

Arnold Chiwalala

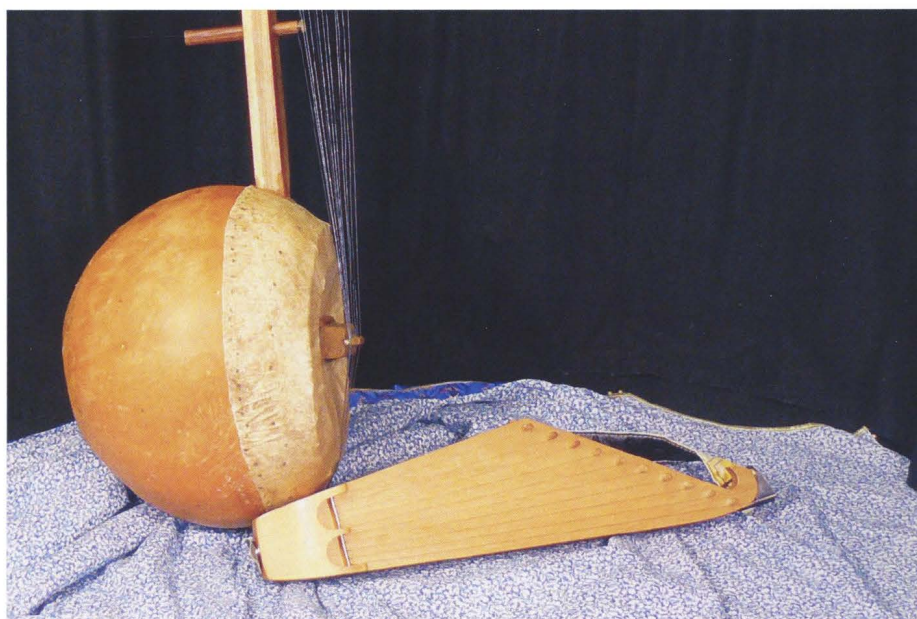
Chizentele



*My Path to Original Artistry and Creative Fusion of Ngoma
with Finnish Folk Music and Dance*



SIBELIUS ACADEMY



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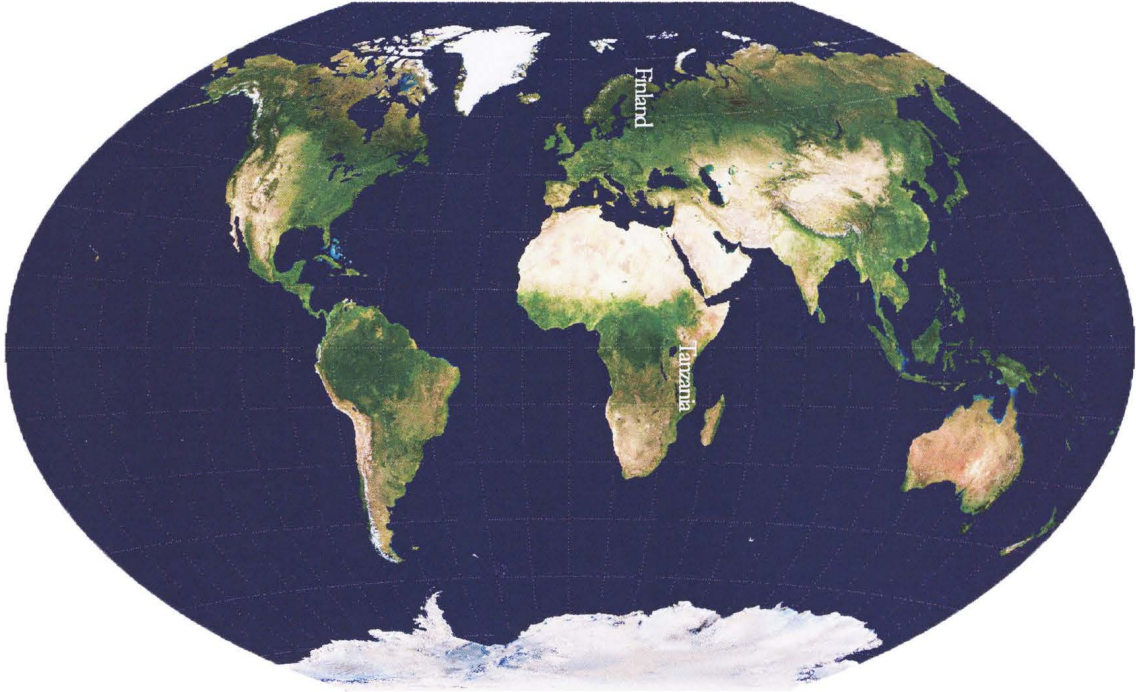


Figure 1. Kantele with polyrhythms, Arnold Chivalala and Maija Karhinen



Abstract



The aim of this written work is to illustrate the path I have taken in my life, to show how and where I have acquired the artistic skills and knowledge which enabled me to become a dancer, singer, musician, song writer, dance choreographer and composer. This includes skills and knowledge which contributed to my artistic doctoral performances: to combine music, dance, songs, acting and story-telling together as well as to create a fusion of Tanzanian and Finnish traditional music, dance and songs. In my five doctoral performances I have integrated this intercultural and holistic artistry in practice and demonstrated all my creative potential. I have not only performed (as a singer, dancer, musician and story-teller), but also composed, wrote the scripts, planned the choreography, and directed all five concerts. The first was a solo performance and the other four were offered with the cooperation of different working groups. Furthermore, this work includes reflection on my extensive cross-cultural experience of working as a performing artist and a teacher, experience that I hope may offer insights of benefit to other developing artists.

Key words: ngoma, Tanzanian traditional music, kantele, story telling, folk dance, folk music, choreography

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I. Introduction



This document describes my personal artistic path, with reflection on what others might learn from my experience. In this way, it represents an example of artistic inquiry, an approach to reflective writing on one's creative experience that is increasingly common in Finnish art universities (Buchanan, et. al., 2009). This may be one of the first studies to describe from an artist's perspective how the experience of living in an entirely foreign culture influences creativity, engendering development of a new artistic fusion form, in this case a Tanzanian–Finnish musical fusion. The skills and knowledge that I inherited from my parents and obtained from other sources – from school, society, the Bagamoyo College of Arts in Tanzania, the Department of Folk Music at the Sibelius Academy in Finland, various experiences of living in a different culture, the experience of working with other artists, and observations of other people's work – have given me the capacity as an artist to see and do things as a whole, especially while I am creating my art. In this document I will explain how I arrived at this holistic conception of artistry through cross-cultural experience.

To begin, I explain about my childhood, where I come from, and who my parents are. My parents are naturally the first models in my life. Who they are, what they did and how they lived, has made a major contribution to shaping me, to who and what I am and what I am doing today. The education I received from the Bagamoyo College of Arts has built a good foundation for my career as an artist and teacher. It is there that I found myself, and there that I came to realize the value of culture. Ngoma, a traditional art form, is among the useful skills and knowledge I acquired from the College of Arts. In this thesis, I will explain about ngoma in general: What it is, what it means, and the benefits of practicing it at artistic, individual, and community levels.

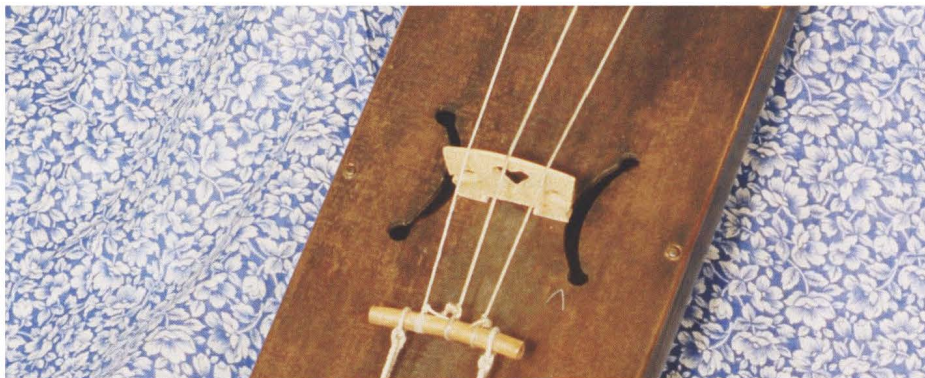
The combined experience of living in two cultures, Tanzanian and Finnish, has played a part in my creativity which led me to undertake this doctoral degree. I came to Finland already equipped with my artistic skills and education from home, but experiencing a new environment and a different culture has developed me as an artist. It has broadened my perspective on creativity and it has broadened my artistic imagination. Here in Finland I discovered the kantele. With this instrument, I have invented a concrete new style of music to which I have given the name Chizentele, and established a two-piece band, PolePole, to play this style. I have performed this new style Chizentele in all of my doctoral recitals.

Despite our cultural differences (Finns and Tanzanians), I found that we have much in common, similarities in our traditional or folk music, songs and dances. This realization was the inspiration for making a performance entitled SiSi – 'We and our similarities.' SiSi was the fourth doctoral recital and I have explained the process of producing it more thoroughly elsewhere. I have also included some reflections concerning my teaching methods and pedagogical ideas. All the other recitals are explained in a much more general way: only the

idea behind the performance and some of the texts I made for the jury for evaluation of each concert. If readers want to know more about these other doctoral recitals, I recommend going to the Library of the Department of Folk Music at Sibelius Academy, where they can examine video recordings of each performance. I have also included the original lyrics of all the songs in this document.

‘Player, instrument and sound in one unity’ is another artistic innovation I have proposed and developed, which extends on the traditional pan-African notion of ngoma. I developed this style for the third doctoral recital, BanduBandu.

Since this document is ultimately about individual artistic creativity, I have shared my personal understanding and experience in detail: how I begin to create, and how I develop an idea until it becomes a concrete reality. Specifically, I have explained how I find a melody and develop it into a song. I believe the importance of my approach to this artistic process depends on individual opinions, perspectives and experiences, yet other performing artists might learn from my perspective or find something in common with my experiences (Hannula, et. al, 2005).



II. My Childhood and Schooling in Tanzania



Figure 2. My family in Sumbawanga, 1988

I am a Tanzanian, and so are both of my parents. My father, Albert Thomas Chivalala, originally came from a village called Kambo and my mother Emensiana Damas is from the village of Sopa in the Sumbwanga district of the Rukwa region of south-western Tanzania. My mother is from the Lungu and my father from the Mambwe tribe. They are both Bantu-language speaking tribes and culturally have a lot in common. The biggest tribe in the area of Rukwa is the Fipa tribe. My father was a soldier and my mother a housewife. According to my father, in 1960, he (my father) joined the army, the King's African Rifles (KAR) a British colonial regiment. In 1961, after Tanzania became independent, the new government established its own force called the Tanganyika Rifles, which was later disbanded following a failed coup. My father continued to serve the army, Tanzania Peoples' Defence Force – TPDF – Jeshi La Wananchi la Tanzania (JWTZ), which was established in 1964.

During my father's service in the army, our family lived in various places including the capital city (at that time) Dar Es Salaam. I was born there on April 1, 1963. I am the third in a family of ten children, three brothers and seven sisters. Our family is Roman Catholic and my parents were very religious. I was baptised

'Arnold', but my mother always preferred to call me Kombanila. Kombanila is the name I was given to stop me from crying, because when I was a child, I had a problem with crying. I cried a lot, abnormally, but the cause of this was unknown. My parents took me to various hospitals and doctors to see what was wrong, but they found nothing wrong with me. I was a healthy child, but I just kept on crying. My parents decided to take me back to their original homeland for a consultation. There, I was given the name Kombanila after one of our ancestors; after that I became calm. Kombanila does not exist as an official name. Arnold, the name I was given in Church, is my official name. To be a member of the Church, either you are given a name from the Bible or you are given a so-called 'Christian name' (a European name – Arnold is a German name). Our family was a very normal family; my father was at work, my mother was at home, and all the children were able to have a good education.

1. My Father

As a child, my father went to the local primary school up to grade four, during the era of colonialism. According to my father, he was also very good at music already as young boy at school. He played recorder in the school band. Unfortunately he could not continue his education after the first four years because he had to start helping his mother. His father had died when he was baby. His mother was raising the children alone and he needed to support his mother's family by working.



Figure 3. My father (on the right)

My father was very interested in music and I remember that he had lots of music books at home. He was very active during his free time. He had learned to read sheet music and to play the piano at the Church, taught by the minister. He also joined the Church choir and conducted the choir during Church services. So every Sunday, our family went to the Church which is located in the Kawe area (Kawe Roman Catholic Church). Forgetting to go was a major sin, and we would be punished by my father if we failed to attend church.

My father was a hard working man. After he retired from the army, we moved back to Sumbawanga. Apart from running other businesses like selling timber, keeping poultry to produce eggs and running a guest house, he also worked as a farmer. We had a shamba (a piece of land) to produce crops: maize, beans, peanuts, etc. The distance between home and the shamba was about ten kilometres. Father used to wake my brother and me up early in the morning, about 5 o'clock and we walked to the shamba. When we got there, we used hoes and a plough pulled by cows to till the land. There were so many activities before the harvest: clearing the field, tilling the soil, sowing the seed, weeding, spreading fertilizer, spraying pesticide, scaring birds, and finally harvesting. All these tasks required a great deal of effort from hard-working persons. There were no machines, it was purely physical work. Only natural phenomena could stop our work. If the harvest was good, we sold the extra and stored the rest for ourselves for the whole year – until the next farming season began again.

Father also spent time with us, the children. He used his wisdom to give me advice about life. Sometimes, in the evenings before he went to sleep, he used to call me into his room and tell me different things about life and some of his own experience of life. His words were always very insightful.

2. My Mother

My mother didn't go to primary school. As an adult, after she had married my father and he was in the army, my mother enrolled in adult education to learn to read and write. This was when the government, under the leadership of the President Julius K. Nyerere, initiated the policy of free education for all to abolish illiteracy. As a result, 90 percent of all Tanzanians were eventually able to read and write. In his New Year's Eve Broadcast, 31 December 1969, President Nyerere had emphasized the importance of adult education, announcing that 1970 would be Adult Education Year for the whole country: "If 1970 is really to be 'Adult Education Year', then all of us have to work together. We all have to be students; that is, we all have to be willing to learn, and anxious to use every method of learning that is available to us" (Nyerere, 1973, p.137).

When my father retired from the army, my mother also helped to increase the family income in addition to her domestic work by brewing and selling home-made beer. Customers came and spent time drinking beer at our home. The atmosphere at home was very lively as customers drank and sang songs with

beautiful melodies which we children afterwards would remember and sing ourselves. My mother was a good story teller and a singer too; she knew a lot of traditional songs. Every evening when we were children, she asked us to come to her room and she told stories and sang to us in between them. She told animal stories, in which she passed on to us the wisdom of life. She regularly led the women's singing group on social occasions.

Besides believing in the church, my mother also believed very strongly in traditions. From her father she inherited the special gift of being a traditional healer, knowing different types of traditional medicinal herbs, and she could also predict the future. Every now and then she would go into a trance, or while she was asleep, she could see visions or speak about where a certain plant, a medicine for a certain disease, could be found. However, she did not accept payment for her knowledge of healing; she cured individuals who were in need of treatment for free. She did not use any music in her healing process. At first, my father did not believe in my mother's healing skills, being so religious he just could not accept it. Later, after they had been living together for years, he started to believe in her and started to follow the instructions my mother gave. He was the one who listened to mother's talk while she was asleep and wrote down all the details she mentioned. When our father was not present on these nights, we children had to get our aunt to help us. We did not understand what was happening or what language mother was using. We wondered a lot what was happening. Aunt put her hands above mother's head and did something to make mother calm down. Calming down was a sign that she was coming back to the real world. After these events, she always asked what had happened. I remember one occasion when I was on holiday from the Bagamoyo College of Arts and was going to travel back to school the next day. My mother had a vision that I should not leave until a certain ritual had been fulfilled. We carried out this ritual and then I continued on my way to school.

As I became an adult and was already working in the music profession, each time I visited my home, my mother sang more songs to me; we sang them together and I recorded them. We used to sing on the phone, too. Each time I called her, singing on the phone became a part of our discussion. When I was not sure what the lyrics were she would correct me. This always cheered our hearts and gave us a positive spirit. Even a week before she died I called home and sang to her on the phone and she tried to sing along with me, but she could not. She said: "Sorry, I cannot find my voice, I feel suffocated, I cannot breathe well...". My mother passed away in January 2008. When she died, a great many people came to her funeral and the priest praised her for how religious and active she had been in the Church during her lifetime.

3. Heritage from Home

Both my parents were very good singers and dancers, although they did not perform professionally. We did not have any instruments at home. When I was four years old,

my father had a record-player. He would put a record on and we would dance, and I recall that I always loved dancing. The music on the records was African music; our favourite piece that we loved to dance to was called Luvumbu ndoki by a well-known Congolese musician Francois Luambo Makiadi with his band O.K. Jazz. I made up my own movements, improvising very freely. My mother took part in a women's group, dancing and singing, for example an ngoma called N'simba. She always led the songs. My father, too, was very expressive in his own personal style of movement. On many occasions his dancing was in a completely different manner from the others, with his own special movements. The songs mother taught me have been of considerable use in my career. I have used them in my performances and also used them when teaching traditional songs in my classes. Observing my father playing the piano, dancing and conducting the choir in the Church was inspiring, but that was not all that we got from him. Father was a model for us all: he led us and taught us self reliance, to be responsible for our own lives.

So I have acquired my belief in work and in the future from my parents. My mother and father gave us courage. It was very important for them that we were working. I remember when I was already working at the College of Arts I almost resigned the job at some point because of some complicated circumstances. I told my father about my situation and he said to me: "Nobody can take away from you what you are gifted with, because it is a gift from God, it is only God who can take it back..." I believed in his words and felt strengthened. I did not quit the job. I also remember when my mother once met a young boy from another area who was looking for a new secondary school. In the evening my mother brought this boy to our home and told us that he is like our brother, and she proposed that we help him. Then my mother told us that we, too, will never get lost wherever we go, for somebody will always rescue us. I believed my mother and have always felt that I would come to the right places and meet the right people, and this I have experienced while I have been living in foreign lands. Sometimes, when some of us children had a hard time, my mother also used to say that we should not worry, she would pray for us and everything would be all right. My mother's last word was 'love'. She insisted that we, her children, must love each other and take care of each other.

4. My Schooling

In 1971, I started primary education in Kawe primary school in Dar Es Salaam. My father had already taught me at home, so I started my schooling directly in the second grade. Soldiers did not stay for very long in one place, and my father was soon transferred to the Tabora region of central Tanzania. In 1974, my father stopped serving the army, so we moved back to our homeland and settled in the town of Sumbawanga. Here, I continued my schooling at Sumbawanga primary school. Like other children I was always very interested in acting, performing ngonjera (poems combined with movements and/or drama) and sometimes dancing at school. I was in the school's performing arts group and was also a band-master for the school's marching band. We played the music during the daily inspection. In the morning at eight o'clock, before class started, all the

pupils lined up on the square in front of the school where the teachers inspected us to see whether our bodies and clothes were clean and smart, while the band played marching music. This music was also played while we marched into the classrooms. I was sometimes a band-master leading the band as all the pupils and teachers marched off to take part in important public events.

As I was growing up, I also joined a group of boys whose duties were to help the priest during Mass in the Church. So every Sunday I went to Church. We dressed up in special uniforms and performed our duties while the priest led the Mass at the altar.

When I completed primary school in 1978, I was one of the students appointed to join a technical school. The school had just been introduced into the region's educational system. The name of the school was Sumbawanga Technical School, and I was one of the first students to start studying there. It was a two-year course offering knowledge and skills in metalwork, carpentry and building construction for boys, and domestic science for girls. Studies were both theoretical and practical, including mathematics. I majored in metalwork and took carpentry and building construction as minor subjects. From this school I acquired very useful knowledge. I used the skills I acquired to make, for example, bicycle seats, cooking pans, coal-burning cookers, tables, and chairs. I sold them to earn money, but I also kept some of the items I made for use at home. This was a good education because it gave me a feeling of independence and at the same time a sense of creativity. To succeed in such a field, one has to imagine or have an idea of what to make, design it and then make it happen. This creative process has always fascinated me.

5. Joining the College of Arts

Tanzania has an important history in the field of performing arts. Earlier, there had been National Performing Arts Company (NPAC) with repertoire that included traditional dance and music, acrobatic and drama. In 1980, the government disbanded the company and replaced it with the College of Performing Arts whose campus was later shifted from Dar es salaam to Bagamoyo. In 1981 Bagamoyo College of Performing Arts was officially launched and in 1987 Fine Arts subjects were introduced and the College changed its name to the Bagamoyo College of Arts (BCA). Some of the members of the disbanded National Performing Arts Company were posted to be cultural promoters in different areas and some of them became teachers at the College of Arts. Mr. Rashid Masimbi became the first principal of the College.

The aim to establish the College was not only to preserve Tanzanian traditional music and dance but also to train people who would be future arts administrators, artists, researchers, consultants and experts in the performing arts. In addition, the idea was to show off our Tanzanian traditional dances and musical culture outside the country and therefore to make our nation better known and put it on the map. In my day, we knew that all the graduates would have

permanent jobs. Students were posted to different areas and only five students from my cohort stayed at the Bagamoyo College of Arts.

To find students, teachers divided up into small groups and visited different regions around the country where they explained about the College. These efforts were aimed mainly at local performing arts groups where there was already some interest and people who were involved in the arts. Four of the teachers came to our district Sumbawanga in the Rukwa region. Here, there was an amateur performing arts group known as Kisamaru (Kikundi Cha Sanaa Za Maonyesho Rukwa – Regional Performing Arts Group). Within this group there were subgroups practicing and performing drama, choral music, acrobatics, karate and ngoma. I was in the karate group. The teachers told us about the College and the education that would be offered, including the subject of ‘stage technology.’

To get into the College we were asked to enrol for the exams, for testing. Many of us enrolled. We were about forty people together, but only two people were going to be selected for admission. At the time this was happening, I had just completed a two-year course in metalwork skills from the technical school in Sumbawanga. I was interested in joining the College of Arts for a different reason; I was not so much keen on studying the arts, but was more interested in the subject of ‘stage technology’. I was curious about the subject. I wanted to get further training related to my previous studies from the technical school. My ambition was someday to become an engineer.



Entrance exams included writing an essay, comprehension, oral interview and dance improvisation. For the dancing test we were asked one by one to go into the hall where the teachers were. When it was my turn I went in. The teachers played rhythmic beats on the tables with their hands. The rhythm they played was unfamiliar to me and they asked me to dance to the rhythm. I do not remember how I danced but when I came out of the hall, I had no hope of being selected because there were so many of us competing for just two places. Moreover, I did not consider myself as a dancer, there were so many good dancers in the group who might have done better, I thought. I went home with no expectations. When the exams were over, the teachers told us that the results would be announced in the newspapers and on the radio. The results were also sent to our homes by mail. At home, I met my father; he had just come from the hospital and told me that mother had given birth to a baby girl! I told him about the tests, he simply responded “Utapita” “Do not worry, you will be chosen.”

After a couple of months of waiting, at the beginning of September 1981, the admissions results were released: I was chosen to join the Bagamoyo College of Arts, and studies were to start soon. We were the first cohort of students to study at the College. It took four years to complete the courses, which consisted of theory and practice, as well as giving actual performances. I was eager to begin studies.

III. Ngoma: An African Concept of Integrated Arts

While at the College of Arts, I studied many artistic subjects which gave me skills and knowledge that I am still using today. However, before going deeply into description of my education there, it is important to address in detail one of the subjects which contributes especially strongly to my creative work and in shaping what I am today as a performer: a concept widespread throughout the African continent that is called ngoma. In my first study plan for my doctoral studies, the initial idea was that I would still study ngoma, use it in my performances and also find out how I could bring the idea of ngoma to Finnish folk traditions. Therefore, in this section I will describe ngoma so as to give a general picture of what it is, as well as its role in my musical outlook and training, and even its eventual contribution to the creation of my doctoral recitals.

