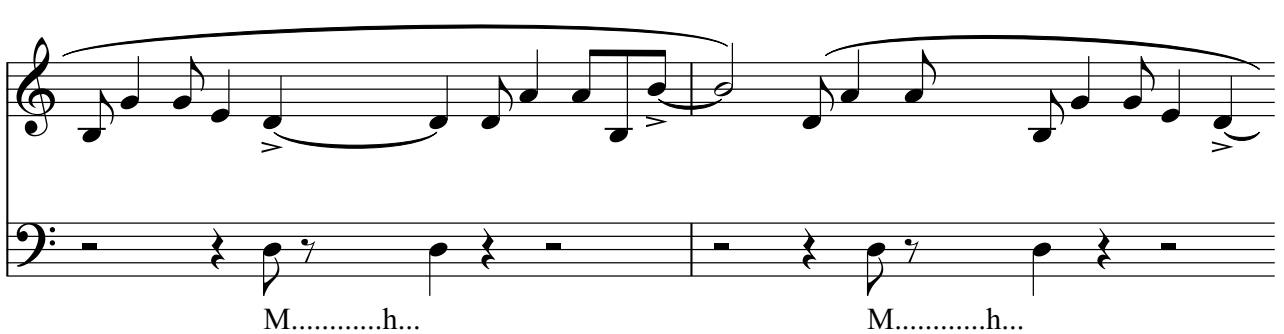
Lesiba



Baritone

M.....h...

Lesiba



Baritone

M.....h...

57

Lesiba

Baritone

M.....h...

M.....h...

Lesiba

Baritone

M.....h...

M.....h...

This musical score consists of two systems, each with a vocal line for Lesiba and a supporting line for Baritone. The Lesiba part is written in treble clef, and the Baritone part is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. In the first system (measures 57-60), the Lesiba line features a melodic phrase starting on a half note, followed by eighth and sixteenth notes, with a slur over the first four measures and a crescendo hairpin. The Baritone line provides a harmonic accompaniment with a pattern of eighth notes and rests, including a crescendo hairpin. The second system (measures 61-64) continues the melodic and harmonic patterns, ending with a double bar line. The lyrics 'M.....h...' are written below the Baritone line in both systems.



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Today we take it for granted that music will be a part of our environment. Music is playing all the time in shops, taxi's, on telephone answering systems, on the radio. There is music wherever you go. It is like the air we breathe and rain from clouds. But our air and the rain don't require time, labour and years of training to create. Music does. But many people want it for free and undervalue it.

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