1. What is ngoma?

The term ngoma is a Swahili word derived from Bantu languages. Ngoma is a traditional art form, which combines music, dancing, storytelling, acting and even some acrobatic movements (such as somersaults). These elements are integrated in such a way that they form a unity, as a single holistic concept. Some ngoma has less and other ngoma has more of these artistic elements. Which elements are used depends very much on the essence and the meaning of ngoma; it depends on the culture to which the ngoma belongs and, to some extent, it depends on individual musical and choreographic skills and interpretations.

The term ngoma also means a drum; all types of drums are called ngoma. Ethnomusicologist Gregory Barz (2004, p.20), who studied mostly in East Africa, has observed that, 'the coupling of ngoma with drumming and dancing is at the heart of this term's meaning as a performance of traditional music in East Africa.' Taking more of a Southeast African (specifically, Namibian) perspective, Dr. Minette Mans (2000), offers a broader description of ngoma:

This term summarizes holistic connections between music, dance, other arts, society and life force. It encapsulates the notion of power in communal performance and it draws from indigenous music and dance traditions for color and vitality. Ngoma refers to musical performance and musical instruments, dance, humankind, spirit possession and the world as an organic whole (Bjorkvold 1992, Blacking 1985). It signifies the unified experience of music and dance and their links to other arts, to society, to life-force and it implies that performance enters on the power created by communal participation. Ngoma has been described by a Silozi-speaker (Lunenge 1995) as the communication between drums and spirits – impossible without dance.

In other words, ngoma can mean many related things in other parts of Africa, but in Tanzania it especially means the kind of integrated arts mentioned at the very beginning of this section.

2. Function and Meaning of Ngoma

Every ngoma has meaning and function in the lives of the people who are performing it. The meaning of ngoma depends on the context in which it is performed, on the event at which it is performed, and on the activities associated with it. Ngoma is an integral part of the context. Traditionally, there have been social groups who practiced certain ngoma with meaning related directly to their own activities. For example, hunters, warriors, and farmers have their own ngoma with different styles from each other. Other types of ngoma are those which are an integral part of certain rites. These include, for example, ngoma performed for marriages, initiation rites, even at funeral ceremonies. Added to that, there are ngoma which are practiced by traditional healers as part of their healing process, as well as ngoma which are used for recreational purposes and are practiced in leisure hours after work.

Moreover, Ngoma functions as an identity for social groups, professional groups in the community, as an identity for ethnic groups as well as an identity for the nation. In Tanzania, for example, there are more than one hundred and twenty different ethnic groups with their own distinctive languages and culture. Ngoma is one of the cultural aspects which can identify these ethnic groups or tribes. You can understand and recognise a certain ethnic group by studying or watching their ngoma. At festivals and other international events the nation can use ngoma to represent its national identity.

3. Style and Gender in Performance

There are hundreds of different ngoma, ranging from rather simple to complex styles of dancing. The culture of the people and the environment in which they live, the meaning and purpose of ngoma, as well as the influence of social groups (including professional groups), are factors which influence and determine the styles of ngoma. However, choreographers and music-makers play a large part in creating the style of dancing and the style of music.

For example, the style of a hunting ngoma is very different from a ngoma performed for a wedding ceremony, because each ngoma has a different meaning and purpose. Moreover, hunting ngoma practiced by the Sukuma people and hunting ngoma practiced by the Fipa people may share the same concept, but are different in style because these two tribes have different cultures. Even within the same culture and geographical area where a particular dance is practiced by different groups, it is very likely that this same dance will be performed

differently by the different groups because the choreographers musicians have different views. However, the foundation structure, name and function of the particular ngoma in question within the community remain unaffected. As Professor Hannu Saha in his book *Kansanmusiikin tyyli ja muuntelu* (Style and The Process of Variation in Folk Music), observes (1996, p. 11), “The individual has a large degree of freedom in the production of his own expression, but his innovations or individualistic elements do not necessarily affect the musical ways of the whole community nor do they bring about a real change in the music. The deep structure of the music remains stable, and common to the community.”

It is also important to recognize the fundamental role of gender in various musical styles. As the great African ethnomusicologist J. H. Kwabena Nketia observed (1974, p.210), “In many areas, there are qualitative differences between male and female dances, even where the basic movements are similar. Male dances may be angular and sharp, while female dances are round and flowing.” In some cultures and some ngoma, the attitude and style of dancing is significantly different between men and women, even when they are dancing together and performing the same movements; a male dances with more energy, while a female dances the same movements but more gently and softly. And in some ngoma, even the movements may be totally different between male and female dancers, although they are dancing the same dance. There are some ngoma where the dancing attitude of the male is more grounded with legs apart and bent knees, while it is just the opposite for the female dancer. In some cultures, the movement of the pelvis is regarded as feminine so it is only women who move the pelvis when dancing. What is common to both is that a woman dances with pride to show off her beauty and womanhood, while a man dances to show off his manhood. Again this expression depends of the meaning and the purpose of the ngoma.

4. Music and Dancing with Instruments

Music played for ngoma is rhythmical, music that stimulates a sense of dancing. Each ngoma has its own style of music, which is relevant to the style of dancing and the meaning of ngoma as a whole. Nketia (1974, p.217) has explained that music for dance “performs two major functions: it must create the right atmosphere or mood or stimulate and maintain the initial urge for expressive movements; and it must provide the rhythmic basis to be articulated in movement or regulate the scope, quality, speed, and dynamic of movement through its choice of sounds, internal structural changes, or details of design.”

Drums and other percussion instruments are widely used for playing the music in Tanzania. Percussion instruments are divided into two groups: rhythmical ones and those that are melodic. Apart from standard percussion instruments, friction instruments are used too. Some wind and string instruments can also be used to play the music. For example, stringed instruments such as Litungu,

a traditional Lyre played by the Kuria people in the Mara region in Northern Tanzania. Similar instruments are also played in Sudan, Kenya and Uganda. Wind Instruments used in this context include the Filimbi (whistle or traditional flute), Vipenenga traditional trumpet, Ivory horns, and the Zumari, a double-reed pipe instrument played by using both blowing and sucking techniques (Nketia, 1979, 92–97).

These instruments are played rhythmically, or combined with percussion instruments, to become a part of the rhythmic music. The arrangement of the music, what type of musical instruments are to be used in ngoma depends very much on the culture and the environment where people live, on the meaning of ngoma and on the music-makers themselves.

In some ngoma, instruments can be played by the dancers even while they are dancing. These types of ngoma are very complex; it requires a good sense of rhythm and coordination to dance and play an instrument at the same time. A good example is the ngoma ya selo/ selo dance, which belongs to the Zigula and Nguu-speakers of north-eastern Tanzania.

According to music researcher Philip Donner (1983, p.188), “Dance (selo) is the most complicated side of this genre of music, whereas the drum is easier to understand.” In selo, a dancer whose legs are wrapped with ankle bells dances and sings while playing manyanga shakers and whistling. The dancing is also combined with dramatised movements. This is a truly holistic form of expression.

On a video *Nt’hago za Selo/Salam za Selo* (Selo Greetings), produced by Philip Donner (n.d.), Juma Nasoro Malema (a selo dancer from the village of Miono, in the Bagamoyo District of the Coast Region of Tanzania), presents a danced catalogue or patterns of selo. This presentation also shows how a dancer while dancing can play manyanga (shakers) and filimbi (whistle) at the same time, while using ankle bells to produce rhythmic beats and patterns.

The following are some examples of the characteristic instruments (and their functions) which are commonly used by dancers while dancing in this tradition.

Njuga, kokwa (ankle bells, rattles) are wrapped around the dancers’ legs to emphasise rhythmic patterns via the steps of the dancer, to increase the rhythmic texture of the music, to enable a dancer to listen to his or her own dancing steps, and to motivate the spirit of the dancer to dance.

Filimbi (whistles) are used to give signals for changing patterns or sections in the dance, to increase rhythmic texture in the music, to emphasize the rhythmic movements of the dancer, and to motivate the spirit of the dancer.

Kupiga makofi (clapping) is used to give support to a dancer spiritually, to give support to the music by playing beats or rhythmic beats, and to emphasise the main beat in the music.

Vipenenga (traditional trumpets) are used by a dancer to play melodies while dancing.

Manyanga (shakers) are played by a dancer to accentuate or articulate the rhythmic movements he or she is making; shakers also increase texture and add rhythmic flavour to the music.

5. Costumes, Ornaments and Tools

It is quite common for the groups practicing ngoma, no matter to which culture they belong, to put on special costumes and ornaments when they are performing. There are many reasons, for costumes and ornaments not only make them look beautiful and attractive, but they also identify the ethnic group of the performer, emphasize the meaning of ngoma, and make the movements of the dancers more visible. Costumes and ornaments are uniforms which unite the members of a group. Costumes indicate the culture and ethnic background to which the group practicing a ngoma belongs.

Tools associated with particular professions are frequently used as props by the dancers in ngoma. Tools identify the professional group to which the dancers belong and express the meaning of ngoma. Hunters, for example, use the hunting bow and arrow while dancing their ngoma, while farmers naturally use hoes in their dancing.

6. Cultural Roles of Traditional Songs

Songs have a vital role in ngoma: songs carry and deliver messages with the meaning related to the function of ngoma or the event with which the ngoma is associated. Other functions of songs are to unite the spiritual energy of the performers and other participants. When people sing together their voices become one and they feel connected to one another and also feel connected to the event. By singing together, people share the joy of what they are doing. Songs are used to prepare the mood and the feeling of the performers and the other participants at the event. In this situation, people or performers can sing before the actual happening starts or before the dancing begins. Songs work as signals for changing patterns, or phrases of movements, or sections in the structure of ngoma. When a certain song is sung, the performers know what phrase of movements, or style of steps, or section comes next.

In some ngoma which include story-telling, songs are parts of the story. The meaning of the song is related to the story. Songs connect and develop the story. With beautiful harmonies, songs create an impressive atmosphere and exciting dynamic in ngoma and in the event as a whole. Songs make the spirit of ngoma and the occasion enjoyable.

Ngoma is always practiced by a group. The performers in ngoma are divided into three roles. Musicians, dancers and whoever has the role of leading the performance. In ngoma, there is no role of simply a singer in the group. Musicians, dancers and the performance leaders all sing in ngoma.

7. Benefits of Practising Ngoma

As students in Tanzania, we learned different styles of ngoma from various ethnic groups. At the artistic level this gave me wide knowledge and skills in dancing, singing and playing music; it gave me the knowledge to understand how aspects of rhythm, movement, songs, acting and story telling work together as a unity. Moreover, practicing ngoma made me improve and develop a sense of rhythm; made me understand harmony in voices when singing, and helped me to improve my coordination of different parts of my body when dancing. Additionally, ngoma helps in the development of artistic ears and eyes, because



when practicing ngoma you have to be aware through your hearing that you are following the rhythm, music and singing correctly, and you must see that you are dancing correctly together with the others. At the communal level, besides the cultural functions, ngoma teaches communication among the participants and how to work together. Ngoma teaches appreciation, love and respect to one another. Taking part in ngoma also gives one the opportunity to meet others and make friends.

Practicing ngoma has lots of benefits at the individual level, too. Some are therapeutic benefits: you release physical strain and emotions as well as finding mental relaxation. Moreover, dancing is like physical exercise from which there is a great deal more benefit. In addition, ngoma makes you understand yourself better – your physical abilities – and gives you more confidence in yourself as a person. By taking part in ngoma, you acquire self esteem too. Ngoma carries life; the life of the community, the life of the people, the life of the nation. Since songs are a part of ngoma, you learn proverbs and sayings through the songs, you acquire words of wisdom, words of teaching and so on.

IV. Four Years at the Bagamoyo College of Arts

As mentioned earlier, I began my studies at the Bagamoyo College of Arts on September 21, 1981. To be honest, in the first term I already found myself in a dilemma, wondering whether to quit or to continue with the course. One reason for my problem was that working as an artist or at least spending years educating oneself in the arts was not considered a proper thing. Another reason for my problem was my interest in the subject of stage technology. I found that this subject was just a small part of the huge programme. I was disappointed. We spent hours learning, training and studying: ngoma (traditional dances), dance choreography, acrobatics, acting, choral music, fine arts (drawing, painting), stage technology, African traditional music, theory of music (western musical notation), community theatre, pedagogical skills and traditional instruments. Other subjects included art promotion, political education and language studies: English and Kiswahili.

For all that, I decided to continue with the course to the end since during the first term I did very well in the exams, and as the days passed I was becoming more and more interested in the arts. I was enjoying being on stage, performing, acting, playing music, singing and dancing. Not only that, I always got the best results in the exams. Besides having permanent teachers, the college invited traditional master musicians and choreographers from various local ethnic groups to give master classes for students and teachers, as well. They taught us typical traditional dances and music from their own cultures. This was an opportunity for us to learn more different styles of traditional music and dance.

During these four years of studying, we were trained to be performers at a professional level. To achieve this, we not only performed for the sake of the exams but also performed regularly for the public at festivals and various social events. We also produced dramas on social issues to educate the community. For these purposes we travelled to different places around the country. On graduation day in May 1985, I received a National Certificate in Arts in Division One, the highest achievement in arts awarded by the College of Arts.

1. Everyday Life at the College

Everyday life at the Bagamoyo College of Arts was intense with a tight schedule and many regulations. We lived in dormitories on the college campus. Every weekday started with physical exercises. The teachers responsible for giving physical training woke us up at 6.00 am. We jogged about 5 kilometres and did general physical exercises. This was very hard for some of the students at

the beginning, as they were not used to waking up so early nor to doing physical exercises. To me, working early was not new; it was the life I lived at home when my father woke us up around 5 in the morning to go to the shamba. Also, physical exercises were something I had done when I was in the amateur performing arts group Kisamaru in our region before joining the College. This was a continuation of what I had done before. In general, physical training was an essential thing to do; it ensured we were all in good condition and physically fit. It gave us the ability to give long performances of dance and acrobatics and still not feel exhausted. Morning exercises were also a good way to start the day. It warmed us up and prepared our bodies for subjects which demanded fitness. With breaks in between, classes ended at 4.00 pm. The end of the timetable did not mean complete relaxation, there was plenty of homework to do and we also used the free time for personal development in different areas, for example, playing instruments, dancing, acrobatics, and so on. I used this time to create different ideas and experiment in making music and writing choreography. Some of the experiments became actual pieces to be performed and some I recorded and kept, to be developed later.

As we lived in dormitories there were a number of regulations. We students were not comfortable with some of these regulations. On weekdays, for example, we were not allowed to go outside the college. To do so, we had to ask permission from a teacher and we had to have an important reason. Saturdays and Sundays were free days but still everybody had to be within the campus area at 6.00 pm. There was a roll-call to see that everybody was present. We could not help wondering whether these kinds of rules had anything to do with learning about the arts and helping creativity!

Today, many things have changed at the College. For example, even its name has been changed to TaSUBa (in Swahili, Taasisi ya Sanaa na Utamaduni Bagamoyo), or the Bagamoyo Institute of Arts and Culture. Students can live outside the College and they do not have to wake up early for physical exercises, though physical training has its own importance. However, the College of Arts is the place where I found myself; it was the right place for me to be. It gave me a good foundation for the profession I am now in.

2. Playing the Zeze

In the subject of traditional instruments we were taught how to play various instruments from different ethnic groups or tribes by teachers who were masters of these instruments. This exposure enriched me with the knowledge and understanding of complex rhythms.

I learned how to play the zeze, which has thirteen strings. Zeze is played by plucking or with a bow combined with plucking. It is a traditional musical instrument mostly played by the Wagogo people found in the Dodoma region in

the central part of Tanzania. This instrument can also be found in other parts of the country or in other parts of Africa.

In *The Musical Instruments of Tanzania*, Graham Hyslop (1976) observes the following:

There are several varieties (of Zeze) found in many parts of the country ranging from those with a single string to those with even thirteen or more strings. The single string zeze is found among the Bahaya in the West Lake Region, the Wanyamwezi around Tabora and also the Wazanaki, to mention only a few. This instrument is common all over Africa, and in East Africa the single stringed type is used by

the Luo in Kenya and the Baganda in Uganda. Zeze with the greatest number of strings, so far as Tanzania is concerned are those made and played by the Wagogo in the Dodoma area.



Dr. Hukwe Zawose was my teacher, and he taught me how to sing and play zeze for a period of four years. Dr. Hukwe, who was a master of zeze, ilimba (thumb piano), overtone flute and singing, was a well-known and respected musician and artist in the folk music field worldwide. He is also known for his unique singing voice. Even today, I regard him as one of the artists who have inspired me in writing music and songs. Besides his teachings, I have learnt a lot by observing him playing or performing; by listening to his music and also by working with him after I became a teacher. Eventually, we would even play and tour together in Europe, especially the Scandinavian countries.

Other instruments I learnt how to play are the litungu (lyre) played by Wakuria people and taught by Werema Chacha; marimba ya kizaramo (zaramo xylophones) played by the Zaramo people, and various types of traditional drums (ngoma) taught by Halfani Matitu and Hamis Digalu.

Figure 4. Zeze



Figure 5. John Mponda, Arnold Chiwalala and Maulid Mohamed, Bagamoyo College of Arts, 1983

3. Experience of Guest Teachers from Abroad

As the College of Arts was open to new artistic ideas and knowledge from outside the country, students and teachers had an opportunity to learn from other international artists. The College invited guest teachers and dance choreographers from the USA to give workshops on American modern dance and also had teachers of theatre from the UK who ran workshops in acting and community theatre. We worked together and exchanged artistic experiences. We adapted their knowledge to fit in with our own culture.

For example, using the pioneering community theatre methods, we went to a particular village and lived there with local people for a couple of days. During this period, we investigated different issues the community was concerned about. Afterward, we left the village and made a play about a certain issue. Then we went back to the village and performed the play to the villagers. We asked them whether what they saw in the play was something which existed in their own community; we asked them to give their comments and suggestions on how the play should go and even asked them to take roles in the play, to act the way they felt and thought the play should be. When the show was over, we discussed the matter together and people gave their opinions on how and what action should be taken to deal with the issue.

Tim Wengerd, who came in 1984, was the first choreographer who came to introduce American modern dance to us. Since we were not familiar with American modern dance at all, he had to start teaching us from scratch. He

explained about the history of dance, about different styles, and showed us videos of numerous modern dance performances. Two other choreographers came later. In 1985, we had Jessica Syire and in 1986, came Gus Solom. The duration of the workshops was six weeks.

All three choreographers had their own individual styles of dancing, but all taught us how to improvise and how to compose dance movements. At the beginning, everything was so difficult for us to learn. Six weeks was not enough for the body to get the dancing techniques right, to get the body in the right posture for a modern dancer. It was a different world of dancing from ours. They trained our bodies to be strong and supple. We did a lot of body stretching as well. Our bodies' muscles became so sour because we were used to moving in a completely different way from their style. But we were so excited about learning new things and at the same time we were having fun. I was so enthusiastic to know and learn this new way of doing movements and making dances. All in all it was not easy for us to adjust our minds and bodies to a new way of perception of what dance is and to a new way of moving.

We did a lot of creative work with the foreign teachers in the areas of movement and imagination. From them, we learnt new techniques of dancing, elements of expression and how to approach choreographing dance within the perspective of modern dance. Since what they taught us was more an American modern style of dancing, we utilised the knowledge we acquired to fit in with our own way of life, our own way of thinking, and our own dancing styles. So, from the knowledge we acquired we made our own contemporary dances.

It was also challenging for our guest teachers to adapt to our way of life. Workshops took place outside under the mango tree, on the cement floor. Such a hard floor to dance on! For us it was normal. Always during our sessions, people, mostly children, stood around us watching. For us this was normal, too. As we are a welcoming people, we quite often wanted to be with our guest teachers just to give them company. But one of the guest teachers did not understand this; it was too much for him. He wanted privacy. It was even a cultural shock to the extent that it somehow affected his work. It was only towards the end of the workshop that he began to appreciate and understand our way of life. At his farewell party he told us of his experience and said, "I only wish I could stay longer."

4. Reactions from Audience

In the end, the aforementioned teachers from abroad choreographed a dance work for us to perform in order to show the results of the workshop. We performed in Bagamoyo and Dar es Salaam, the capital city of Tanzania. This kind of dancing was very new to the public, very different from what they were used to seeing and very far away from our own culture. In our culture, traditionally dancing is not an abstract form; dance is not only to be interpreted by the imagination.



Figure 6. Contemporary dance performance in Dar es salaam, 1985

Figure 7. Conducting school choir (Bagamoyo College of Arts), 1986



For example, when we were on stage performing the piece choreographed by Tim Wengerd, the audience laughed a lot and shouted in amusement while we were on stage. When we made certain movements the audience laughed and kept on laughing even more as if there was something extremely funny to them! Why? We soon realized that people laughed at us because of the costumes we wore. We put on skin-tight costumes which showed the structure of each part

of the body; people laughed and shouted at us because to their eyes we were almost naked, exposing the shape of our secret body parts. In the West, these skin-tight clothes are common, even in older traditions such as ballet, and they are the clothes which modern dancers usually wear when they are in training or giving performances. It was a cultural collision! For the next performances we had to change costumes; we wore different costumes which were not so tight and were acceptable to the culture of the local people, our culture.

Another example was when we performed Jessica's piece. The audience was silent, concentrating, following the show, trying to understand the meaning of what we were doing. It was not easy for most of the people. The notion of what we were doing as a dance was far away from the audience's world. Again, this type of dancing is very different from our culture, people did not understand it, did not feel it, could not relate to it nor identify with it. They just watched and used their imagination to try to understand it. However, it was a good thing for people to see different ways of expression; different ways of movement and dancing.



V. From a Local to an International Profile as Teacher and Artist

1. Teaching and Artistic Work in Tanzania



Figure 8. Giving dance class (Bagamoyo College Arts), 1986

After graduation, I was appointed to remain at the College. The Ministry of Community Development, Culture, Sports and Youth employed me as Assistant Cultural Officer to work as an instructor and artist at the Bagamoyo College of Arts. Among other subjects, I taught dance choreography and ngoma. I developed dance techniques and ways of making contemporary dances based on our traditional dances and also developed new methods for teaching ngoma. I worked a lot on improving traditional dances taught at the college, and composing songs as well as making music.

In addition to working for the College of Arts, I was assigned to other tasks outside the College: to give training to other local artists in order to improve their skills as performers and to provide consultancy services and write choreographies for other music and ngoma groups which were travelling abroad to represent our country. I was also working in a panel of judges in competitions

for the performing arts at the regional and national level. Together with other teachers and students, I gave concerts and performed for various audiences, both inside and outside Tanzania. We travelled widely to perform at international festivals and other events, as well as in schools and other public venues in Africa, Europe and America. Our mission was to promote Tanzanian traditional music and ngoma and show it to the world.

2. First Time Abroad in England, 1984

In July 1984, I travelled for the first time together with the Bagamoyo College of Arts group (BCA) to London, England to participate in a festival of African village music organised by the Commonwealth Institute. We gave workshops of traditional music and performed ngoma and acrobatics.

Travelling abroad for the first time was an exciting learning experience as we had the opportunity to meet different artists and watch different types of performances by groups from different countries. The appreciation, applause and the positive view we received for our shows gave me enormous motivation and the realisation that what we were doing (performing traditional dances and music) was a culturally valuable and respectable thing for ourselves as artists and also for our nation. From the money we received during the trip, I was able to buy my first radio cassette player and other items for myself; this was a big incentive and motivation, too, as it made me realise that performing music and dances could allow you to earn financial benefits. Moreover, this opportunity to travel abroad, which was rare and something of a dream for most people, was also a great motivation for my studies and helped me to see the prospect of a future artistic career in a more positive way.

3. Experience in the USA, 1985

In June 1985, I travelled to the USA to take part in the International Choreographers' Workshop at the American Dance Festival (ADF) in Durham, North Carolina. This was my first trip of such a distance alone. I attended conferences and workshops on modern dance, jazz dance and ballet, conducted by great teachers. I also gave a workshop on traditional dance from Tanzania and demonstrated a traditional warrior dance to the other participants.

Being at the ADF broadened my view, my perspective on dance as a teacher, dancer and choreographer. I saw many various modern dance performances which, later on, inspired ideas in my artistic and teaching career. The idea of participating in the ADF was suggested and made possible by Tim Wengerd, who came to our school as a guest teacher in 1984.

4. Tour of Scandinavia, Finland and former Yugoslavia, 1987–1989



Figure 9. Bagamoyo College of Arts group, with other artists from SADCC, Denmark 1987

In May and July 1987, I toured with the BCA group in Sweden, Norway and Denmark. This was a very special tour with lots of different experiences. It was a special tour because it involved different performing groups from the SADCC countries: Tanzania, Mozambique, Angola, Zambia, ANC – South African, Namibia – SWAPO and Zimbabwe. Together we travelled and performed in many places around these countries. Our major performances were in Stockholm, Oslo and Copenhagen. We performed songs, music, dances, poems and drama from our own countries. The purpose of these extraordinary performances was to campaign against apartheid in South Africa and for the release of Nelson Mandela. In November 1987 the BCA group was invited to give performances in Finland and in the former Yugoslavia where we toured and gave shows in various places at different festivals.

5. How I Ended Up In Finland

The trip in November 1987 to Finland connected me with the country. During this trip we gave performances and workshops, and taught traditional music and ngoma. One of the participants attending the workshops was Eija-Liisa Virolainen who became interested in Tanzanian traditional dance, ngoma, and wanted to know more about it.

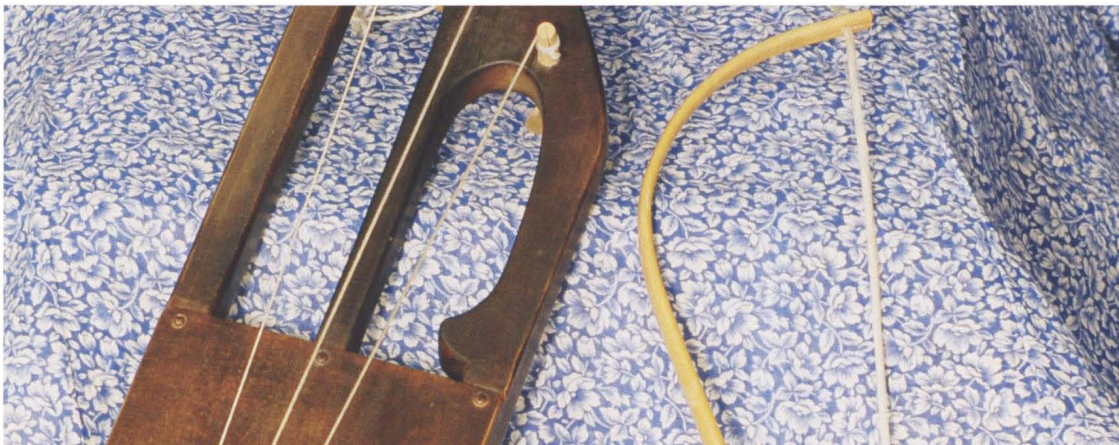
In 1989, Eija-Liisa went to Tanzania to learn ngoma at the Bagamoyo College of Arts. I was one of her teachers. One day, Eija-Liisa asked me if I would be interested in going to Finland to teach dance. At that time, African dance was still a very new phenomenon in Finland and drawing a good deal of interest. I accepted the idea of travelling to Finland. When Eija-Liisa went back to Finland she contacted the Finnish Youth Association (Suomen Nuorison Liitto) and asked for the Association's support in inviting me. The Association took charge and wrote an official letter to my employer, the Ministry of Community Development, Culture, Youth and Sports in Tanzania, to invite me. The invitation was for a period of four weeks from December 15, 1989 to January 15, 1990. Antti Savilampi, who also worked at that time for the Finnish Youth Association, was the person responsible for organising the workshops.

Figure 10. Fascinated by the Finnish snow, 1989



On my first visit I had my first opportunity of seeing snow and experiencing the coldness of winter. It was so amazing for me to see that everything around was white. I was so puzzled! I touched the snow to feel it, even licked it to feel what it tasted like! I remember when Eija-Liisa came to pick me up from the airport she took me straight to the shops and bought me winter clothes, boots, gloves and a hat. She asked me to put them on right away there in the shop. Having just come from Tanzania I was in my ordinary clothes. I remember when we were on the way to town from the Airport looking out of the car windows and seeing things I could not understand. I asked Eija-Liisa: "What are those white things, those small hills?" She answered: "They are cars." I was puzzled: "Cars!" She answered: "Yes." I wondered: "But I don't see any car over there!" She explained: "Yes, cars covered by snow."

Wintertime even made me lose my sense of direction because of the darkness. Since there was no sunrise and no sunset I could not figure out where north, south, east and west were. I felt I was in a totally different world. I did not believe that the sea or rivers could become frozen and people could walk on them, until I tried it myself. I must say it was scary! I was inspired to make up a song, create music, drama and even choreograph a dance from this experience of Finnish winter.



VI. Living in Finland, and Its Impact on My Creativity

Afrotanssia varkautealaisille
Arnold villitsi naiset

WARKAUDEN LEHTI
1.3.1997

Tumma, notkea ja rytmikäs **Arnold Chivalala** villitsi varkautealaiset naiset. Arnold pyöritteli naisien illan hämyssä. Session jälkeen läikähtyneet naiset jäivät vain odottamaan seuraavaa kertaa.

Helsingissä, Espoon teatterin Silta-ryhmissä ja televisiossa. Opetanut hän on teatterikorkeakoulussa, Vierumäen urheiluo-
pistossa sekä Kemissä. Varkauden kaltaisia yleisötapahtumia hän on vetänyt Nurmijärveltä ja Järvenpäästä.

Motoriikkaa ja rytmitajua

Arnoldin opettamat afrikkalaiset tanssit vaativat käisien, jalkojen ja muun kropan yhteispeliä. Ei ole aivan helppoa kävellä

Liikuntatallolla oli sähköä ilmassa perjantai-iltana, kun tanssialainen tanssinopettaja Arnold Chivalala pääsi pyörittelemään varkautealaisia netejiä ja rouvia. Arnold ei päästänytäkään naisia vähällä, vaan opetti heille kymmeniä uusia temppuja.

– Viimeksi olin täällä vuosi sitten. Yleisö oli silloin hyvin innostunut, he yrittivät kovasti oppia uutta. Nyt olen karsinut joitakin vaikeimpia liikkeitä ja keskityn jalkatyöhön.

– Nämä tanssiasteheet ovat alkuaan tanssialaisesta riihistä, jolla nuoria otettiin heimon täysiksi jäseniksi. Kerotse on yksinkertaisesti tanssiinuku.

Viime vuonna Arnold on esiintynyt Frida-oopperassa

Tanssialaissyntyinen tanssinopettaja Arnold Chivalala näytti varkautealaisnaisille afrotanssin oikeat liikkeet.

rytmikkäästi ees-tas niin, että kädet heiluvat aivan eri tahtiin. Vaikeimpia hartianpyörytyksiä ja lanteenhellautuksia Arnold oli tällä kertaa karsinut. Liikesarjat olivat jopa parikymmenen liikkeen pituisia. Afrotanssi on oivaa juppaa

vät jalkoihin, sillä lähes kaikki askeleet otetaan korkeassa kykyasemossa.

Varkautealaisnaisilla oli taipumuksena tömpöyttää jaloillaan liian pönteästi lattiaa, kun rytmiin olisivat riittäneet kevyemmätkin askeleet.

Kirsi on käynyt itämaissa tansseissa neljä vuotta, mutta tämä kai on aivan eri juttu, mieltävät naapurukset Sirkka Alikoski, Kirsi Vihavainen ja Tiina Hämmäläinen ennen oppituntia.

Yli satapäisellä naisjoukolla oli pilkkettä silmäkulmassa. Kun Arnold ennen kättään levitti




Figure 11. Teaching dance in Finland

In this section I will illustrate how living in a different culture has acted as an inspirational source for my artistic creativity. While living in Finland, I have experienced a very different culture and environment, different ways of life, music, and dances. These experiences have broadened my knowledge and imagination, which has influenced my creativity. I have come up with new ideas of making music, songs and dances. Furthermore, it is in this different culture that I found the instrument kantele, and learn how to play it, and then adopted it into my own way of making music with the influence from my cultural background in which the musical element of rhythm plays an enormous role in music, dances and songs; where rhythmic music and singing are interdependent. In general, the experience of living in a different culture has contributed greatly to my artistic creativity for the performances of my artistic doctoral degree. In all the recitals I have created there are elements from both Finnish and Tanzanian cultures.

1. Teaching and Various Artistic Projects in Finland

Orivesi, where a popular Finnish folk dance workshop is held, was one of the places where I first taught dance in Finland. There were more than forty people attending the Orivesi workshop. I choreographed a dance piece for a small group of participants and worked with folk musicians to make music and play for the dance I had choreographed. We performed the piece for the other participants.

This was the first time I had collaborated with Finnish artists. Among those artists were many musicians who were studying (or even teaching) in the Department of Folk Music at the Sibelius Academy. After that experience, more and more people became interested in what I was teaching. In the following years, 1991–1994, the Finnish Youth Association took full responsibility for inviting me to teach and give workshops once a year. The former Finnish Ambassador to Tanzania, Mr. Kari Karanko gave invaluable support to make my visits possible and fruitful. For example, he connected me with Finnish musicians – *Avanti!* for collaboration. I was able to visit Finland when I was on holiday from my work in Tanzania. During these years, I taught in many places: the Raatikko dance school, Helsingin Tanssiopisto, the Tanssivintti dance school, the University of Helsinki, the Vierumäki Sports Institute, Helsinki Polytechnic, Turku Polytechnic, Kuopio Polytechnic and so on.

Since 1989 until today I have travelled widely in the country to teach and give workshops and performances. I have taught in nursery schools, in comprehensive schools, in dance studios, in dance schools, in tertiary education such as the University of Helsinki, the Theatre Academy, and the Sibelius Academy. I have lectured and given workshops in seminars and international conferences; taught hundreds of people: children, adults, amateurs, professionals, and special groups such as prisoners and disabled children. I have also shared my knowledge of how to work with children, methods and materials, with school teachers.

The more I visited Finland, the more I became known there, the more work I received and the more contacts I made. This led me to work in various places in collaboration with diverse artists in music, dance and theatre projects including opera and performances for TV programmes. Thus, my work also expanded from teaching to artistic work. For example, in July 1991, I was involved in a project known as ‘North – South Theatre Workshop’. The project was organised by KEPA (a Finnish NGO: Kehitysyhteistyön Palvelukeskus, or “Service Centre for Development Cooperation”). It took place in Zambia and artists came from Tanzania, Finland, Zambia, Botswana, South Africa, Zimbabwe and Namibia. In February 1993, I had the opportunity to cooperate with musicians from *Avanti!* And the Raatikko dance school. Performances took place in Tanzania and Finland. In 1994, I collaborated with Finnish artists in the performance *Suuri Tammi*. We had great Finnish actors, musicians and dancers involved in this project. We performed *Suuri Tammi* at the *Laulujuhlat*

festival in Joensuu, Finland and then travelled to Tanzania where we gave performances at the College of Arts in Bagamoyo, Dar es Salaam, Morogoro and in Zanzibar. In 1994, I was welcomed as a guest artist to play with a band known as Free Okapi for the Finnish Broadcasting Company TV 1 channel. The concert took place at Q-Theatre in Helsinki. In 1995, I took part as a dancer in the opera Helmenkalastajat which was performed several times by the Turku Opera, in Turku, Finland. In 1995, I worked for the Finnish Evangelical Lutheran Church in the project, Frieda Opera. The play was performed several times at the Helsinki Opera and in Tampere Hall.

Figure 12. Music project Silta. Espoo Theatre

Silta hioutuu hiljaksiin

Arnold Chivalala käy Eija Ahvon ja Susanna Hevosen kanssa läpi laulun sanoja tarkasti. Laulu on etelä-tansanianlaisen Wayao-heimon peijislaulu, jota lauletaan merestäytksen ja aterioinnin jälkeen. Siihen liittyy tanssi, on sarjoja vuosia vanha seremoniatanssi. Swahililäisiä sanoja tunkaan tarkasti, ja sitten on uusi yritys.

— Ei, nyt me unohtettiin lauttaa eh-eh, sanoo Eija. Ja taas uusi yritys. Taustalla Jukka Linkola rapsoittaa päättään, turkki paperetta ja tekee niuh merkintöjä pöytänoiteen.

Käynnissä on toisina ensi-iltaan saavan Siltan harjoitukset. Revoitulhallin katosta roikkuu jo kiivenmurkkoita ja lampullin maalatut maapallot ympäripyöivät lavaa. Silta on myynyt ennakkoon hyviä, jo viikkoa ennen ensi-iltaa on kaksi näytöksistä myyty loppuun ja Espoon Teatteri on linnat ohjelmistoonsa vielä yhden esityksen. Edessä on neljä harjoituskertaa ja sitten esitys on valmis.

Arnold nousee tanssin lavalle rumpupotikoilla rymä iskien, ja taas musiikki keskertyy. — Ei, ei voi yksi askel, instrumentaal twice, kilisee joku. Taas jatketaan pari minuuttia, puhelin soi ja Linkola vastaa puhelemissa "Ei, mitä oon nyt harjoituksissa".

Pariin minuutin katkonaisuutta pätkissä se hioutuu, hiljaksiin. Eija ja Susanna ovat silmät kiinni keskittyneitä ja treenaavat afrikkalais-tanssin askelaita vakavasti. Nopea-rytminen, raskasäänoinen laulu ja tanssi imevät meuh. Susanna ryypää välillä vespullosta. — Tuuvas, kaikkeen läimäsi jousia täällä, irvisää Susanna ja menee lavalle jatkoajan venytellen.

Musiikki- ja tekniikkamiehet keskustelevat keskenään pitkän tovin. Susanna heittää kuperkeikan odo-tellessaan, äästä ei nuy hiventäkään. Koko pooppo harjoittelee tamm-vertan yhteistyömuuttoa, joka lopullisessa esityksessä kestää vain muutaman minuutin. Sen jälkeen he päättävät vetää koko esityksen läpi, ensimmäisestä laulusta alkaen. — Nyt jännittää ihan hirveästi, nauraa Jari-Pekka Karvosen rumpujen takaa.

— Joo, ja nyt lähtee, jatkaa Linkola.

Susanna astuu esiin kivi kädessään, toiselta puolelta tulee Eija myöskin kivi kädessään, ja esityksen ensimmäinen laulu alkaa. Harjoitus etenee ripeämmin. Susanna



Arnold Chivalala näyttää mallia.



Susannan ja Eijan mielestä musiikki alkaa siitä, missä puheet loppuvat tai ne eivät enää riitä.

Jukka Linkola viilaa sävellyksensä yksityiskohtaa (vas) trion rumpalin, Jari-Pekka Karvosen kanssa.



laulaa kauniin Seesaminseinen, tarinan Benassa Marcus-työstä, Laulun koskettavat sanat on tehnyt Matti Saartamo. Työn kertomuksesta edetään lintujen ääneen ja lauluun Suin meri, joka pohjautuu eskimoiden runoon. Sitä jatkeaan vihdoin ja viimein riehakkaiseen afrikkalaisuuteen, jota harjoitellaan jo tuuri.

Susanna on sanoittanut Silta-esitykseen kaksi laulua. Pikkainen ja Tulevaisuuden tikapuu. Arnold on tehnyt toisella jaksolla kuuluvan afrikkalaisen laulun, joka kertoo onnellisuudesta ilman rikkautta.

Erlaisuus on rikkautta

— He ovat todellisia ammattilaisia ja oppivat nopeasti, kehuu Arnold harjoitustauolla Eija ja Susanna, jotka eivät ole aiemmin esittäneet afrikkalaisia tanssia. Arnold Chivalala on saanut tanssiohjainpaikan Tansaniassa, Bagamoyossa, National College of Artsissa, jossa hän on nykyisin opettajana. Jukka Linkolan kautta Arnold tuli mukaan Siltaan.

Tanssijaksi, koreografiksi ja musiikkokeikaksi Arnold päätyi enemmän tai vähemmän vahingossa. Aluperin hän oli ajatellut opiskelevansa insinööriksi, mutta sitten perustettiin uusi koulu, jonne Arnold haki ja pääsi. Hän kuitenkin uskoo vankasti insinöörin, säveltäjien ja koreografien käsitteisiin, samalla osaa luovuudesta työstään.

Arnold on tehnyt useita erilaisia produktioita Suomessa. Viimeksi hän teki koreografian ja tanssi sekä soitti rumpuja Fridassa. Suomen kansallisoopperassa: Hän on esinnoissa muutama vuosi sitten ja viime vuonna Turun Oopperan Helmenkalastajissa.

— Tärkeintä Siltan sanomassa on mielestäni se, että ihmisten ja kansojen välillä ei saisi olla rajoja — että on mahdollista yhdistää eri kulttuureita, Arnold sanoo.

Suomessa asuessaan hän on törmännyt rasismiin ikävällä tavalla. Junassa matkustajat hauetelevat perään tai musiikkiklubille on pääsy kielletty.

— Uskon kuitenkin, että rasistisiin asenteisiin voi vaikuttaa musiikin ja runojen avulla. Sillassahan pointti on erilaisuuden rikkaus, Arnold sanoo.

EIJA ERKKILÄ
Kuvat:
PEKKA SALONEN

In 1996, I was involved in the music project *Silta*. I worked with the composer, pianist Jukka Linkola, together with singer-actresses Susanna Haavisto and Eija Ahvo and other musicians. It was performed several times at the Espoo Theatre and for the TV 2 channel in Tampere. Another project in 1996, *Simba Karatasi* (the Lion Paper) was a theatre project, a collaboration work between Finnish students from the Theatre Academy in Helsinki and Tanzanian students from the Theatre Department at the Dar es Salaam University. Performances took place in Helsinki and Tampere. In 1999 to 2007, I worked with JTTT RY (Jokilaaksojen Tanssitaiteen Tuki ry on projects called: *Elämyksellisiä Askelia Tanssin Maaailmaan* (“Experiential steps to the world of dance”) 1999–2001. *Tanssien Tutummaksi Maisemamme, Tarinamme, Elämänpiirimme, Oma itsemme* (“Getting to know our landscape better, our story, our environment, ourselves dancing”) 2002–2004 and *Hereillä Jokilaaksoinssa! Lastenkulttuurihanke* (“Awake in Jokilaakso: River Valleys”) 2004–2007. In these projects I was working with children from Kainuu and had an exchange programme between Tanzania and Finland. A group of children from Finland went to Tanzania and a group from Tanzania came to Finland. In 1999, I collaborated with Finnish musicians, actors, singers and dancers on a performance named *Gekko* produced by Q-Theatre. Performances took place at Q-Theatre in Helsinki and in Tampere.

2. Finding the Kantele & Zeze to Kantele

Kantele is a stringed musical instrument which is basically played either by plucking with the fingers of both hands or by strumming. In the strumming technique, strings which are not needed to produce a chord are depressed with the fingers of the left hand while the right hand strums a chord with a spectrum or finger. There are several varieties of the kantele, ranging from those with 5 strings to those with 36 strings or more. As Anneli Asplund (1983) observes:

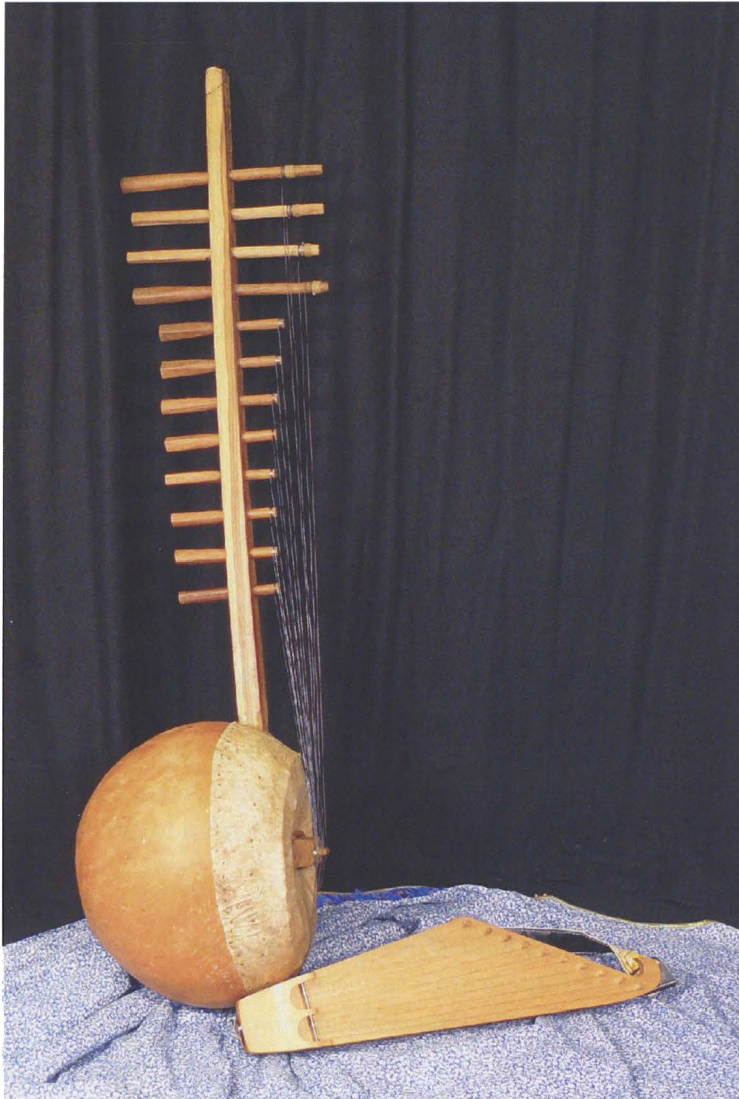
A similar instrument is played among Baltic-Finnic peoples and also the Balts and the Russians and their history probably stretches back about two thousand years. No exact details are known of their origin. In Finnish the instrument is called a kantele or kanel, in Estonia a kannel, in Lettish a kankles and in Latvian a kuokles (Anneli Asplund, Kantele 1983:80).

In Finland kantele is regarded as a national instrument. Asplund also explains about this point as follows:

Anneli Asplund in her book (Kantele 1983:79) explains that, ‘The kantele has for the past century and a half held a special position in Finnish culture setting it apart from all other instruments. Since the early 19th century rune singing and kantele playing have together been a concept, symbolising for the Finns all that is intrinsically Finnish, something unique that has distinguished them from their neighbours and also made them aware of their own national identity’ (p.79).

The very first time I saw and heard the kantele was in 1987 when our group from Bagamoyo College of Arts was on tour in Finland. I was touched by its sound. It somehow reminded me the sound of the Zeze (the instrument I played in Tanzania), a sound which ignites the imagination. And the plucking technique used for playing the kantele is similar to the technique used for playing the zeze.

Figure 13. Kanteles and Zeze



When I got into the Department of Folk Music at the Sibelius Academy, I naturally used the opportunity to learn how to play the kantele. Arja Kastinen was my teacher at that time. At first, she taught me how to play the five-stringed kantele. I learnt basic things first: how to hold the instrument; how to place the fingers on the strings; which finger would play what string; techniques of playing – plucking and strumming, and so on. With this small kantele I learnt some Finnish tunes. Later on, I moved to the bigger kantele with ten strings. I practised a lot for several years. Sinikka Kontio also became a very important kantele teacher for me. She helped me especially with the sounds of the kantele.

I often used to go to her office to show her what I had invented and she advised me how I could add different sounds while playing the same chord. That has been very useful to my music. The sound is not tiring and is more alive using such techniques.

When I became familiar enough with the instrument, my teacher Arja Kastinen encouraged me to start improvising and making my own compositions. This is when I started exploring and experimenting with different possibilities of playing and using the kantele. I started applying my knowledge of music and transferred my zeze-playing skills to the kantele. This is when I started developing my own style of playing kantele. The outcome is the innovation of a new style of music to be introduced in this document, to which I have given the name Chizentele.

Figure 14. Arja Kastinen teaching me kantele, 1997



3. New Compositions and Songs with the Kantele

With the ten-stringed Kantele I have composed music and written new songs. The themes of songs are about actual situations I have personally experienced. Initial ideas for these themes also came from observing life itself, from being aware of what is going on around our environment and daily lives. Through singing I am also expressing my own thoughts.

The following are a few examples of songs I have written. I also explain concrete situations which are the source of the ideas and their meaning.

Situation:

In the beginning of my staying in Finland I wondered why people were always in a hurry to get somewhere, even walking very fast. Another thing I noticed was punctuality in every part of life. The traffic never stopped moving, people used calendars if they wanted to meet each other. As I stayed longer I noticed that I was changing, too; I started to use a calendar myself. I knew that I had to adopt these new ways. This situation inspired me to write a song about being in a hurry. In the song I ask, 'Why are you in such a hurry?' a state of being in a hurry, means, 'mbio mbio' in Swahili language. I sing the song in Swahili and Finnish languages.

Song: Mbio mbio

Why are you in such a hurry? Where are you hurrying to? Beware, ahead there's a Lion who is terribly angry and hungry. Who is the winner? The winner is not born yet. Who is the most powerful one? The most powerful one is not born yet. Let us sing and be happy.

Lyrics:

*Mbio mbio za nini wewe,
Haraka haraka unakwenda wapi,
Na mbele yako kuna simba,
Simba mkali huyo kachachamaa
Simba mkali huyo kachachamaa*

*Miksi sinulla on kiire,
Mihin olet menossa,
Siela on leijona
Nälkäinen ja vihainen
Nälkäinen ja vihainen*

*Nina mshindi kuliko wote,
Mshindi bado hajazaliwa
Ni nani mzuri kuliko wote
Mzuri bado hajazaliwa,
Ni nani mwamba kuliko wote,
Yelele bado hajazaliwa,
Ni nani zaidi kuliko wote,
Hata huyo bado hajazaliwa*

*ja me lauletaan,
ja me lauletaan,
ole iloinen vaan,
olen iloinen vaan.
Ole iloinen vaan
Ole iloinen vaan*

*ja me lauletaan,
ja me lauletaan,
ole iloinen vaan,
olen iloinen vaan.
Ole iloinen vaan
Ole iloinen vaan*

*Miksi sinulla on kiire,
Mihin olet menosa,
Siellä on leijona
Nälkäinen ja vihainen
Nälkäinen ja vihainen*

*ja me lauletaan,
ja me lauletaan,
ole iloinen vaan,
olen iloinen vaan.
Ole iloinen vaan
Ole iloinen vaan*

*ja me lauletaan,
ja me lauletaan,
ole iloinen vaan,
olen iloinen vaan.
Ole iloinen vaan
Ole iloinen vaan*

Situation:

The more often I came to Finland, the more often I experienced different ways of living. There were moments of excitement as well as moments of homesickness and loneliness. I even began to wonder why I kept coming to Finland. My inner person gave me the answer that it was because of 'Wito', which means, a call, a mission to do something in your life. This answer strengthened my faith that there was a meaning to what I was doing. Therefore I composed a song 'Wito' in Swahili and Mambwe my mother tongue.

Song: Wito

I am responding to a call to this worldly life, I am responding to a call for my own soul, I am responding to a call from my ancestors, a call from the life in heaven. If you do not have a call, what are you doing in this life? What's the meaning of your life? I hear a call from every direction.

Lyrics:

Solo:
Aayee

Aayee ayeee

Chorus: *Wito ee Eeee*

Solo:

Nina itikia wito ee

kwa maisha duniani

Naitikia wito

Nina itikia wito wangu wito

wito na kwa roho yangu wito

wito kwa mizimu ya mababu

Kwa maisha ya peponi wito

Chorus: *Wito kutoka kila pande kila pembe*

Solo: *Aayee*

Aye ayeee,

Chorus: *Wito ee eeee*

Solo:

Kama wewe huna wito

Ukuchita chani umumpanga hii

Unafanya nini hapa duniani we

Kama wewe huna wito

Ukuchita chani umumpanga hii

Solo: *Wito kutoka kila pembe*

Chorus: *Kila pembe kila pembe*

Solo: *Wito kutoka kila pembe*

Chorus: *kila pembe kila pembe*

Solo: *kwa roho yangu wito ee*

Chorus:

kila pembe pembe pembe

kila pembe kila pembe

kila pembe pembe pembe

kila pembe kila pembe ...

Situation:

Sometimes I worried so much because of being living in a foreign land. I worried whether I was taking the right path in my life; I worried whether I would ever achieve my goals. But my inner voice said to me, 'Hey, do not worry, you can get what you want no matter where you are'. I stopped worrying; I kept on doing what I was doing. From this situation, I composed a song 'Sina Wasi wasi' – I do not worry. I sing in Swahili.

Song: Sina wasiwasi,

I do not worry, I do not worry,

Listen to my voice, listen to my words, and listen to my saying.

There is life everywhere, there is life even in the desert. There is time to gain and time to lose, as there is lightness and darkness, that's the way it is. Sufferings and happiness are normal things to happen, as life and death that's the way it is. I do not worry, I do not worry.

Lyrics:

Solo:

Sina Wasiwasi Miye

Sina Wasiwasi Miye

Sina Wasiwasi Miye Kweli Jama

Sina Wasiwasi Miye leo Jama

Sina Wasiwasi Miye

Mama aaa Sina Wasiwasi Miye

Mama aaa Sina Wasiwasi Miye

Sina Wasiwasi Miye Kweli Jama

Sina Wasiwasi Miye leo Jama

Sina Wasiwasi Miye

Mama aaa Sina Wasiwasi Miye

Mama aaa Sina Wasiwasi Miye

Sikiliza Sauti Yangu

Sikiliza Maneno Yangu

Nina sema Sikiliza Usemi Wangu

Popote Pale Kuna Maisha

Uhai Uko Popote

Hata Kule Jangwani Nako Maisha Yapo

Pande Zote Za Dunia Kuna Maisha

Mama Sina Wasiwasi Miye

Mama Sina Wasiwasi Miye

Sina Wasiwasi Miye

Kupata Na Kukosa Jama Ni Kawaida

Mwanga Na Giza Ndivyo Iliyoye

Tabu Na Raha Za Dunia Ni Kawaida

Kifo Na Uhai Ndivyo Iliyoye

Hivyo Vyote Kweli Ni Sawa Tu

Vyovyote Iliyoye Kwangu Mimi Ni Sawasawa Tu

Mama aaa Sina Wasiwasi Miye...

Situation:

As I was working on my doctoral concerts or performances there were times when I felt the requirements were so big and wondered whether I would ever finish. But I remembered a Swahili saying which says, 'Bandu bandu humaliza gogo.' 'By chopping it piece by piece eventually the log will be cut off.' This saying energized my spirit to work while thinking positively that one day the work will be done. From this situation I wrote a song called Bandu bandu which is the name of my third doctoral performance.

Song: Bandu bandu

There's the beginning for everything, drop by drop eventually the cup is filled up. Once you start with the first step, step two is closer, and step two gets you closer to step three, step three takes you even closer to step four... by chopping it piece by piece eventually the log is cut off. The song is in Swahili and Finnish languages.

Lyrics:

Solo: *Eiye iye iye Kila Kitu Kina Mwanzo*

Chorus: *Bandu e Bandu Bandua*

Solo: *Eiye iye iye Mwanzo Wa Kitu Ni Nini?*

Chorus:

Bandu e Bandu Bandua

Bandu e Bandu Bandua

Solo: *Eiye iye iye Kila Kitu Kina Mwanzo*

Chorus: *Bandu e Bandu Bandua*

Solo: *Kidogo Kidogo Hujaza Kibaba Nasema*

Chorus: *Bandu e Bandu Bandua*

Solo: *Bandu Bandua Gogo Hilo eeee*

Chorus: *Bandu e Bandu Bandua*

Solo: *Bandu Bandua Gogo Hilo Mpaka Litakwisha*

Chorus:

Bandu e Bandu Bandua

Bandu e Bandu Bandua

Solo: *Askel, askelelta kerros kerrokseltä*

kiipeet vaikka pilveen piirtäjää

kiipeet vaikka pilrveen pirtäjää

Solo: *Iyeee lele*

Chorus:

Eee he'hee, Eee he'hee

*Pikku hilja hyvä tulee
Eee he'hee, Eee he'hee
Pikku hilja hyvä tulee
Pikku hilja hyvä tulee*

Solo:

*Bandu bandua Gogo
Hilo Gogo Litakwisha Kweli
Eee, Aaa, Mhh
Ukianza Na Moja
Mbili Iko Jirani Yake
Eee, Aaa, Mhh
Ukifika Kwenye Mbili,
Tatu Iko Karibu Yake
Eee, Aaa, Mhh
Ukifika Kwenye Tatu
Nne Yakusubiri we
Eee, Aaa, Mhh*

*Eeiye iye Bandu,
Bandua gogo litakwisha kweli ee
Eee Aaa mhh*

Chorus:

*Bandu e bandu bandua
Bandu e bandu bandua
Bandu e bandu bandua
Bandu e bandu bandua*

Solo: *Iyeee lele*

Chorus:

*Eee he'hee, Eee he'hee
Hae Hae Hoie Haa
Eee he'hee, Eee he'hee
Hae Hae Hoie Haa
Hie hie Hoie Haa*

Solo: *Twendeni ee*

Chorus:

*Eee he'hee, Eee he'hee
Hae Hae Hoie Haa
Eee he'hee, Eee he'hee
Hae Hae Hoie Haa
Hie hie Hoie Haa
Hie hie Hoie Haa
Hie hie Hoie Haa*

Situation:

Environment plays a part in our life. Lack of sunlight affects our daily life, our mental and physical condition as well as our thinking. It is so depressing during the dark period that people smile less if at all, talk little, and the atmosphere around is more silent. Silence in the buses, silence in the trains, silence even in the streets, all due to lack of sunlight. This situation is completely the opposite when there is sunlight, especially in summer time. People change. In the street you can see people sitting at terraces, people walking with a positive spirit, people talking to each other with smiles and laughter on their faces, people are friendlier, no wonder if a stranger greets you. It is from this vital role of the sunlight in our lives that I got the idea to make a song to praise the Sun. The song is called 'Pambazuko' 'Sun is rising.' Sung in Swahili.

Song: Pambazuko

The sun is rising to give light to the sky and the earth, the sun is rising to give positive energy to our lives. We clearly see when there is sunlight, we are happier when there is sunlight, and even flowers blossom when there is sunlight.

Lyric:

Mwanga iye ye ye ye ye ye

Watu angazaa

Na Jua o o o o o

La waka waka

Kweli la waka waka

Iye yee Kumekucha

Iye yee Kumekucha

Hata na Jua Linachomoza

Laangaza Mbingu Na Dunia

Nakuleta Uhai Kwetu

Iye e e Kumekucha.

Hiye Hiye Hiyehi yati yelele

Hiye Hiye Hiyehi yati yelele

Laangaza Mbingu Na Dunia

Nakuleta Uhai Kwetu

Iye e e kumekucha.

Macho yanaona kwenye mwangaza

Maua yachanua kwenyue mwangaza

Na watu wafurahi kwenye mwangaza

Laangaza mbingu na Dunia haaa

Nakuleta uhai kwetu huu

Iye ye ye kumekucha

Mwanga o o o o o

Watuangaza na jua e e e e e
Lawaka waka
Kweli lawaka waka

Iye yee Kumekucha
Iye yee Kumekucha
Hata na Jua Linachomoza
Laangaza Mbingu Na Dunia
Nakuleta Uhai Kwetu
Iye e e Kumekucha.

Situation:

There are some people who are being worn out or stress themselves unnecessarily because they want to do everything. But in reality one cannot do everything, one cannot have everything. I compare this situation to being on a journey, a very long journey that may even be endless. To deliver the message, I composed a song called 'Polepole' which means, slow down, do it patiently, do it slowly but surely. Its meaning depends on the context in which one uses the word. This song is in Swahili and Finnish languages.

Song: Polepole

Let's go slowly but surely, we are all on a very long journey, the endless journey. In this world there is so much to do, and life is a very long journey. Let's slow down as the journey is still very long.

Lyrics:

Pole pole pole pole ndiyo mwendo,
Wote tunakwenda katika safari ni ndefu,
Safari ambayo haina mwisho,
Iye iye iye twende polepole.

Pole pole pole pole ndiyo mwendo,
Wote tunakwenda katika safari ni ndefu,
Safari ambayo haina mwisho,
Iye iye iye ndwende polepole.

Katika dunia safari ni ndefu we,
Hapa Duniani kuna mambo mengi jama
Iye iye iye ndwende polepole,
Iye iye iye safari ni ndefu wee.

Wote wanakwenda,
Wote wanakwenda,
Nakwenda,

*Wote wanakwenda,
Wote wanakwenda,
Nakwenda,*

*Iye iye iye ndwende polepole,
Iye iye iye safari ni ndefu wee.
Hitaasti on vielä pitkä matka*

*Kaikki ovat matkalla,
Kaikki ovat pitkällä matkalla,
Kaikki ovat matkalla,
Kaikki ovat pitkällä matkalla,*

Hitasti on vielä pitkä matka

*Wote wanakwenda,
Wote wanakwenda,
Nakwenda,*

*Wote wanakwenda,
Wote wanakwenda,
Nakwenda,*

*Wote wanakwenda,
Wote wanakwenda,
Nakwenda,*

*Wote wanakwenda,
Wote wanakwenda,
Nakwenda,*

*Hitasti on vielä pitkä matka
Hitasti on vielä pitkä matka*

4. Solo Kantele



Figure 15. Kantele player of the year, 2008

I started playing solo kantele on various occasions, in schools, seminars and at festivals, for example the Kaustinen and Haapavesi folk music festivals, Folklandia, and at events of the Finnish Cultural Foundation. I was even invited to play at the presidential residence during the presidency of Martti Ahtisaari.

I also became a Kantele player in the University of Helsinki Kalevala group. We performed on Finland's national Kalevala Day (February 28) and in various other kalevala events. My recent solo performance with the kantele was for the Yle TV2 programme: Ajankohtainen Kakkonen: maahanmuuttajailta (17.2.2009). In 2008, I was nominated kantele player of the year by the kantele musicians association in Finland.

I remember that one time when I was playing kantele at a solo concert, someone from the audience came up to me afterward and said jokingly that I was 'stealing' the kantele from Finland. I answered, 'yes I am taking it to Africa'. Very recently, when I was at the Haapavesi Folk Music Festival (summer 2009) teaching the playing of kantele (chizentele music), a young Russian boy who was working at the festival as a volunteer came up to me and asked, 'How come a black person is teaching the kantele to Finnish people?!' I smiled and said, 'Well, kantele is just like other instruments.' He replied, 'I don't believe it! You know in Russia I had negative feelings against black people.' 'Why?' I asked. He answered, 'I always believed that black people sell illegal drugs.' He continued, 'So you stopped doing illegal drugs and then started to play the kantele?!' I laughed and answered, 'There are millions and millions of black people in this

world who are doing good-wonderful things. You just have bad luck to have such negative information on black people.’ I am not sure if he understood me. He looked at me smiling, ‘Hey, I have some beers in my bag, do you want one?’

Some people have wondered how I can play the kantele so well. One reason is that I have just practiced with it so much. Even when I go to sleep I continue playing the kantele until I fall asleep. Sometimes I continue to play in my mind while I am sleeping. The kantele has been important company for me, too. Earlier, when I felt lonely, I played the kantele all the time, until I was satisfied. I also feel that while playing, I am having a conversation with the sounds; my fingers are talking to me. These times occasionally come over me, like waves in the sea.

5. Changes of Attitude in Playing the Kantele

Naturally, because of the powerful effect of the rhythms, I somehow felt that my body was limited by playing the kantele in a traditional sitting position on the table or on my lap. So, I had an idea. I found a strap and attached it to the kantele so I could play the instrument while in a standing position and hold it more like a guitar. This gives more freedom to use body expression and movement to respond to the rhythms while playing, using steps to articulate the rhythmic beats, or walking along with the rhythm while playing, for instance.

6. Why Ten Stringed Kantele?

The ten-stringed kantele is the instrument I have a passion for, the instrument which in one way or another inspires my imagination to make songs and music. I feel strongly connected with the sound of this instrument. Therefore, developing and exploring the music with the kantele is a continuous work.

Typically, I use three different 10-string kanteles in my performances, each of which is tuned to a diatonic scale in a different key: one in A-major, one in D-major and one in G-minor. The kantele is normally held with its wooden back against the player’s body, so its strings face out and away from the player to resonate toward the audience. (see 93–113). The strings normally ascend from the lowest (longest) to highest (shortest) string, so in the way I hold it, the lowest string is closest to the floor, much like a guitar or electric bass. However, I use the fourth string up from the bottom as the tonic, or my main reference pitch. Therefore, with my A-major kantele, for example, the fourth string from the bottom (or fourth lowest string) is an A, and is usually played by a finger in the right hand. This is my approach to the kantele, and sometimes I think I might like to change it, but so far I have been satisfied. I am very comfortable this way, and don’t even need to think about chords while I’m playing. I can easily change the position of my fingers to create pitch alternations, even while

I am still playing the same rhythmic accompaniment figure, which works well as the background for a song.

The kanteles I play have wooden pegs, which are my favourite kind because they produce a shorter non-sustained sound which is more suitable for playing poly-rhythms. If I play a kantele with metal pegs, every plucked string sustains for too long and excessively fills up the texture so the poly-rhythms are not clearly heard. Another advantage of the ten-stringed kantele is that it allows more opportunities for playing complex rhythms, such as poly-rhythm or interlocking rhythms, since all ten strings are available to be used by the fingers. Every string is just within the reach of the fingers, to be plucked or strummed. This is very important for the timing when playing poly-rhythms.

7. Experiencing Finnish Folk Music, Songs and Dances

In 1989, when I came to Finland to give a course in Orivesi I had an excellent opportunity to get to know Finnish folk music and dance. I remember the dance called the quadrille. We danced after the day's work, in the early evening. The quadrille is a very social happening and is an easy way of ensuring that people get to know each other. It is easy to begin this dance even if you don't know how it goes. There is a caller who tells you what comes next, what kinds of steps or formations.

I also tried to dance other Finnish folk dances too, but there were many great differences between them and Tanzanian dances. Here in Finland, movement goes in a more upward direction, whereas in my culture movements are more downward. Also, one especially big difference was the practice of dancing in pairs. At first it was strange for me to dance so close to someone of the opposite sex. In Tanzania, we have some dances where men dance with women, but they do not hold each other and become so close during the dances. However I liked the quadrille very much, it was great fun and very enjoyable.

This experience did not end in Orivesi. The longer I stayed in the country, the more I became interested in Finnish folk music, songs and dances. I really loved the voices of women when they sang folk songs, which somehow reminded me of the women back home when they sing traditional songs. There is something in common, since their voices have honest feelings, and it is not contrived or elaborate for showing off, just honest music. I remember first listening to a recording of Värtinä's music, and that I was so impressed by their singing, and the melodies were so touching.

In order to better acquaint myself with Finnish musical culture, I went to a folk music and dance club called Taiga club which was organized by folk music department of Sibelius Academy. Before the actual band started playing there would be an open session to teach folk dances to everybody, and I would sometimes join these sessions. Working with Finnish artists, by participating

in folk music festivals like Haapavesi and Kaustinen, gave me more opportunities to learn, to see and hear a great variety of folk songs, music and dances. In Haapavesi for instance, in the evenings after the festival programme was over people would meet to socialize by playing music, dancing and singing. I would also frequently join these events.

Deep and prolonged exposure to the Finnish culture, via music, songs and dances, enabled me to see not only the differences but also cultural similarities between Finland and Tanzania. From this realization, I developed the idea of finding out more about Finnish and Tanzanian songs which have similar meanings or functions, for example wedding songs, working songs, music and dances which have common elements. This became the subject of my fourth artistic doctoral performance 'SiSi.' In order to create the performance, I first asked Maija Karhinen a Finnish musician, singer, accordionist, kantele and jouhiko player as well as a folk music and dance teacher to work with me, to help find Finnish traditional songs, music and dances which have similar concepts to the Tanzanian ones. Details of this work are explained later on the pages of the doctoral performance SiSi.

VII. Development of PolePole and Chizentele

1. Forming a Band: 'PolePole'

As mentioned previously, I had been performing a lot with solo kantele. However, I found that there were more possibilities of developing the music I was playing, but they would require more than one performer. I wanted to add more to the music in terms of both melodies and rhythms. I wondered what instruments I could combine with the sound of the kantele. At first, I tried kantele with drums, but it didn't work, since the sound of the drums was too strong, while the sound of the kantele is very soft and quiet. I had a vision that the kantele should be the main sound. After drums, I tried kantele with acoustic guitar and it sounded good. Of course I couldn't play those together alone, so I had to find a suitable musician to play with me. My aim now was to form a band.

In a search for a suitable musician, I was delighted to find Topi Korhonen. I heard Topi playing in a band, Kouvon Frouva and intuitively I liked his playing and his appearance on stage. I noticed that his attitude and personality with instruments was good. It is very important in the art field to find a person with whom you can comfortably work. I told him the idea of this duo and he accepted it. I composed more music for us and gave my ideas about rhythmic beats which he could play on guitar. Topi was not used to playing poly-rhythms, so he had to learn and practice a lot. It was important that he also had room to develop rhythms in his own way. Blending the sound of the kantele and acoustic guitar brought in an impressive expression to the music. Guitar fills in the gaps, and increases texture and density in the music. In general, the sound of the guitar brings a very warm feeling and harmony with the sound of the kantele. The guitar makes the music more colourful. The way the guitar is played blends so well with the rhythms of the kantele that both the instruments become dependent on each other.

We were also singing in Swahili, so he had to learn the pronunciation of the language, but later on I wanted to sing in Finnish too, to get closer to the Finnish audience. My knowledge of Finnish grammar was not perfect, so if I made mistakes Topi corrected them. Topi also has helped to translate the lyrics from Swahili into Finnish, for example in the melody of a song Banbubandu. Professor Heikki Laitinen also did some corrections to or revised my singing in Finnish for some of the songs. He did this when I was working on my first doctoral performance. For example, he devised accurate Finnish words for the chorus of our popular song 'Mbiombio' – 'Miksi sinulla on kiire?' in Finnish (Why are

you in such a hurry?). The chorus says, "Ja me lauletaan, Ja me Lauletaan, ole iloinen vaan, ole iloinen vaan."

I named the band PolePole with the knowledge that there was going to be a lot of hard-work and time until the vision to create new style of music is fulfilled. So, that needed patience and faith. It needed to do it in pole pole way. When our duo first started to perform, as we blended kantele with acoustic guitar and singing, our music 'sounded very exotic' according to some people. In Finland, people were not used to listening to singing with these kinds of poly-rhythms played with kantele and acoustic guitar.



Figure 16. Arnold Chivalala and Topi Korhonen starting PolePole, 1998

We have now been playing together for ten years, starting in 1999. Our cooperation has been very good, and now we are much better known. Festival organisers, both inside and outside Finland, have invited us to perform. Festivals for which we have performed include, for example, Nordischer klang in Greifswald Germany; Sauti Za Busara festival in Zanzibar, Tanzania; and Skamba Skamba Kanklia Folk Festival in Vilnius, Lithuania. We have been nominated as one of the bands of the year 2002 in the Kaustinen Folk Music Festival, and we have also been invited to play by the EBU (European Broadcasting Union) in Germany and at the United Nations Gala 2002 in Helsinki. We have also been invited to play at various academic seminars and other events.

PolePole has also been accepted onto the Concert Centres' programme in Finland and Estonia. The aim of such Centres is to arrange tours of a wide variety of high-quality concert programmes all over Finland and Estonia, mainly in comprehensive schools and nurseries, but the activities also include proper concerts. The Centre in Finland is funded by the Finnish Ministry of Education and is a non-profit association established in 1963.

2. Considering Kantele with Percussion

As I started to pursue my artistic doctoral studies, the music I play with the kantele naturally became one of the essential features of the doctoral recitals. Therefore, one of my aims in these performances was to explore further the possibilities of using the ten-stringed kantele in my evolving style. My artistic style developed in three stages: Stage 1) playing solo kantele, Stage 2) blending kantele with acoustic guitar, and Stage 3) performing kantele mixed with other musical instruments and songs, as well as for dance expression.

All these became possible because the style of the music I have invented gives room for further development. The choice of the instruments depends on the quality of their sound, which has to be in balance with that of the kantele so that the kantele can still be sufficiently audible as a dominant instrument in the music.

The rhythms played with the kantele motivate a sense of rhythmic beats. Different percussion instruments: traditional drums from Tanzania, shakers, udu, small sticks and cajon have been used to play beats or rhythmic beats; patterns of rhythms, to go with the rhythm played with the kantele. Percussion instruments add flavour and emphasize the pulse or main beat; they increase rhythmic texture, and add colours and density to the music.

3. Kantele, Dance, and Wind Instruments

The addition of percussion instruments makes the music even more stimulating to the sense of movement. In order to fulfil this need, in Hodi (fifth doctoral performance) for instance, the dance was carefully choreographed. The kantele, together with traditional drums and the guitar, was used to play rhythmic music for the dance pieces.

In addition to the percussion instruments, rhythms played with the kantele produce evocative sounds that inspire a creative improvising musician to envision additional melodies which could be from a human voice or melodies from other instruments, wind instruments for example. Thus, in order to satisfy this inspiration, I brought in the tuba and trumpet to mix with the rhythmic sound of the kantele. These instruments also add expression to the music in many ways.

4. Forging a New Style of Music 'Chizentele'

I have named my playing style Chizentele. 'Chi' comes from my last name, 'ze' has a connection with zeze, the Tanzanian stringed instrument I played earlier

Afrikan kutsuhuuto

Arnold Chiwalala sytyttää yleisön Silta-esityksessä

SANTERI TUORI

TEATTERI

Silta Espoon teaterin Revontulihallissa. Musiikki Jukka Linkola. Esiintyjät Eija Ahvo ja Susanna Haavisto, laulu, Arnold Chiwalala koreografia, tanssi, afrikkalaiset rummut, Jukka Linkola, kapellimestari, kosketinsoittimet, Kari Heinilä, saksofonit, huilu, kosketinsoittimet, Hannu Rantanen, basso, Jari-Pekka Karvonen, lyömäsoittimet.

Afrikkalaisia tansseja on epäilemättä hauska tanssia. Hauska niitä on myös katsoa, varsinkin, jos niitä esittävät afrikkalaiset itse. Eurooppalainen liikuttaa afrikkalaistanssissa jäseniään opitun kaavan mukaan tietoisesti, afrikkalaisen jäsenet liikkuvat kuin itsestään, sisäisen pulssin sytyttämällä.

Eija Ahvo ja Susanna Haavisto ovat valmistaneet Espoon teatterille Silta-esityksen Jukka Linkolan lauluihin. Silta puhuu suvaitsevaisuuden puolesta.

Globaali kyläjuhla

Voisi kuitenkin melkein luulla, että päämotiivina on ollut saada esittää afrikkalaistansseja ja päästä samalla yhteistyöhön oivallisen tanssialaisen koreografian, tanssijan ja muusikon Chiwalalan kanssa. Kun Chiwalala ilmestyy tanssimaan ja rummuttamaan näyttämölle, koko esitys alkaa pursuta suurta iloa ja energiaa.

Revontulihalliin syntyy eräänlaista globaalin kyläjuhlan tuntua, sillä Chiwalala on houkuttellut katsomoon ystäviään, jotka alkavat huudahdella ja päästellä afrikkalaisia kiljahduksia.

Ensi-illan naisvaltainen yleisö oli varmasti jo valmiiksi niin suvaitsevaista, ettei ainakaan se tarvinnut asennekasvatusta.

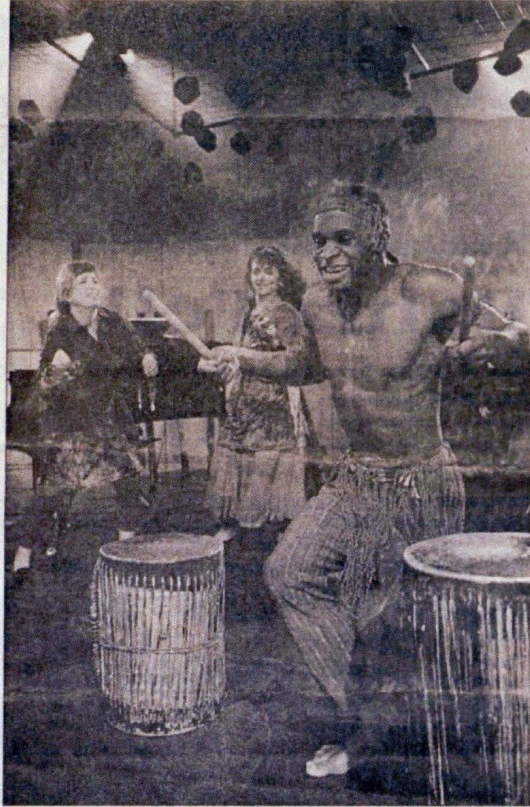
Toisaalta esityksessä ei halutaakaan ryhtyä saarnaamaan ja kommentamaan. Laulujen sanat ovat vertauskuvallisia ja spekulatiivisia, eikä yleisölle tule sitä tuntua, että sitä opetetaan sormi ojossa.

Jazzia ja lattarirytmijä

Linkolan laulut ovat melkein kuin peräisin yhdysvaltalaisesta musikaalista. Hän pystyy sekoittamaan hyvin kekseliäästi ja ammattitaitoisesti kevyen musiikin eri tyyliäjä. Jazz- ja lattarirytmit vievät niitä menevästi ja vaihtelevasti eteenpäin.

Kysymys on makuasiasta, mutta jazzin jytettä olisi mielestäni voinut säätää hieman pienemmälle. Ei kai paukkuva jazz-komppi jatkuvine synkooppeineen ole mikään arvo sinänsä. Kudoksen ohentaminen ja rytminen pelkistäminen tuo tervetullutta vaihtelua.

Sopivaa vaihtelua on myös tanssialainen kansanlaulu. Jos vaikkapa kansanlauluja olisi pari li-



Arnold Chiwalala ottaa ilon irti. Eija Ahvo (vas.) ja Susanna Haavisto säestävät.

sää, kontrasti voisi tuoda paremmin esiin Linkolan omien laulujen profiilia.

Kuin identtiset kaksoset

Mikä mielenkiintoista, Linkolan omat parhaat melodiset oivalukset lähestyvät kansanlaulun yksinkertaisuutta. Laajat kokonaisuudet yhdistävät joskus hie-

man rutiinimaisesti viihdelaulun melodisia kaavoja ja teatterilaulun retoriikkaa.

Eija Ahvo ja Susanna Haavisto laulavat vapautuneesti "täältä pe-see" -tyyliin ja seuraavat toistensa äänen- ja mielenliikkeitä kuin identtiset kaksoset. Säveltäjä Linkolan vetämä erinomainen bändi pitää huolta siitä, että syke ei sammuu.

HANNU-ILARI LAMPILA

Figure 17. An article from leading national newspaper, Helsingin Sanomat

and 'ntele' comes from the word kantele. Thus, Chizentele is a hybrid name to represent a hybrid music. The reason I created this name is because I use the Finnish kantele, but the music seldom sounds anything like traditional Finnish kantele music. I don't use Finnish elements, such as melodies in playing. The melodies (songs) I compose are also very strongly Tanzanian. However, the basic playing techniques I use are the same as the ones Finnish musicians use: plucking, closing strings, and strumming. With rhythms and songs I'm painting pictures of the Tanzanian landscape. Once I gave my father a tape of my music for him to listen to. He started to dance joyfully and said: "Oh this music is like Senkenya," which is a style of traditional music associated with my father's tribe. Finnish kantele player Arja Kastinen once told me also that my plucking sound is different from hers. The touch and strength of the fingering are different, which makes the overall playing sound different. I also remember that Hukwe Zawose once said that when he is playing it is always him, he who is doing the playing. This means that your personality and your body have a lot to do with the music that comes from you. Music comes from your heart and your head and goes through your body to your fingertips which touch the instruments. In this way, the music becomes uniquely expressive of personal depth. Chizentele can also be played as instrumental music either with solo kantele or as an ensemble of kanteles.

VIII. Objectives of the Doctoral Performances

As mentioned earlier, in the initial plan for my doctoral studies, I intended to still study the concept of ngoma, to use it in my performances, and also consider how this notion could be artistically combined with Finnish folk traditions. Apart, and even distinct, from the concept of ngoma, new innovations of music, songs, and dance emerged during this process of creative artistic development. However, the principle objective of artfully and effectively combining these expressive forms served as the unifying aim throughout this process.

1. Aims of performances

My doctoral recitals were united by a particular set of overall aims and artistic objectives. The performances had seven major objectives:

(1) To show how the performer applies elements of expression in a wider perspective artistically while performing. Elements of expression in performance include body movements which can be either dance movements, dramatic movements or any other type of movements, gestures, postures, symbolic gestures, feelings or emotions, voices and facial expression. For example, in the first performance, Maisha, to perform the Fikiria song, I combined playing the flute, singing, gestures and dance movements together. and to perform Tata we song, I sing while doing dramatic and dance movements, using gestures and postures. In the first performance, Maisha, diverse aspects of performance arts were used, consistent with the notion of ngoma: music, songs, dance, drama and story-telling. Story-telling especially plays an important role to connect different themes. In the second performance, Njia Panda, drama, music, songs and dancing are also combined to create the performance. In general all the concerts have at least three of the aforementioned aspects, which is a common characteristic of African performance.

(2) To show the relationship between player and instrument: that the player and the sound of the instrument may be one unity. The third performance BanduBandu highlights this concept, where a drummer, sound of beats he is playing and the drum are in one unity: a drummer is drumming at the same time dancing, using gestures and his body to accentuate and articulate the drum beats he is playing.

(3) To improve skills of the artists involved by giving them training in dancing, singing and playing instruments. This is shown in the process of creating the fourth performance SiSi.

(4) To inspire and encourage other artists who are in the field of performing arts, for example, to use their artistic abilities without limit and to approach their work of creativity in a wider perspective.

(5) To mix or combine music, dances and songs from two different cultures together. Vivid example is the concept of the fourth performance SiSi.

(6) To further explore the possibilities of using the 10-stringed kantele. The outcome of this exploration is a new style of music called chizentele which is played in all the five performances.

(7) Finally, an aim is to share thoughts, experience of life, feelings, emotions and joy of life, which is accomplished through songs, music, dance, story-telling and drama with the audience.

Uniting different aspects mentioned above not only gives more quality to the artistic expression but also makes the performance impressive and extraordinary to watch and to listen to. Apart from giving more meaning to the art itself, using elements of expression emphasize and fulfil what the artist wants to show, wants to express, and wants to tell and to share with the audience. It is an effective way to make connection between the performer and the audience.

2. SiSi (Fourth Recital) in Depth

The process of putting on fourth performance SiSi is explained in the most detailed way possible because it includes pedagogical methods and training; discussion, and the views and experiences of the performers which to my opinion are informative and educative worth sharing with a reader.

One week after the project was over, we artists, got together to discuss and recount our individual experiences in the whole process of creating and performing SiSi. I recorded our discussions in order to use for this document. All the other concerts are explained in a much more general way, offering only the general idea behind the concert and some of the texts I made for the jury for the evaluation of each concert.

A. Concept

28–29 of May, 2004, at Stoa Theatre, Helsinki.

Arnold Chivalala: concept, manuscript, direction, part of choreography, composition, arrangement, poems and music

Kaisa Launis: shakers, drum, dance, singing

Maija Karhinen: kantele, accordion, bowed harp, dance, singing

Topi Korhonen: trumpet, acoustic guitar, drum, dance, singing
Menard Mponda: drums, shakers, dance, singing
Aliko Mwakanjuki: shakers, dance, singing
Arnold Chivalala: kantele, drums, pump organ, dance, singing

“We and our similarities, what we have in common” – This traditional Tanzanian concept of Sisi is to find similarities and what we have in common among our differences and then to use those similarities and common elements to unite the differences. Finally, the idea is to make this unity come alive.



Figure 18. Tanzanians and Finns dancing marsurkka

The ideas in the SiSi project were:

- (1) To put together Finnish and Tanzanian traditional songs that have a similar function, theme or meaning as well as songs that have some similarities in melody.
- (2) To combine together Finnish and Tanzanian folk/traditional dances, music and songs which share a common beat or pulse and which share a common historical background.

The unification of music, songs and dances performed in the SiSi concert included two major categories, as follows:

(1) Wedding songs

Elä itke

Mwana monsi

Tumogele

(2) Working songs

En minä mene suutarin oppiin

Näin vedetään verkaa

Mwalima ya tata

The recital also featured the following four related works:

(1) A fusion of a Finnish traditional dance Hambo with a part of the dancing of ngoma ya selo (selo dance)

(2) A fusion of Finnish marching music Lundgrenin marssi, Oolannin Sota, Porilaisten marssi with ngoma ya Ling'oma (marching dance Ling'oma)

(3) A fusion of Finnish traditional song Mitkä nuo merellä uivat?, dance polka with Tanzania traditional dance malivata

(4) A fusion of Finnish traditional dance masurkka with Tanzanian traditional rhythmic music

B. Training and Practice

Because of the concept of SiSi every one of us (the artists) has to be able to dance, sing and to play the instruments. Tanzanian artists, Aliko Mwakanjuki, Menard Mponda and I, Arnold Chivalala have to learn Finnish folk dances and songs and Finnish artists, Kaisa Launis, Maija Karhinen and Topi Korhonen too, have to learn traditional dances, songs and rhythms from Tanzania. Instruments such as shakers or maracas, kantele, traditional drums from Tanzania, bowed harp, tramp organ, acoustic guitar and trumpet were used in the music. Some of these instruments were already familiar to some of the artists. But some of us had to learn or to practice how to play the instruments. Additionally, I taught some of my compositions, songs and dances to the group as a whole. I also gave some individual training on how to play and understand the rhythms to some of the individuals in the group.

C. Rhythm Training

This was training in understanding rhythmic beats and training to improve coordination of rhythm and body. This training was especially for the artist

who is the dancer (contemporary modern dancer, Kaisa), a specialist who has not played musical instruments or worked with these types of rhythms before. The training was based on how to play simple patterns of rhythmic beats using shakers and traditional drums from Tanzania.

The training included the following points: (1) how to keep the tempo while playing, (2) how to find the pulse or main beat in the beats or in the patterns of rhythm; (3) how to coordinate your body and the rhythm you are playing; and (4) how to play rhythmic beats using maracas/shakers at the same time emphasising the pulse of the rhythm by stepping with feet – left, right, left, right as if walking. Another form of training was how to play drums using hands or with sticks. This was done by playing simple rhythmic beats using traditional Tanzanian drums.

On the first day of training with Kaisa, I first wanted to see her ability to play rhythms by showing simple beats for her to play. I found that she really needed to improve her sense of rhythm and also had to learn how to play shakers/maracas and drums. Therefore, I had to teach her step by step. We started by first practising simple rhythmic beats while keeping the tempo of the rhythm. In order to understand the pulse in the rhythmic beats/pattern, I explained and showed her how to find and be aware of the pulse while playing the rhythm. This is a very important exercise as it gives an understanding of what is going on when you are playing alone or in a group with instruments of which more than one plays different beats.

Coordination was another area where she needed training. The first training exercise in coordination was how to play rhythmic beats using shakers/maracas with first the left and then the right hand, then with both hands playing different beats to form a rhythmic pattern. The second training exercise in coordination was to play shakers/maracas with both hands, while at the same time emphasising the pulse with walking steps moving forwards and backwards. Then I taught her basic techniques of how to play traditional Tanzanian drums with sticks or using the hands – using open and closed beat techniques.

I stressed that the whole body should feel comfortable and respond to the rhythm and the beats you are playing. After this progressive training, Kaisa was eventually prepared to rehearse with the others.

I asked Kaisa to tell me about her experience in learning to play rhythmic beats and the challenges she faced:

“It might have been easier if I had practiced playing any rhythmical things but I hadn’t. So, poly-rhythms were a weird new thing for me. It’s a new way of hearing and thinking, because in Finnish music and also in modern dance and music there’s a very clear beat/pulse usually from one to eight, it’s like there’s nothing in between. So I am not used to finding the beat from the music where there are more different rhythms.”

Kaisa tells more about her experience:

“For me, as I am not a musician at all, the rhythm was sometimes very hard to catch. Dancing was quite easy for me and some of the dances were partly familiar so that’s not so weird, but these rhythms and also the melody, they’re something else because I haven’t been doing it in my life very much. Finding the beat in the melody is very easy for me but it’s sometimes hard to find the beat/pulse from a whole bunch of millions of different rhythms – which one I should follow in this poly-rhythm.”

In spite of the challenges and difficulties she talks about, Kaisa was not only able to play the maracas/shakers but also to sing in the musical pieces we performed. She was also able to play the drums – rhythmic beats for the traditional Tanzanian dance *ling’oma* we performed. Practice makes perfect.

D. Training in Rhythms with the Kantele

Maija had played the kantele before, although it has not been her main instrument. Knowing how to play the instrument helped in a way as I did not need to teach her from scratch. The teaching focused only on the musical piece we were going to perform. I taught Maija how the whole piece goes so that we could play together, step by step. Poly-rhythms were something Maija was not used to. After the performance here is what Maija told me about her experience:

“We played kantele together (with Arnold) – although I am not a kantele player, I found it very interesting and pleasant working/playing with you (Arnold). But I noticed immediately that I cannot approach your sound or your level in those rhythmical things you were doing. When I practice alone at home and, I know that in a way I am doing it properly, I am doing basically the same as you are doing, but it does not sound the same. And also, because I am not so far advanced with rhythmical thinking when I practice alone, I somehow miss the fluency of the music. It was hard to make it groove. It was pretty hard. It was much easier when I we were playing together.”

In spite of these challenges, Maija finally managed to play the rhythms very well. She even discovered some more sounds to add flavour to the piece we played together.

E. Dance Training

You can learn techniques of dance from different cultures but it takes time and a lot of practice to get it right with emotions and feelings: to dance with the right expression, the right attitude, and with the right posture or positioning of the body. Since we were going to dance traditional dances from both Finland and Tanzania, the Finns had to learn Tanzanian dances and the Tanzanians

had to learn Finnish folk dances, too. The process of learning dances from different cultures was really exciting, but at the same time demanding, because your body and mind have to adjust to different ways of moving and feeling.

Dancing Finnish folk dance is totally different from dancing traditional dances from Tanzania. They are different in character, attitude and feelings; also the music and the instruments played for both dance types are completely different. Body posture is different in dancing Finnish folk dances from body posture when dancing traditional dances from Tanzania. More details of these differences are also explained by the dancers themselves, based on their experiences of the process of learning and their experience in actual performance.

F. Tanzanians Recount their Experiences

In order for Tanzanians to learn Finnish folk dances I asked a very experienced Finnish folk dancer, choreographer and teacher, Antti Savilampi, to give us some lessons. Training was also included for our Finnish colleagues, as well. The masurkka was the dance we learnt. It was a little bit easier for me to learn because I already had at least some idea of dancing Finnish folk dances, but for my Tanzanian colleagues it was their first time trying to dance dances like this. I could see them really struggling to adjust their body and mind to the right way of dancing the masurkka. Training started with the basic mazurka steps, and from this point onwards, we individually started to experience the differences and the challenges of learning the masurkka even though it was great fun. The basic steps look simple, but as Menard explains:

“I think rhythmically, the rhythm was not so difficult to catch and the movements could look so simple, but actually dancing it was a big challenge; the way to move, especially to coordinate the body, the movements with those turns and positions of the body, how straight you should be. We are so used to dancing downwards and now we have to be completely upright, which was very challenging.”

These turns, holding a partner of the opposite sex while dancing, to be in a completely upright posture when dancing the masurkka, are some of the characteristic elements which make up the style of the dance. For Tanzanians, dancing the masurkka with a melodic tune played as the music for the dance was new experience too. For one thing, the music played for traditional dances from Tanzania is rhythmical. Rhythmic beats affect and influence the dancer, motivate the dancer to dance with energy. A rhythmic beats help to make the pulse clear, accentuate and articulate steps and movements. Therefore, as a dancer you don't have to depend only on yourself, on your mind to concentrate on figuring out where the pulse is, and so on. You are more relaxed and expressive.

For instance, in the masurkka, at the beginning of the dance it was only the melodic tune played on a mandolin for the dance. When I added rhythmic music with drum-beats I could see the effect of the rhythm, the beats, so clearly in

the dancers, especially the Tanzanians. Their attitude changed and they became more relaxed in their dancing. Tanzanians are used to dancing to rhythmic beats or rhythmic beats are always played for their dancing, so Aliko had this to say about his experience of dancing the masurkka:

“Our rhythm is connected to earth; the music of the traditional dances I have danced before are all rhythmical not melodies. Melodies are coming from singing or maybe from the marimba, which are producing some melodies. That melody which is coming out is very rhythmical, not like the melody that goes around in the masurkka.”

And about his experience of dancing with a partner, Aliko also has this to say:

“For me, my experience of dancing with a partner was something very different. In our traditional dances we do not dance holding hands with a partner, a girl. We do dance with girls but at a distance. Girls are on that side and boys on this side. So, turning your partner around and turning yourself was quite a big challenge for me, plus the posture of the body while dancing – we were supposed to be in a completely straight, upright position but our Tanzanian dances are much more down to earth.”

In the masurkka, the dance steps and the music for the dance go with beats counted in threes ($3/4$ beats) all the way. Whatever the variations of formation and steps, the dancer has to keep in mind that he mustn't get out of step with the main beats; the variations in the formation and the dancing steps will still be within the limit of this $3/4$ beat. Whereas, in traditional Tanzanian dances you not only have a steady main beat, but you can also have variations of formations and patterns of movements or rhythmic patterns of beats of any length. This can influence so much the expressive elements of the dancer in many ways.



Figure 19. Menard Mponda dancing Finnish folk dance masurkka with Maija Karhinen

With Tanzanian traditional dances a dancer has more room to elaborate, to express details of the movements with other parts of his body because of the rhythm/beats while keeping the main movement of the dance and because your body is totally free, with no-one to hold on to. For Tanzanians to dance the masurkka was a challenge, because we had to adjust to a different discipline of dancing which also has different ways of expression. When you are dancing the masurkka you are not alone at all, you have a partner who you are holding. From this experience, Menard also tells:

“As Aliko was saying in traditional Tanzanian dances we sometimes also dance with a female partner but we don’t hold or touch, there is space between us. Now, in the mazurka, I am supposed to touch the person and then I am supposed to hold and lead that person. To get to that level was long way to go and I think I didn’t really get there – she had to lead me at some point.”

I also find myself so limited when, for instance, I have to keep on holding my partner using both my hands and putting them on her body; then I feel I don’t have enough space to move the other parts of my body, because it’s like being taken to someone and then I feel very limited – I don’t have space to express myself other than to smile.”

However, Menard’s experience and point of view arouse debate on the question from both sides:

Maija points out that in Finnish folk dances, in the masurkka for instance:

“It is a couple that works, a pair dance, that’s the most important part and you communicate with your partner, that’s why you cannot express yourself so much.”

Aliko wanted to know:

“In traditional Tanzanian dances, a dancer has freedom in his or her movements. So, in the mazurka dance, it was hard for me to know what kind of expression would bring the beauty out of the dance.”

Kaisa stresses:

“In Finnish folk dance it’s communication between two people, when that’s clear then you can see those two have it (the expression). But you cannot do solos there. Then it does not work.”

Menard continues:

“But what Aliko is saying is for us it was hard to know how to express ourselves; we did not know where we had room for that and how to do that.”

Topi, as if concluding:

“Yes, because it’s not the way that you are used to doing it.”

Menard, still questioning:

“Yes, how and where to put that game, what is the game?”

Topi, again trying to conclude:

“Yes, as you said, you have to be at that level – you have to be relaxed and, it has been said about ‘communication’, that when you get to the level of communicating more with your partner. That’s when the fun really starts.”

Aliko:

“The other challenge was performing it in front of a Finnish audience. You know, you feel that they know their dances and me from Africa all of a sudden dancing the masurkka, I felt the challenge. I was thinking if I get it wrong they (the audience) will see it. So I felt a good deal of tension as a dancer.”

Topi, giving a word of comfort:

“But we can comfort you by saying that this masurkka that we were dancing had quite a lot of variations and so on. So there were some people in the audience who could not tell how it was going!”

G. Finns Recount their Experiences

What about Finns learning and practicing traditional Tanzanian dances? Were there any challenges there? What were the differences?

Maija:

“For us it has been a lot easier than for them, because we have done it before, maybe for some years. So we had some ideas before this project. But in general, it’s always a question of how to express yourself, how to use your body the way that it’s needed in the dance.”

I, as a dance choreographer and teacher was the one responsible for teaching and giving training on traditional Tanzanian dances to the group, both Finns and Tanzanians. The most characteristic elements of the movements in traditional Tanzanian dances are the different ways of dancing for male and female dancers. Male movements in most of the dances are more muscular and energetic to show off the man’s strength and courage, while the female dances in a softer, more elegant way to show off beauty and to take pride in being a

woman, especially in this particular dance Malivata that I was teaching to the group. Both male and female dance together in the same style, but they have differences as men and women in doing the same movements.

Therefore, during rehearsal, I explained and emphasised to the female dancers (Finns) that they should give this kind of expression of pride and beauty of being a woman in their movements, they should dance elegantly with smooth movements and not as energetically as the male movements. I demonstrated to them how the woman should dance with feminine expression but it seemed they admired the male way of dancing more. Maija tells about her experience:

“One question which came up during the rehearsal periods is the female style – because you are men and your style looks good to our eyes. I would like to dance like you men do. Because when you asked us to dance in a more feminine way – the first thing I thought was Mhh! Why do we have to be like this? Because the way men dance is more powerful and has more free jumps. That’s the way I would love to dance, not in a ‘female’ way. But then I started to think about it – and it would be good to see a good example, a good female dancer, a good show, so we can get the idea a little bit better.”

In a way it was a good example, you said it was good ‘to be more female’. My first reaction was I don’t want to, but then, yes I am a female so why not? I can be smoother. And then I realised too that I must do it my way. I think what I was doing mostly was to feel the music, just get into the music. Actually I felt the music and all those beats in my body.”

In dancing different dances from different cultures one has to understand the cultural background of that particular dance meaning the origin of the dance, and one also has to practice a lot in order to do it well. Understanding the origin of the dance is to comprehend the concept of the dance – the theme and purpose of the dance – the reason why the dance is performed, when it is performed and who actually performs the dance. This helps to present the right feelings and the right expression in the dance.

A lot of practice will help get the right posture of the whole body and teach you how to carry your body when dancing. Wanting to do so helps you to get the right coordination of the different parts of the body while you are dancing. Wanting to connect what you are doing with the music or rhythm is also important. With enough practice you will be able to dance with control and in a relaxed state. With the question of connecting body and rhythm, Kaisa explains, in the light of her experience, that:

“...to connect the rhythm and the body is difficult; even though you can hear the rhythm very well and know how it should go, the question of how to fit it into your body and muscles – I think that’s normally the hardest, most difficult thing. You can analyse it very well so that you know how it should be, but how to relax at that moment is not easy.”

Knowing the origin of the dance and practicing were very important for both Finns and Tanzanians to do well. Although we had had some practice, it was not enough either for the Finns to dance the selo or the Tanzanians to dance the masurkka very skilfully. In the selo dance for example, the differences between the dancing of the Finns and the Tanzanians was only too obvious. I asked Topi how he felt dancing the selo because I could see him somehow struggling, in a positive way, to be in the right posture and to find the right way of dancing the selo. Topi explains that:

“Yes, I remember I was comparing my own movements to the way you were doing it. I could see the difference – it was not exactly the same. And I remember I was struggling, and I was analysing it and trying to make it right, but somehow in the end, I think I did get the taste for it. It has something to do with lifting the legs.”

H. Effects of Language

Naturally, the language we speak or we are used to influences the way the voice sounds when we are singing. The language we speak also affects the tonality of the voice when we are singing. Our spoken language also has to do with how we pronounce spellings, vowels and consonants, and accent – this also affects our way of singing. Among other influential elements, this was something experienced by both Finns and Tanzanians when learning songs from each other.

I. Tanzanian Experiences

With the question of pronunciation and accent, it took considerable effort for us to find the right way of singing songs in Finnish. I think we were probably far from perfect. I myself found that it was difficult to get used to a different way of pronunciation and, at the same time, to keep time with the melody and the accent – where to put the accent or where to strengthen the word while singing because of the language I am used to. Swahili somehow progresses smoothly without any words with strong accents. Take for example, this phrase in Finnish, ‘Suutarin oppiin...’. Because of the influence of Swahili, the language I am used to, I would easily say ‘Suutarin opi!’

We tried to get the right accents and pronunciation of words in Finnish but still the difference between us and the Finns themselves could easily be heard. For instance, the words in Finnish ‘Ei enää...’ we Tanzanians would pronounce ‘Ei enaa...’ and a phrase like ‘Näin vedetään velkaa...’ we Tanzanians would pronounce ‘Nain vedetaa verkaa’. To Finnish ears these would sound entirely different and even give the wrong meaning or perhaps no meaning at all.

Memorising sentences was another challenge we faced, because there were so many details to be aware of in order to sing it right. All that pronunciation,

knowing what you were singing about, knowing which sentence was coming next, and keeping it musically in the right tempo. It was a challenge. As Aliko tells about his experience:

"I had a hard time there on the back stage. I used to have to look at my papers before we went on stage. Even when you look at me on the video I am always looking at Topi – at his mouth (Topi: "but it was very good show!"). So some of the words that I sang there it was the first time I used them in my life!"

Understanding what you are singing about naturally connects you with the song and allows you to sing it with the right feeling. Sometimes, it was not easy to remember the meanings of the songs, although they were explained to us. With this experience Menard tells us that:

"The other thing I found was hard sometimes was that I could not remember what I was singing about, so I could not connect with what I was singing, I could not get that feeling. You have to know exactly what you are singing about."

Melody is another thing that can make you find the feeling and the mood of the song, though this depends on the attitude we are used to when we are singing. This attitude comes from our cultural background. For example, in traditional Tanzanian songs, most of the time melodies are accompanied by rhythmic instruments or clapping which stimulate a sense of movement no matter whether it is a sad or a happy song. Coming from this cultural background, we Tanzanians are not used to sing while standing still, as we were when we were singing Finnish songs, especially this song 'Älä Itke'. The song is very clear; it has a sad feeling because of the way the melody is, and also because of the meaning of the song, but for us, it was not easy to control ourselves and not to move at all.

J. Finnish Experiences

As explained previously, traditional Tanzanian songs typically are inherently rhythmic or accompanied by clapping or rhythmical instruments. This was something different from what our Finnish colleagues were used to as they come from a different cultural background. For them, learning Tanzanian songs also meant experiencing something completely different. As Kaisa tells us:

"Dancing was quite easy for me, the dances were partly familiar and it's not so weird. But this rhythm and also the melody – because I haven't been doing it very much, it was hard to find the beat in the melody."

Singing a song in a traditional Tanzanian way is not only a matter of concentrating on voice and words, but also of combining the singer's body as whole with its expressive elements to fit the song. Expressive elements like gesture, posture and facial expression are often used to emphasize the meaning of the song. When you see a singer singing, you see a person as a whole singing with spirit – the singer becomes an attractive piece of art to watch. You can see life right before your eyes. To adapt to this way of thinking and singing was something of a challenge for Topi as he explains:

“Somehow, a little bit in a musical sense the singing is not as tight or as clean when we start to move and dance, but then I am more used to this more concentrated way of performing. So the challenge of adapt myself to your energy level is quite a challenge to know how to get it out of myself. And I think I got about halfway there but not fully. I think I have been in a cage all my life so I couldn't free myself.”

Voice is something interesting to think about, as well. Yes, the language we are used to speaking has so much influence on the way we produce our voice. So, that means there is a common voice in a certain group of people who speak the same language. This ‘commonness’ or shared quality helps to form the identity of that group. For instance, when you listen to music from the radio, you can distinguish that this is a Finnish singer singing, or that this song is from that particular tribe. Apart from this common voice in the group, there is also an individual way of producing the voice which identifies a particular person. When I sing, my voice is me, it's my identity. It is different from someone else's voice even if we speak the same language.

This question of voice brought up an interesting discussion as well.

Maija:

“How we use our voices – that's one interesting thing. I was wondering a lot how I should sing (your traditional songs); should I change somehow to find something new from my throat? Is there something like a typical Tanzanian way of producing the voice; are there some techniques you can use for training?”

Arnold:

“Traditionally people don't practice techniques separately from the songs. They do have training or practice the songs of course. Singing skills are developed through singing the songs.”

Maija:

“But your natural voice has a specific sound. You are imitating each other so you have such a sound that we don't.”

Kaisa:

“Yes, still there’s a difference (between them and us), like in a speaking voice. So it’s a general thing not only in the singing.”

Arnold:

“Yes, this is a very interesting point – how we use our voices. It is different. I can simply explain that when I sing, my voice is open. It comes from somewhere deep inside.”

Topi:

“But it’s strange that you have this ‘KÄHEYS’ hoarseness, huskiness – this physical thing. But you all somehow have it, but we don’t. It is different from this ‘openness’ I think, but it is ‘käheys’. Do you know the word? ‘Käheys’ – it’s like the sound of air going in through the throat when singing.”

Arnold:

“This is different between individuals.”

Topi:

“But I think it is, for example, now if we compare three of you and me, we can hear the difference only in you, you have this ‘käheys’ there. Or what do you think?”

Maija:

“Maybe it also has something to do with the fact that your voices come from the whole body somehow. I mean the whole body is making the voice.”

K. Summary

Learning material from both cultures was so demanding and at the same time amusing. However, it gave us more comprehension of how to put our different material together and, finally enabled us to reach the aim. That is, using what we have in common to create the Unity.

3. Other Doctoral Recitals

The lyrics of all the songs from the concerts can be found at the end of this work as attachments.

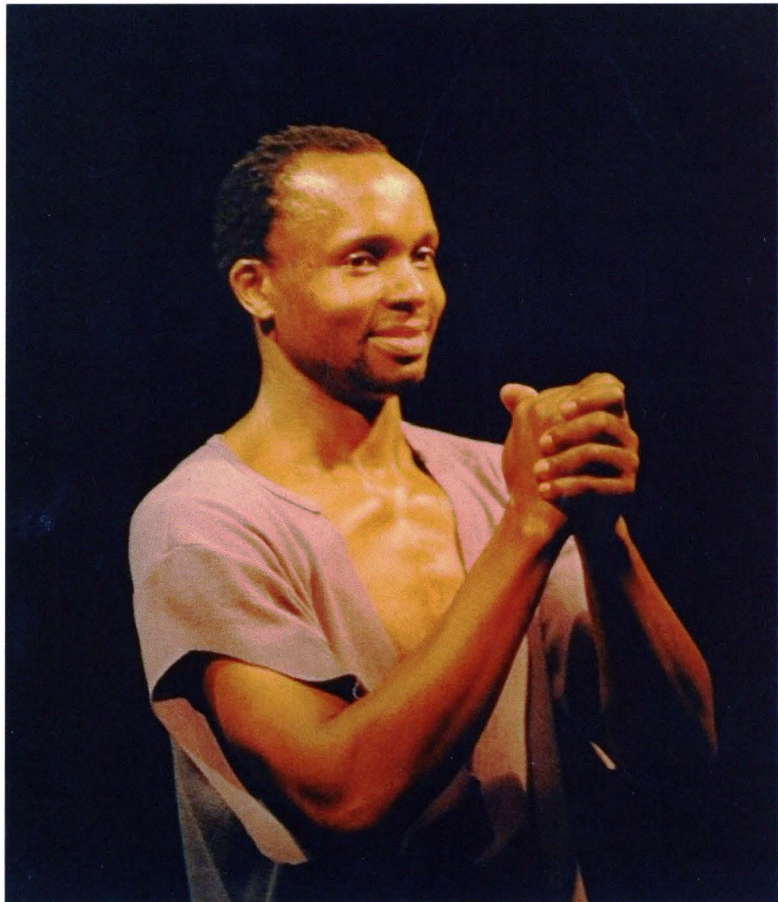
A. Maisha (First Recital)

22–24 November, 2000, at Omapohja, the National Theatre, Helsinki.

Arnold Chiwalala: concept, manuscript, compositions, choreography, lyrics, direction, solo performance: drums, overtone flute, kantele, singing, dancing

Maisha is a Swahili word which can be interpreted as ‘how you live your life from the day you are born to the day you die.’ During this period many things happen and you experience different things in your life. That is maisha.

Figure 20. Thanking the audience



Story-telling, songs, music and dance expression have been combined and used to express feelings and thoughts on certain things in maisha – life. This is a very personal performance since messages from the songs and what I am telling about are inspired by my own life experience. I tell about what I believe in, I tell about my views on certain things in life – maisha.

Apart from songs, telling the story, music and dance expression, there are also theatrical elements, for example, as a performer on stage I have room to act to walk around, sit down, use gestures and facial expressions as I am telling the story. Adding to that, the stage design has a theatrical image. Among other things on stage there are stones and trees to create environments which support

the theme, environments which the performer can be and use in his actions, in his performance. For example, the performer uses the trees to hang up his instruments and other items, he uses the stone to sit on when he is playing flute, singing or telling the story.

Variety of songs, music, dance movements are connected by telling the story. Before and after every song or item, there is a story which is related to the content of the next song or item. In another way, telling the story connects ideas in a logical way; telling the story makes a chain of thoughts flow without interruption; telling the story makes the performance intimate, as the audience pays attention to what the performer is telling about. This brings the audience even closer. Combining songs, music, dance and story-telling makes a full picture of the theme clearer and impressive to watch as well as to listen to. This combination makes the dynamic of the form of the performance more interesting, though this depends very much on how everything is put together artistically.

B. Njia Panda (Second Recital)

24–26 August, 2001, at Zodiak Theatre, Cable Factory, Helsinki.

Arnold Chivalala: concept, manuscript, compositions, choreography, lyrics, direction

Arnold Chivalala: dancing, singing, kantele, overtone flute, ngoma (drums)

Hermann Rask: dancing, ngoma (drums)

Menadi Ponda: ngoma (drums)

Ricardo Padilla: ngoma (drums)

Njia Panda means Crossroads. The ideas and concept of making Njia Panda came from reading articles and following the news on television concerning the issue of globalization and how it is dividing the opinions of peoples and nations. I thought this situation is similar to being confused at the crossroads. This is a performance where songs, music, dance and acting are put together to present the concept. It is dance–music–theater performance.

Story:

Travellers don't have any problem on the journey of their life, they have only a peaceful and happy time; they play music, sing and dance together with joy. While on their journey they come to a crossroads they do not understand and are not sure which way to go, because the signposts for showing directions are not clear to them. They get frustrated and confused. One says this way, the other says that way. They go on like this without finding any solution. They are stuck at the crossroads.



Figure 21. Ricard Padila, Arnold Chivalala, Menard Mponda. Njia Panda Performance



Figure 22. Herman Ransk, Arnold Chivalala. Njia Panda performance

This dilemma and confusion at the crossroads is a situation which, according to this performance, is created or imposed by someone who has power and abuses his power to mistreat others and create confusion for his own interest. What power does he have? He has power because he possesses Usinga – whisky which has the magic power that he can use to control and hypnotise others. Usinga

has a magnetic power, too, when it is pointed at a person or an object, even without physical contact, it becomes attached to the object. The man who possesses Usinga uses it to move and confuse people as he wishes, and his actions amuse him.

C. BanduBandu (Third Recital)



Figure 23. From left: Aliko Mwakanjuki, Milla Viljama, Arnold Chiwalala, Ricardo Padila, Menard Mponda. BanduBandu performance

17–20, December, 2002, at Zodiak Theatre, Cable Factory, Helsinki.

Arnold Chiwalala: concept, manuscript, compositions, choreography, lyrics, direction

Aliko Mwakanjuki: singing, dancing, drums, whistle

Menadi Mponda: singing, dancing, drums, whistle

Ricardo Padilla: singing, dancing, drums, cajon, udu, whistle

Milla Viljamaa: singing, dancing, drums, whistle

Topi Korhonen: singing, dancing, drums, acoustic guitar, whistle

Arnold Chiwalala: singing, dancing, drums, kantele, whistle

The name BanduBandu, comes from a Swahili saying “Bandubandu, humaliza gogo” (by chopping it little by little finally a log is cut off). One of the meanings of this saying is that you can finish a big task or job of work by doing it step by step. BanduBandu is a performance with a great variety of musical, singing and dance expression including acting or dramatic elements.

Besides having great diversity of music, dances, songs and other expressive elements the main aim of the performance is to highlight the concept of 'A Player, instrument and sound in one unity,' The method of playing drum where a drummer uses the body to accentuate and articulate the rhythmic beats at the same time as the drummers are playing. The drummers also play the drums while at the same time making dance movements and using other elements of expression, such as gesture, postures, facial expression and voices. This shows how a drummer, drum and sound-beats work as one unity.

D. Hodi! (Fifth Recital)

13 and 15 of December, 2006, at the Chamber Music Hall, Sibelius Academy.

Arnold Chiwalala: concept, manuscript, compositions, choreography, lyrics, direction

Arnold Chiwalala: singing, dancing, kantele

Aliko Mwakanjuki: singing, dancing, drums

Menard Mponda: singing, dancing, drums

Ricardo Padila: singing, percussions

Taito Hoffren: singing, tuba, tale

Topi Korhonen: singing, dancing, drums, trumpet, guitar, composed polska tune

Taito Hoffren: sound technician

Figure 24. From left: Ricardo Padila, Arnold Chiwalala, Topi Korhonen. Hodi performance



Hodi is a Swahili word used when you enter someone's home, room or place. When you say "Hodi!" you identify yourself, your voice is recognised, you expose yourself as who you are. It's more than asking, "May I come in?" When you say "Hodi!" it does not matter whether you are a stranger or not, you'll be given the answer, "Karibu!" – "Welcome!" and the door will be open for you. You can either say "Hodi" and knock on the door or say "Hodi" without knocking on the door. I knocked on the door and said "Hodi! Hodi!" The door was opened for me, I was welcomed. I found the kantele. I painted it with impressive new sound colours, voice rhythms and beats.

Different from other concerts where the music with kantele has been among other many items, this concert mainly aims to feature the chizentele music which I have invented; therefore kantele is played in all music pieces throughout the concert. The sound of kantele is mixed with other types of instruments in a various possible ways: with Tanzanian traditional drums, udu, cajon, trumpet, tuba, guitar and shakers.

Some of the songs or music pieces were performed in some other concerts. In Hodi, the same music and songs have been developed even further. Now there are more singers, musicians and different types of instruments and dances. The result is the kantele getting richer and richer, acquiring a new image full of rhythms, together with songs and dance movement expression.

Figure 25. Hodi performance



IX. Conclusion



1. Reflections on My Experience in Making Melodies

In this chapter I share my thoughts, views and own experiences particularly in creating melodies. According to my experience, the creative mind has no formula or programme. You cannot programme or plan creativity. When the creative mind is active, ideas come whenever and wherever you are. The motivation for creation is caused in various ways and situations. You can develop your creative ability by learning, by regular practicing, by exploring and experimenting with ideas. The mood to create is like the sea and the waves. Sometimes you are full of ideas coming continuously; sometimes ideas come only now and then. Sometimes there are no ideas at all; it is like a calm sea without waves. It's not easy to describe exactly how ideas appear, but there must be a source, inspiration and motivation. There must be something which is the cause of the ideas. It comes from life itself, from what you see, what you hear, how you feel. This goes into your head and heart and then you recycle it. To find it you can imagine, give it a picture, think of possibilities to make the picture you imagine into reality. The process is already in your head and then you take it out. Taking it out is the process whereby creation is actually taking place.

Creativity is also a work of imagination and vision. When the creative mind is active, you can see things and ideas so clearly. You can see a vision as you are asleep or when your mind is focused. Creativity is the process of making ideas, imagination and vision into reality so that the product can be seen, can be touched, can be heard, can be felt and can be ready. Thus, the product from the idea, imagination and from the vision can be in the form of a song, a piece of music, poems, dance, sculpture, and so on.

There is a process in making a song, choreographing a piece of dance, making a piece of music, painting and so on. Before you are able to create something, learning or having some knowledge of it is the very essential basic first step that will give you the ability to create. And still, learning or having knowledge is not enough, in addition to that, practicing continuously what you have learned, exploring continuously, developing ideas continuously and doing experiments continuously is what will develop and give you the ability to create. By saying 'continuously' I mean to keep doing it regularly. For example, if you want to create a melody you must know how to sing, you must have the knowledge, know important elements which make the melody, you must know harmony, how to relate your voice to other voices or sounds. You have to know what is mood, what is feeling in the melody; these give you a wide perspective when you are in the creating process.

In a song there is mood, feelings, beat (time signature). A song might have words with or without a meaning. Melody is what makes the song. Without melody there is no song. Where does the melody come from? How it does happen and how is the melody made? There is no one answer to these questions. It is personal experience. The answers to these questions depend on the individual experience and then again there is no formula. I myself have my own experiences of different ways of getting melodies, how I make melodies. Some might be common. I get melodies from dreams when I am sleeping; sometimes I dream I am singing a song or I see, or listen to the music, sometimes I dream I am playing music. When I wake up with a fresh memory of the dream, I sing or imitate the melody from the dream by my voice or whistling and then I record it with a recorder or on a mobile phone. I sing the melody again and again until it is stored in my memory to be developed later.

Sometimes, when my creative mind is active and working, melodies can just come to my mind and then I take it up by singing or whistling. Using my voice and whistling is very common for me, because it is an immediate means for me to catch the melody and store it in my memory. I get and make the melody from the sound of the instrument I am playing or listening to. Whether the sound is rhythmical or melodic, I can hear melody which goes with the sound of the instrument. It can also just happen that I start singing the melody to fit the way of how the sound of that instrument goes. This can be spontaneous or it can take some time.

I get melody from listening to a piece of music. The texture of different sounds from different instruments motivates a sense of melody in my head, which fits the music. I whistle the melody or sing it with meaningless words and I write the words later. A good example of this is in Johanna Juhola's music CD *Miette*. On track number five *Hyvät Aikeet*, I made melodies from listening to her instrument, the accordion she was playing. The kind of sound, the feeling, the mood and the way the sound goes, stimulate a sense of melody in my mind. The melody fits the music and then I spontaneously started singing the melody with meaningless words. After practising it several times, when the melody was clear enough, I added words with meaning and more voices for harmony, and then arranged the melodies or the song to fit with the whole structure of the music.

I also use or have experienced other ways of making melodies. I get melodies from the feelings and the mood caused by certain situations. When I am, for instance, experiencing deep, deep feelings or emotions, my inner voice can respond to the feelings with kind of a cry, which goes in a melodic way. Then I take the cry out by whistling or using my voice and develop it to make it an actual melody, an actual song. The happy or sad mood and the feelings can be caused by a variety of situations. It is possible that I can invent a melody by intention, because I want to. If I want to I can just decide 'let's make up a melody.' This way, I first improvise and then repeat it several times so that it is clear and stays in my memory and then I develop it into an actual song.

I can also make a melody from listening to other melodies or to other songs. I get inspiration with this method. I follow how the melody goes; from there I get ideas of how to do it in different ways. With this method there is always the danger of copying someone else's work. The point is to use someone else's work as a source of inspiration.

As mentioned above, the approach to make melodies is personal, depending on individual experience, though we might find something in common. With me, all these are possible because I have been learning and practicing: how to find the right melody; how to relate the melody or your own voice with other voices, with other sounds; I know what harmony is in voices and other sounds. It is possible, because I have been experimenting and been giving my time to exploring different ways of making melodies. You must first know how to sing, of course.

2. Recommendations and Vision for the Future

With this opportunity to concentrate on my doctoral studies in my artistic work, I have finally been able to put all my experience together and create these concerts. During this process, I have also finally been able to write down and explain some things I have invented and created. It could be said that these are innovations which are concrete results of this process. Chizentele is a style I am using while playing the kantele and "player, instrument and sound in unity" is an approach to performing in which I have also used the idea of ngoma. I have named the title of this document Chizentele because it is a new style of music which is played in all five doctoral recitals; because I want to expose and promote the name and the style of the music; because the name combines three elements which present Finnish and Tanzanian culture as well as the inventor of the music and finally because to my ears the name Chizentele sounds musical.

Apart from concrete results of innovations, I have discovered and developed different approaches to creativity; different ways for creating intercultural fusions of music, dances, and songs, and have also developed particularly effective pedagogies. This includes, for instance: how to teach dance, songs and rhythms; how to create, develop and play rhythms with the kantele; how to arrange music; how to choreograph dances; how to combine music and movements; how to develop an artistic idea to a concrete performance result; how to make a melody; how to apply elements of expression in dance, how to play a drum, and so on. My aims are to continue sharing this useful knowledge with other performing artists, teachers, and students in the field of arts.

Awareness is a key for creativity no matter where you are in your life. Awareness will incite and inspire you to create, for awareness is the first step in the creation process. In order to get an idea to make music, to write a song, to choreograph a dance, or even to write a play, you must be aware of the surroundings

and aware of the culture you are living in. For instance, imagine you are in a street. You see beggars begging, but are you aware of the situation? If not, you will not be concerned about it, but if you are aware, you will be curious, many questions will arise, maybe with emotions as well. Why are these people in this situation, where are they from, what happened to make them into beggars?: many questions. If you are a songwriter, this might inspire you to write a song, while if you are a play writer, being aware of the situation will inspire you to write a play about it.

Let's say you are a performing artist: musician, composer, dancer, choreographer or an actor, a singer, songwriter, and you are in a foreign land where culture and environment are new to you. Are you aware of how people live in their daily life, their behavior, their way of thinking? Are you aware of their musical and dance culture? If not, it doesn't matter for you. You will just live your life. But awareness will arouse curiosity and interest to understand why people behave differently. Answers will lead to writing a song about it. Being aware of their music, their songs and dances will make you interested in and closer to the new culture. It will make you open and ready to learn and work with the people. Because of this openness you will be ready for new ideas in your artistic creativity. As a performing artist, this gives you the ability to create.

And then there's self-awareness. Are you deeply aware of your emotions, feelings or thoughts? Let's say, for example, that you are sad, and there's a cry inside you. Are you aware of it? If you are a singer and you have intentions to create with sincerity, you will have to accept this cry. Awareness will make you transform your inner cry and develop it into a melody.



Figure 26. Kantele with other instruments



Figure 27. Finns: Matija Karhinen, Topi Korhonen, Kaisa Launis, playing Ling'oma rhythms with Finnish marching musics

Figure 28. Jouhikko and other instruments



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Figure 29. From left: Aliko Mwakanjuki, Arnold Chivalala, Menard Mponda. Ngoma Ling'oma with Finnish marching music



Appendix – Lyrics

Nakuomba sana mama – Please Mother (Arnold Chiwalala)

‘Please mother don’t bring me to this world where there is so much sufferings. In your womb there is no war, hunger and disease. In your womb there is no any sufferings. Please mother let me stay in your womb forever, because in your womb there is a lasting and peaceful life’

Lyrics:

*Nakuomba sana
mama usinizae duniani
niache tumboni mwako
niishi milele na milele
tumboni mwako mama
humu ndio peponi
tumboni mwako mama
mimi sijui vita
tumboni mwako mama
mimi sijui taabu
tumboni mwako mama
mimi sijui njaa
tumboni mwako mama
mimi sijui ugonjwa
tumboni mwako mama
kuna amani na uzima
ukitaka kunizaa mama
ukanizae kuzimu*

Hodi (Arnold Chiwalala)

This song says: “wherever you are always remember to say Hodi. When you say hodi you will be welcome ,when you say hodi door shall be open for you. when you say hodi you will be offered a place to sleep. And when you are thirst say hodi and water shall be given to you. Even the Bible says, ‘keep on knocking and the door shall be open for you (Luke 11:9).”

Lyrics:

*Hodi hodi
Nabisha mlango ninagonga
Napiga hodi
nabisha mlango ninagonga
Hata katika
Bibilia imeandikwa kweli ee
Piga hodi na mlango utafunguliwa*

*Hodi utafunguliwa
piga hodi Utakaribiswa
Hodi utafunguliwa
piga hodi Utakaribiswa*

*Napiga hodi
napiga hodi mlangoni
Nalia Hodi,
nalila hodi mlangoni*

*Hodi hodi
nabisha mlango ninagonga*

*Napiga hodi
napiga hodi mlangoni
Nalia Hodi,
nalila hodi mlangoni*

*Mtembezi tembea na hodi
popote utakapokuwa
Ukisema hodi hodi
na mlango utafunguliwa
hata nawe mtembezi
Hodi Hodi iwe neno lako,
Ukisema hodi hodi
Hauwezi kulala n'nje
Ukisema hodi hodi
shida yako itasikilizwa
Ukisema hodi Hodi
maji yua kunywa utapewa*

*Hodi utafunguliwa
piga hodi utakaribiwa
Hodi utafunguliwa
piga hodi Utakaribiswa*

*Napiga hodi
napiga hodi mlangoni
Nalia Hodi,
nalila hodi mlangoni
Hodi hodi
nabisha mlangoni*

*Hodi hodi
nabisha mlango nina gonga*

Pambalama/ Huipulla/ On the Top of the Mountain (A. Chiwalala)

We are on the top of the mountain playing the music, playing the kantele, and having joy, let us praise for our success.

Lyrics:

*Olemme Olemme Huipulla,
Pidämme Hauska Huipulla
Olemme Olemme Huipulla,
Pidämme Hauska Huipulla*

*Hata kama bado maiwe
Hata kama bado mama nasema*

*Olemme Olemme
Olemme Huipulla
Pidämme hauska
Huipulla*

*Napenda kupiga kantele
Mwana wa kimambwe we
Na mtanzania wa dunia*

Chorus:

*Pambalama tume na kapundu ye lelelelele
Pambalama tume na kapundu ye lelelelele*

*Mame mame iwe
Mame mame iwe
Nakukila mayo wane kweli
mama iwe
Indi nenga kuno kutali
mama iwe
Mamee
Mamee*

Chorus:

*Pambalama tume na kapundu ye lelelelele
Pambalama tume na kapundu ye lelelelele
Pambalama tume na kapundu ye lelelelele
Pambalama tume na kapundu ye lelelelele*

Tata we / Oh Lord! (Arnold Chiwalala)

Tata we is an expression saying, Oh Lord! It is a reaction to any kind of disaster which can happen. Song says: "There is insecurity and cries everywhere. World is burning. The huge bang is shaking the Earth. We are terrified. We leave in fear. World is burning."

Lyrics:

Tata we

Tata we

Unawaka moto

Tata we

Tata we

Tata we

Tata we

Unawaka moto

Mshindo ni wa kutisha

unaleta tetemeko

unaleta na mashaka

wasi wasi na vilio ee

na vilio ee

Uhai Ni wa mashaka

Hofu ni kubwa moyoni

Kwa sababu Ya mshindo

Mshindo ni wa kutisha

Unaleta na mashaka

Wasi wasi na vilio eee

Na vilio ee

Hii iii iii iii iii iii

Hii ii iii iii iii iii iii iii iii

Unawaka moto

Tata we

Tata we

Tata we

Tata we

Unawaka moto

Fikiria – Think (Arnold Chivalala)

Song says: “There is a reason and meaning for everything happening everywhere in this world. Everything which has been created has its use and purpose. As we are created with legs to walk, hands to hold and mouth to eat and speak. We are created with heads to think, ears to hear and eyes to see.

Lyrics:

*Fikiria mambo yanotokea,
Fikiria mambo yanotokea,
Katika dunia na kila pembe,
Kila pembe, kila pembe, yanotokea
Haya Mambo eee yanotokea
Kila pembe yanotokea*

*Fikiria mambo yanotokea,
Fikiria mambo yanotokea,
Katika dunia na kila pembe,
Kila pembe, kila pembe, yanotokea
Haya Mambo eee yanotokea
Kila pembe yanotokea*

*kila kitu kiliumbwa kwa kazi yake,
na mahali pake, na kwa sababu yake,
na muone jamaa*

*Tuliumbwa
kwa miguu ya kutembelea,
Mikono ya kukamatia,
mdomo wa kula na kusemea
na muone jamaa*

*Tukaumbwa
na kichwa cha kufikiri
Masikio kusikia
na macho ya kutazamia
na muone jama*

*Haya, mambo ee yanotokea,
Kila pembe yanotokea,*

*Yaaa lele mama
Yaaa lele mama
Ona mambo
sikia mambo
Katika dunia*

*Yaaa lele mama,
Yaaa lele mama*

Ona mambo
sikia mambo
Katika dunia

**Mwalima Ya Tata – Congratulation Hard-working Man
(trad. arr. Arnold Chiwalala)**

A working song, to praising the men who are hard-workers. Song says: ‘congratulation, you hard working men! We praise you for the work you are doing while the lazy ones are just hanging around in town, in town.

Lyrics:

Solo:

Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka
Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka
Watu Wako Shambani,
Wengine Wako Mjini
Watu Wako Shambani,
Wengine Wako Mjini
Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka

Chorus:

Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka
Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka
Watu Wako Shambani,
Wengine Wako Mjini
Watu Wako Shambani,
Wengine Wako Mjini
Mwalima Mwalima Ya Tata,
Mwalima Yonsi Ya Maka

Jonsi ya maka
Jonsi ya maka
Jonsi ya maka
Jonsi ya maka

Njia panda – At the Cross Roads (Arnold Chiwalala)

Song is telling about the dilemma we face today. We are not sure exactly what is the right thing to do. We disagree until we get even more confused. This situation is like being in a total confusion at the cross roads, where we do not know which direction to take because the signs posts are not clear. This might be a trap set up by someone.

Solo:

*Jamani Tuko Hapa Njia Panda
Njia Panda Za Changanya
Zinakokwenda Wala Hatujui
Kuna Giza Au Mwanga
Zinakokwenda Wala Hatujui
Kuna Giza Au Mwanga*

*Maisha Sasa Yako Njia Panda,
Njia panda Ni Mtego
Tego Tego Tego Tego Tego Mtego
Tego Tego Tego Mtego
Tego Tego Tego Tego Tego Mtego
Tego Tego Tego Mtego*

*Ya ya ya ya ya ya ya ya
Ya ya ya ya Hoi Hei He
Ya ya ya ya ya ya yaya
Tego Tego Mtego Mtego
Tego Tego Mtego Mtego*

Solo: *Hoi He*

Chorus: *Hoi He*

S: *Hoi He*

Chorus: *Hoi He*

Solo: *Hoi He*

Chorus: *Hoi He*

Solo: *Hoi He*

Chorus: *Hoi He*

Solo: *Hoi He*

Chorus: *Hoi He*

Solo: *Hoi He*

Chorus: *Hoi He*

Solo:

*Tego Tego tego Mtego
Tego Tego tego Mtego*

*Dunia Ya kisasa Imetingwa
Imetingwa Nji Panda
Panda Panda Panda Panda Njia Panda*

*Tego Tego Mtego Mtego
Panda Panda Panda Panda Za Changanya
Tego Tego Mtego Mtego*

*Ya ya ya ya ya ya ya ya ya
Ya ya ya ya Hoi Hei He
Ya ya ya ya ya ya ya ya ya
Tego Tego Mtego Mtego
Tego Tego Mtego Mtego*

Nkusa – Tortoise (trad.)

A traditional song originally sung at wedding ceremonies. Nkusa is sung when people are on their way taking a bride to the bride groom's home. Song says: 'Hello Mr. Tortoise, stop your work in the field, here we bring a very beautiful bride for you.'

Leading singer: *Nkusa weee Yakuletelu Winga Fumu Mchalo*

Chorus: *Nkusa weee Yakuletelu Winga Fumu Mchalo*

Leading singer: *Nkusa weee Yakuletelu Winga Fumu Mchalo*

Chorus: *Nkusa weee Yakuletelu Winga, Fumu Mchalo*

Solo: *Fumu Mlole Nawe*

Chorus: *Fumu Mlole Nawinga*

Solo: *Fumu Mlole Nawe*

Chorus: *Fumu Mlole Nawinga, nkusa wee yakuletelu winga fumu mchalo.*

Solo: *Fumu Mlole Nawe*

Chorus: *Fumu Mlole Nawinga*

Solo: *Fumu Mlole Nawe*

Chorus: *Fumu Mlole Nawinga, nkusa wee yakuletelu winga fumu mchalo.*

Figure 30. Arnold & Topi Korhonen tour in schools



Nsole (Arnold Chiwalala)

Nsole means to pick something up or to collect something from the ground.

Song says: 'it does not matter how big or small it is, I pick it up.' Song does not say what that thing is being collected. It leaves room for a singer and listener to imagine for themselves. Nsole is sung in Mambwe language.

Solo: *Nsole Wengawenga Nsole*

Chorus: *Nsole Wengawenga Nsole*

Solo: *Nsole Yongayonga Nsole*

Chorus: *Nsole Yongayonga Nsole*

Solo: *Nsole Kongakonga Nsole*

Chorus: *Nsole Kongakonga Nsole*

Solo: *Kangaya Kanono Nsole*

Chorus: *Nsole Kongakonga Nso*

Solo: *Nsole Chongachonga Nsole*

Chorus: *Nsole Chongachonga Nsole*

Solo: *Chingaya Chikulu Nsole*

Chorus: *Nsole Chongachonga Nsole*

Kalanda (trad.)

Kalanda – disaster, e.g. flood, epidemic, starvation, tornado, drought etc. Ka-

landa is a traditional working song which is sung to motivate people to work.

People can sing the song while they are fishing, harvesting, building houses and

so on. Song says: 'lets run away before the disaster gets us.' Kalanda is sung in

Mambwe language

Solo: *Owe Twituke Kalanda Katuzana*

Chorus: *Owe Twituke Kalanda Katuzana*

Solo: *Owe Twituke Kalanda Katuzana*

Owe Twituke Kalanda Katuzana

Solo: *Kalanda Katuzana*

Chorus: *Owe Twituke Kalanda Katuzana*

Solo: *Kalanda Katuzana*

Chorus: *Owe Twituke Kalanda Katuzana*

Appendix – Articles

A manju on two continents

A portrait of Arnold Chivalala



*Tanzanian Arnold Chivalala
follows his calling as a performer and teacher
in two countries, two cultures.*

Text: Auli Räsänen
Photos: Leila Oksa

Musician, composer, dancer, choreographer, actor and poet, Arnold Chiwalala has spent the past six years shuttling between Tanzania and Finland, working at the Sibelius Academy in Helsinki and the Bagamoyo Art College and slotting into life on two continents alternately.

“Being a mobile artist, I can enjoy the best of both cultures,” he says.

Just at the moment his home is in Espoo, near Helsinki, where he is the first African to be working for a doctorate at the Sibelius Academy. The topic of his thesis for the Folk Music Department is African music theatre, a combination of music, dance and drama. Swahili has a special name for this versatile genre: *Ngoma*. Until Chiwalala arrived on the scene, the Folk Music Department had had only a nodding acquaintance with African musicians, when Hukwe Zawose, one of the best-known Tanzanian musicians, received an honorary doctorate there in 1997.

In the masters' footsteps

In order to qualify for an artistic doctorate at the Sibelius Academy, candidates must present a series of five performances and a written treatise. Chiwalala gave the first of his five, the solo work *Maisha*, on the small stage of the Finnish National Theatre in autumn 2000. The second, *Njia Panda* (Crossroads) was seen at the Zodiak Studio in August 2001, and the third is scheduled for autumn 2002.

“I have to spend some time in Tanzania each year because of my research topic alone, since it's about African culture and identity. The roots of drumming, dance and narration lie deep in tradition. We call a person in sovereign command of all these elements a *manju*,” says Arnold Chiwalala. Could he himself in fact be called a *manju*? That, he says, is for others to decide. “But I try at least to follow in the masters' footsteps.”

Chiwalala has made a name for himself in Finland in a number of capacities: as a mu-

sician, composer, dancer, choreographer and actor. He has won the acclaim of the Finnish critics in more or less everything he has turned his hand to. In most of the performances he has appeared as both musician and dancer, and in some as an actor, too.

It is fun to read the Finnish reviews and note the colourful language his performances have evoked. On making his appearance on stage to drum and dance, Chiwalala “keeps the myth pot boiling”, one critic reported, going on to say, “the whole performance begins to burst with joy and energy”.

Zeze and kantele

Some of the performances in which he has appeared have been manifestations of cultural encounter. Works that immediately spring to mind here are *The Great Oak* by Laura Jäntti and Eero Ojanen at the Joensuu Festival, *Bridge*, a production by Jukka Linkola, Eija Ahvo and Susanna Ilaavisto at the Espoo Theatre, and the opera *Frieda* by Kari Tikka about a Finnish missionary in Africa. In Minna Vainikainen's *Gekko* production he danced and played the Finnish national instrument, the kantele, in his own original style, not placing it on a table but hanging it by a strap round his neck like a guitar. In sound, the kantele is similar to the Tanzanian *zeze*, though the instruments themselves are not at all alike.

Arnold Chiwalala is a musician born and bred. His parents are both good singers. His father used to be in the army, but in his free time he was a keen member of the church choir, as was his mother. His father's active interest even raised him to the status of choir leader. Arnold is the third of ten children and decided to make music his life when he was still at the college of arts.

“There was, however, no question of becoming a professional musician and dancer, because no one in our part of the world looked upon this as a proper job. My parents had no doubt seen far too many examples of musicians who couldn't even scrape a living together from music.”

Power of the media

The musician's prestige is, Chiwalala reckons, founded on very down-to-earth considerations: can he support himself and his family on what he earns? But surely the distinguished Hukwe Zawose is respected as an artist in Tanzania? "He is now, after all the recognition and honours he has received. An artist's prestige depends to a great extent on the sort of reception he gets in the media. If you get invited abroad, you appear on radio and television, you make money and are able to build yourself a house, people form a different picture of you and they begin to look up to you."

When Chiwalala enrolled at the Bagamoyo Art College in 1981, people said he was just wasting his time. They nevertheless began to change their tune when a group from the College got invited to appear in Britain. If they were good enough for the British Isles, they couldn't be that bad...

Amateurs that can match professionals

"The distinction between professional and amateur musicians is like a line drawn on water in Africa. Many amateurs are just like professionals: they are dedicated to music even though they make their living doing something completely different. Those who played to the chiefs had a significant role in African society in raising the status of the professional musician."

Before turning to music, Chiwalala studied for a 'proper' job at technical college. He was nevertheless drawn to the arts and applied for Bagamoyo Art College. On completing his studies four years later, the College offered him a teaching job. While at the College he got to know a Finnish student, who persuaded him to visit Finland. That was in 1989. In Helsinki he met the Finnish folk dance guru Antti Savilampi, who got him some teaching work. From then onwards Arnold gradually began living and working in two cultures.

"I always spent the Bagamoyo College holidays in Finland. I managed to find work

on various projects, and Topi Korhonen and I founded a duo we called PolePole."

The name of the Chiwalala-Korhonen duo is Swahili and means "slow but sure". No way does it describe the duo's lively playing; rather, it stands for Arnold's slow but sure adaptation to Finland and the interest kindled in him here to explore his own musical roots and draw on them in his performances.

"I live on big waves," is his beautiful way of describing his present stage in life. "Living between Africa and Finland has good dynamics. Finland has given me a lot: above all strength and determination. Artistically I can pick the good points from both cultures."

There were, he says, some culture shocks at first. Worst of all is for him the Finns' striving for precision in absolutely everything. "To me, rhythm is like speech; I follow it instinctively. But the Finns count one-two-three...if I start counting the rhythm, we get in a mess."

Political rap

Much distance has, says Arnold Chiwalala, who also teaches dance, been covered since the African music and dance boom of the 1980s. People now have a better understanding of the social nature of dance and its ability to open up the human mind. In African culture dance is not a question of mastering technical skills but of sharing experiences with others. Rap culture is to his mind an interesting case in the music of Tanzania, because the performers rap in Swahili. There are not many rap artists, but the standard is high. "In Tanzania, rap has a political message, often against corruption. The message spreads as people go about their everyday business, on buses and in cafés, for example." Rap with a strong message does not sell well. People prefer music they can dance to rather than political statements.

Rumba and salsa are high on the list of Tanzanian pop genres. Their rhythms, originally from Africa, have since done the



Herman Rask and Arnold Chivalala in a 'Njia Panda' performance at the Africa 2002 festival in Helsinki.

rounds of South and North America and returned to Africa. Tanzanian pop has been greatly influenced by that of Zaire, which has held a strong position in eastern Africa. "In the 1970s radio was very significant in spreading musical culture. The radio mostly played Tanzanian music, so we kept up to date on what was happening in our own music. Things changed with the coming of new technology: television, video and records."

Zaire invested heavily in new technology; Tanzania could not afford to. Before long, Zairean music could be heard all over Tanzania, and as the Tanzanians no longer cared to listen to their own music, the Tanzanian musicians began playing Zairean!

Hope for native talents

While in Tanzania last year, Chivalala noted that when they do discover a talent in their own country whose music is, they feel, worth investing in, the Tanzanians eagerly return to their native musical culture. One such phenomenon is Saida Karoli, discov-

ered in North Tanzania and singing in the vernacular, whose song *Maria Salome* can now be heard everywhere. Ms Saida Karoli recently received two awards: for the catchy *Maria Salome*, which was nominated as Song of The Year, and for the best traditional music album. Details of her are to be found on the net, which just shows that modern marketing media are gaining ground in Tanzanian music, too. Also to be found on the net are such familiar names as Tatu Nane, the band called Twanga Pepeta, Juwata and Mumami Park.

"There are in fact two musical lines in Tanzania: the traditional one followed by our own musicians, and the new music one with strong foreign influences. We need both." FMQ

Auli Räsänen is a regular contributor to the leading Finnish daily, Helsingin Sanomat, and writes about ballet, modern dance, folk dance and music.

Translation: Susan Sinisalo

gloria lähikuva

Liisa Talvitie Kuvat Milka Alanen

Musta Väinämöinen

Arnold Chiwalalaa
kutsutaan musiikkipiireissä
Mustaksi Väinämöiseksi.
Hän soittaa kanteleella
omia sävellyksiään ja
osoittaa, miten riehakas
peli kannel voi olla.



Arnold Chivalalan
elämänsenne on
utelias, rohkea ja
rajoja rikkova.

ARNOLD CHIVALALAN käsissä kantele soi riehakkaasti ja herkästi. Tansaniasta Suomeen tullut Chivalala opettaa suomalaisia tanssimään, soittamaan ja nauramaan. Vaikka Arnold Chivalala väitteli juuri tohtoriksi Sibelius-Akatemiassa, hän ei vielääkään tiedä mikä hänestä tulee isona. >

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Kun Arnold Chivalala soittaa Porilaisten marssia, poissa

Arnold Chivalala, *Chivalala, Chivalala* rallattelen ajatuksissa-
ni kuin rytmikästä laulua, paino tavulla *wa*, jolloin melkein
hypähdän ilmaan. Se johtuu Arnold Chivalalasta. Eteläsuo-
malaisen kaamoksen keskellä aurinko puhkoo pilvet ja alan taas
uskoa ihmisiin.

Arnold Chivalala ei ole kyyninen tai kielteinen. Nopeasti esiin
välähtävä hymy ja huumorintaju iskevät kuulijaan kuin lenseä
löyly saunassa, johon hänkin on jo totunut 12 Suomessa asutun
vuoden jälkeen.

Hän on saanut juuri valmiiksi taiteellisen tohtorinväitöksensä
Sibelius-Akatemian kansanmusiikin osastolla. Tutkimuksen aiheena
on musiikin, tanssin ja draaman yhdistäminen.

Tutkintoaan varten Arnold Chivalala loi uuden musiikkityylin,
jossa keskeinen osuus on kanteleella. Hän on kehittänyt kanteleen-
soitosta *chizentele*-nimisen tyylin. Nimi koostuu kolmesta osasta:
Arnoldin sukunimen alkuosasta, hänen synnyinmaansa Tansani-
an kanteletta muistuttavasta zeze-soittimesta ja kanteleesta.

Arnold Chivalala puhuu ja käsittelee kanteletta kuin rakastunut
mies, hellien. Kun hän soittaa sillä *Porilaisten marssia*, poissa on
marssin pönäkkä juhlavuus. Tilalla soi mukaansatempaava rytmimusiikki,
vaikka kyseessä on todellakin kansalliseen alitajuntaamme
iskostunut marssi.

Mutta nyt ollaan Suomessa loppuvuodesta 2008. Arnoldin matka
tänne on ollut pitkä, ja siksi tarina pitää aloittaa Tansaniasta
Rukwan-alueelta.

– Se mitä nyt teen, juontaa suoraan menneisyydestäni. Ihminen
on kuin puu, jonka kasvaa juuristaan kohti latvusta, menneisyydestä
tähän hetkeen. Tajutakseen puun koko olemuksen sitä on
katsottava juurista ylöspäin.

Puu on Arnold ja tarina tämä.

Musiikin lomoama

Arnoldin lapsuudenkoti oli ääniä täysi. Oli seitsemän siskon pulina
ja kolmen veljen leikit, joihin Arnold heti kävelemään opittuaan
osallistui. Hän pyöri väkkäränä sisarusten, serkkujen ja ystävien
laajassa joukossa.

Sitten oli itse päämusisoija, isä **Albert Chivalala**. Hän oli amatiltaan
sotilas, mutta myös kapellimestari katolisen kirkon kuorossa.

– Isä soitti pianoa, ja taannoin edesmennyt äitini oli erinomainen
laulaja. Meillä soi kotona aamusta iltaan.

Kun Arnold aloitti koulun, hän soitti huilua. Sitäkin hauskem-
paa hänestä oli askeltaa selkää suorana kadulla ja johtaa marssimusiikin
tahdissa koulun bändiä. Ihmiset kadunvarsilla ihailivat soittavien
poikien joukkoa ja osallistuivat menoon tanssahtelemalla ja
lyömällä käsillään rytmiä.

Arnold näytteli koulun draamakerhossa, lausui runoja ja oli apu-
poikana katolisen kirkon messuissa. Se oli esiintymistä seurakunnan
edessä.

Lapsuuden monipuolisten taidekokemusten vuoksi Arnold on
opetustyössään ja taiteilijana aina yhdistänyt musiikin, draaman,
koreografian ja runouden. Ne kurkottavat tähän hetkeen menneisyyden
juurista.

Hänen opetuksestaan on Suomessa saanut nauttia Sibelius-Akatemian,
Teatterikorkeakoulun ja Tampereen yliopiston opiskelijat. Puhumattakaan
lukemattomista taiteellisiin työpajoihin osallistuneista.

Näyttelijä **Eija Ahvo** on tuntenut Arnoldin kauan, aina siitä

lähtien kun he tekivät yhdessä **Susanna Haaviston** ja **Jukka Linkolan**
kanssa *Silta*-nimisen projektin. Eija Ahvo kutsuu Arnoldia elämänaurinkoiseksi
persoonaksi, josta huokuu tekemisen riemu. Se tekee Arnoldista loistavan
opettajan.

Hän on antanut taiteilijakollegoilleen afrikkalaista rytmintajua ja
uutta iloa.

Insinööristä taiteilijaksi

Pidettiin taiteilijan ammattia Arnoldin nuoruuden Tansaniassa
kunnioitettavana vaihtoehtona? Eipä tietenkään, ei Arnold itse-
kään pitänyt. Aina voi musisoida ja tanssia omaksi ilokseen, mutta
Arnoldin kunnianhimoinen tavoite oli valmistua insinööriksi. Insinööri,
lääkäri ja lakimies ovat ammatteja, joissa voi ansaita ja saavuttaa
yhteisön suuren kunnioituksen.

Niin hänestä tuli metallialaan erikoistunut insinööri. Opiskellessaan
teknillisessä koulussa hän oli kuitenkin mukana amatööriyhdistyksessä,
joka teki muun muassa koreografioita niinkin erikoisesta lajista kuin
karatesta.

Veri veti Arnoldia esittävään taiteeseen, järki ja yhteisön arvot
insinööriksi. Arnold valmistui teknillisestä koulusta vuonna 1980. Jo
seuraavana vuonna hänet valittiin maanosansa parhaimpana pidettyyn
Bagamoyan-taidekouluun. Kurssi oli ensimmäinen, ja opettajat hakivat
oppilaita ympäri Tansaniaa.

– Menin kotiin pääsykokeiden jälkeen ja olin varma, että olin epäonnistunut.
Isä sanoi luottavaisena: *no problem*, sinut otetaan sinne. Vasta neljän
kuukauden kuluttua kuulin ystäväiltäni päässeeni kouluun. Tulokset oli
julkaistu sanomalehdissä ja luettu jopa radiossa, mutta en ollut itse
kuullut mitään.

Hän sanoo olleensa 19-vuotias ja sikäläisen kulttuurin mukaan
aikuinen mies, jonka olisi pitänyt tietää mitä haluaa. Ei hän tiennyt
vieläkään ja epäili taidekoulun alkuaikoina itseään ja taitojaan.

Nelivuotinen koulutus sisälsi esittävien taiteiden kirjon akrobatian
lähtien. Kaikkien esittävien taiteiden yhdistelmästä syntyy perinteinen
tanssialainen taidemuoto *ngoma*. Sen taitajaksi Arnold kasvoi epäilyksistään
ja vahvoista insinööriinpainesta huolimatta.

– Ja miten paljon me tanssimmekaan, aina tanssia, tanssia ja tanssia!
Valmistumisensa jälkeen Arnold sai töitä valtion kulttuurihallinnosta
ja lahjakkaana taiteilijana opettajan paikan taidekoulusta.

Pää kiehuu ideoita

Pääsy Bagamoyaan merkitsi Arnoldin tulevaisuuden. Ei kuitenkaan
loppuelämää. Loppuelämän kauaskantoiset suunnitelmat eivät kuulu
Arnoldin ajattelutapaan, eikä hänellä ole tapana juuttua sijoilleen.

– Nyt kun olen väitellyt, minulta kysytään mitä teen seuraavaksi. Jäänkö
Suomeen vai palaanko Tansaniaan? En minä tiedä! Pääni kiehuu aina
vain uusia ideoita, mutta en tiedä varmoja vastauksia, Arnold sanoo ja
näyttää mielummin, miten hän soittaa kannelta kaikkia sormiaan käyttäen.

Yhdysvaltoihin, Eurooppaan ja lopulta myös Suomeen hänet heittivät
esiintymismatkat 1980-luvun lopulta lähtien. Ensimmäisiä Suomen-
vierailuja seurasivat aina vain pidemmät opetusjaksot, kun Suomen
Nuorisoseurojen liitto kutsui hänet tänne uudelleen. Pysyvästi Arnold jäi
Suomeen saatuaan vuonna 1996 pestin Kansallisoopperaan **Kari Tikan**
Frieda-oopperaan.

Arnold solmi tärkeitä kontakteja, ja hän pitää niitä kallisarvoisina.

Arssin pönäkkä juhlavuus.

na. Niitä olivat muiden muassa ohjaaja **Laura Jänntti**, säveltäjä **Eero Ojanen**, näyttelijät **Eija Ahvo**, **Susanna Haavisto**, **Ida-Lotta Backman**, **Sinikka Sokka** ja Sibelius-Akatemian kansanmusiikkiosaston johtaja **Heikki Laitinen**. Ja lukemattomat muut.

Taiteilijoiden keskinäinen kieli ja tapa työskennellä on hyvä esimerkki kansallisuuksien ja maanosien yli ulottuvasta yhteistyöstä. Ei tarvita komiteoita tai strategioita vaan ilmaisen ykseys.

Arnoldin onni on ollut varmasti se, että hän tuli Suomeen taiteilijana ja tutustui muihin samanhenkisiin. Siksi hänet otettiin niin hyvin vastaan, eikä sopeutuminen ollut vaikeaa.

Ota rennosti

Kun Arnoldin kone laskeutui toisella matkalla Helsinki-Vantaan lentoasemalle, oli hämärän hyssy juuri ennen joulua. Hän kysyi kummasrunena, mitä ovat tien varsilla sijaitsevat valkoiset matalat kummut. Ne olivat lumen alle hautautuneita autoja, sillä se hetki vuonna 1989 sattui olemaan luminen.

Hän ihmetteli ihmisten alituista kiirettä kaduilla ja hiljaisuutta linja-autoissa. Kukaan ei päästänyt pihaustakaan, kunhan hikoilivat paksuissa takeissaan. Arnold, avoin ja utelias luonoltaan, ei tästä lannistunut.

Kuullessaan ensimmäistä kertaa kanteleensoittoa, Arnold ajatteli: – *The sound was really wau!*

Kanteleen soinnissa oli zeze-soittimesta tuttua luonnollisuutta. Molemmat soittimet kiinnostavat Arnoldin mukaan maagisesti mielenkiintoista, niiden ään kantaa kaukaa kansojen alkuhämärästä tähän päivään.

Turhaan Arnoldia ei kutsuta Mustaksi Väinämöiseksi. Kanteleesta on tullut hänelle tärkeä soitin, jolla hän soittaa omia laulujaan ja sävellyksiään.

Kanteleella on keskeinen rooli Arnoldin ja **Topi Korhosen** muodostaman *PolePole*-duon musiikissa. Vapaasti suomennettuna pole pole tarkoittaa ”ota iisisti”, ja sellaisena duon musiikki soljuu.

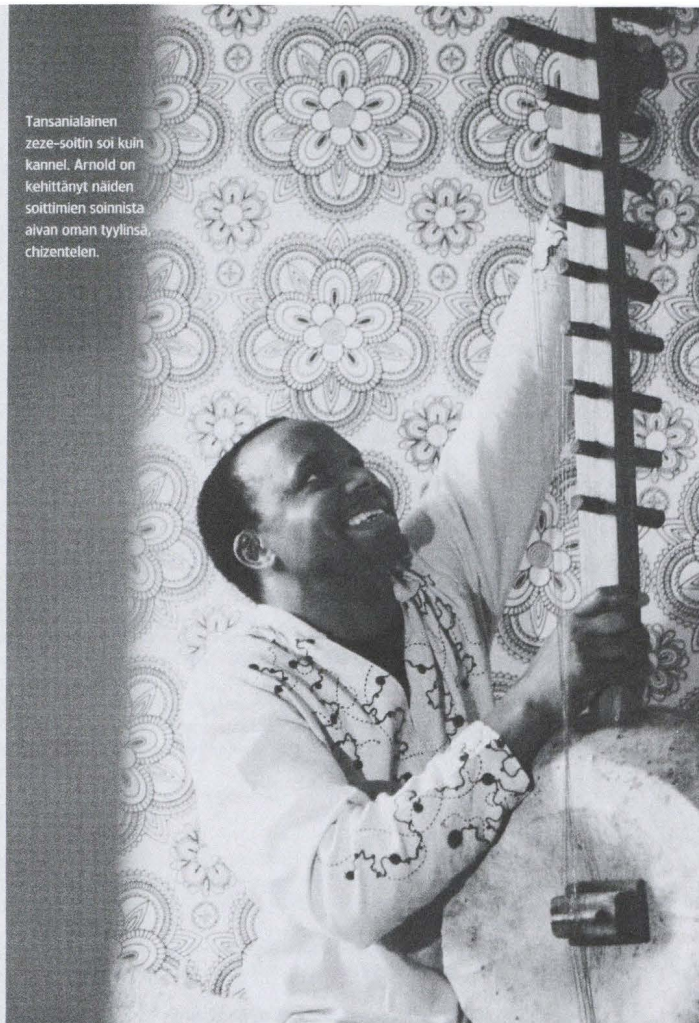
Naurua omalla kielellä

Nyt voidaan paljastaa, ettei Arnold jäänyt pohjoiseen maahan suomalaisen naisen takia. Hän sanoo, että se on yleisin kysymys, joka hänelle vuosien mittaan on esitetty.

– Olen pitänyt hyvin pintani, sillä minulla on tansanialainen vaimo. Espoossa asuvan perheemme lapset ovat 22-, 7- ja 4-vuotiaita. Kampaajana työskentelevällä vaimollani riittää nykyisin entistä enemmän töitä afrikkalaisten kampausten tekemisessä. Esikoistyttärensä valmistui juuri sairaanhoitajaksi.

Arnoldilla on kuulemma kyky elää tässä hetkessä. Afrikan mies ei lankea kaamos- tai kevätmasennukseen, ei nurise henkistä kalteutta ja muita suomalaisen yhteiskunnan jännittäviä ominaispiir-

Tansanialainen zeze-soitin soi kuin kannel. Arnold on kehittänyt näiden soittimien soinnista aivan oman tyylinsä, chizentelen.



teitä. Ehkä se on luonteenomaisuus ja samalla afrikkalainen tapa tuntea.

Toinen tyypillinen Arnoldille esitetty kysymys on, kaipaako hän synnyinmaahansa. Hän vastaa jo ennen kuin kysyn: Tansaniasta hän kaipaava äidinkieltään swahilia.

– Vain äidinkielellä voi ymmärtää kaikki kielen vivahteet ja huumorin, joka ei koskaan täydellisesti aukea vieralla kielellä. Käyn Tansaniassa suunnilleen kerran vuodessa ja tunnen aina aluksi olevani muukalainen. Tunne katoaa muutamassa viikossa ja iloitsen saadessani puhua, nauraa ja vitsailla swahiliksi.

Tämä tarina puhuttiin englanniksi, koska Arnold sanoo hallitsevansa vain ”perussuomea”, ja hänen itsekriittikkensä on kovin ankara.

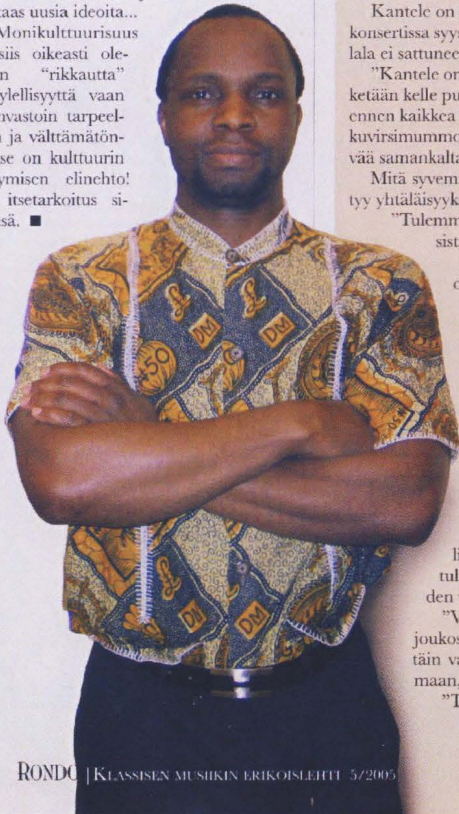
Rohkeassa taiteilijassa ja opettajassa on sittenkin jotain ujoa. Chiwalala, Chiwalala! ■

”Ihminen on dynaaminen olento. Hänellä on luontainen tarve kehittyä ottamalla oppia myös muista kulttuureista.”

tuu Karl Amadeus Hartmannin *Kamarikonserterin* Suomen kantaesitykseen – Hartmann on melko tuntemattomaksi jäänyt saksalainen suuruus, joka luopui säveltämisestä vastalauseena natsihallinnolle vuonna 1935, juuri tämän viimeiseksi jääneen teoksensa jälkeen. *Kamarikonseritto* on omistettu Unkarin suurelle musiikkipedagogille ja säveltäjälle Zoltan Kodálylle ja sisältää sekä rytmisiä unkarilaisia että meditatiivisia juutalaisia elementtejä.

Kodályhan rakasti ja kunnioitti kansanmusiikkia – eikä ainoastaan oman kansansa vaan minkä tahansa kansan. Siksi Hartmann, joka ei suvainnut suvaitsemattomuutta, sopii hyvin sen johtopäätöksen symboliksi, että vaikka musiikki kuinka on kansainvälinen kieli, se saa elinvoimansa paikallisten murteiden rikkaudesta. Tai mitä voimakkaammin kansalliset ja yksilölliset näkemykset ja mielipiteet eroavat toisistaan ja saavat vapaasti törmäillä, sitä selvemmin käyttökelpoisimmat ideat seuloutuvat esiin ja jatkavat elämäänsä poikien taas uusia ideoita...

Monikulttuurisuus ei siis oikeasti olekaan ”rikkautta” ja ylellisyyttä vaan päinvastoin tarpeellista ja välttämätöntä: se on kulttuurin säilymisen elinehto! Eli itsetarkoitus siinänsä. ■



Erilaisia perinteitä yhdistää rehellisyys

Maahanmuuttajia on Suomessa niin vähän, että he eivät muodosta irrallisia alakulttuureja vaan toimivat vuorovaikutuksessa paikallisten kanssa. Se juuri on Arnold Chivalalan tapauksessa olennaista.

► Tansanian tunnetuin kanteleensoittaja **Arnold Chivalala** on kuuluisan Bagamoyon taidekoulun kasvatti, joka valmistelee taiteellista tohtorintutkintoaan Sibelius-Akatemian kansanmusiikin osastolla. Viidestä konsertista sekä kirjallisesta osuudesta rakentuvan kokonaisuuden teemana on – kokonaisvaltainen ilmaisu.

”Tanssi, musiikki, laulu, tarinan kertominen ja näytteleminen nivELYVÄT yhteen, joskin eri esityksissä on omat painotuksensa”, Arnold Chivalala selittää.

”Edellisen konsertin teemana esimerkiksi oli suomalaisen ja tansanialaisen tanssimusiikin yhdistäminen. Haen näistä perinteistä yhtäläisyyksiä tai luon niitä itse vaikkapa yhdistämällä suomalaisen kansantanssin, masurkan, perinteiseen tansanialaiseen rytmiin.”

”Myös lauluista voi löytää samoja teemoja ja tunnelmia ja samantapaisia melodioita. Yhdistelen molempia perinteitä, ja ne lauletaan molemmilla kielillä esimerkiksi harmonin tai kanteleen säestyksellä”, Chivalala kuvailee.

Kantele on hänelle tärkeä soitin ja siksi tärkeässä osassa viimeisessä tohtorintutkintokonsertissa syyskuussa. Muuttaessaan Suomeen kymmenen vuotta sitten Arnold Chivalala ei sattuneesta syystä ollut suomalaisesta perinneinstrumentista kovin tietoinen.

”Kantele on yksinäisyyden säestäjä; kumppani jolle ilmaista tunteita silloin, kun ei ole ketään kelle puhua. Siinä, kuten kaikessa kansanperinteessä, minua kiehtoo ja koskettaa ennen kaikkea rehellisyys. Kansanlaulu on kaikkialla osa elämää, ja silti suomalaisten itkuvirsimurtojen ja tansanialaisten vanhojen naisten ilmaisuissa voi olla hämmästyttävää samankaltaisuutta.”

Mitä syvemmälle kohti agraareja ”juuria” kaivaudutaan, sitä enemmän yleensä löytyy yhtäläisyyksiä. Samuus eriytyy Chivalalan mukaan samoista syistä kuin ihmisetkin:

”Tulemme erilaisiksi, koska elämme eri ympäristöissä. Kulttuurisista eroavaisuuksista huolimatta itse ihminen on kuitenkin pohjimmiltaan sama kaikkialla.”

Siksi pyrkimys monikulttuurisuuteen on ihmisyyteen sisäänrakennettu ominaisuus.

”Ihmisellä on luontainen tarve oppia muilta ihmisiltä ja kopioida muita. Ihmiset ovat myös luonnostaan dynaamisia olentoja, mikä tarkoittaa kehittymistä. Siksi ihmiset haluavat kehittyä ottamalla oppia myös muista kulttuureista”, Chivalala selittää.

”Jos en itse esimerkiksi olisi tullut Suomeen, en voisi ilmaista itseäni kanteleella enkä olisi koskaan nähnyt luntta. En myöskään voisi tehdä laulua lumesta, koska minulla ei olisi siitä kokemusta. Nimenomaan taiteilijan on laajennettava mielikuvitustaan hakemalla aktiivisesti vaihteita vieraista kulttuureista.”

Kulttuuri on Chivalalalle nimenomaan jokapäiväistä elämää, joten tässä mielessä taide on ihmisille samassa mielessä tärkeää kuin vaatteet.

”Kerran yksi kokonaisvaltaisen ilmaisuuden kursseille ilmoittautunut epäili, että joutuu jäämään pois päänsäryn takia. Ja vähän ajan kuluttua hän tuli jo kiittämään: löydettiin paremman yhteyden kehon ja mielen liikkeen välillä hänen päänsärkynsä katosi.”

”Viime marraskuussa esinnyimme **Topi Korhosen** kanssa koululaisille ja joukossa oli myös erityisluokkalaista. Opettaja kertoi jälkeenpäin, että yksi erittäin vaikea oppilas oli konsertin jälkeen ensimmäistä kertaa pystynyt avautumaan, puhumaan ja nauramaan.”

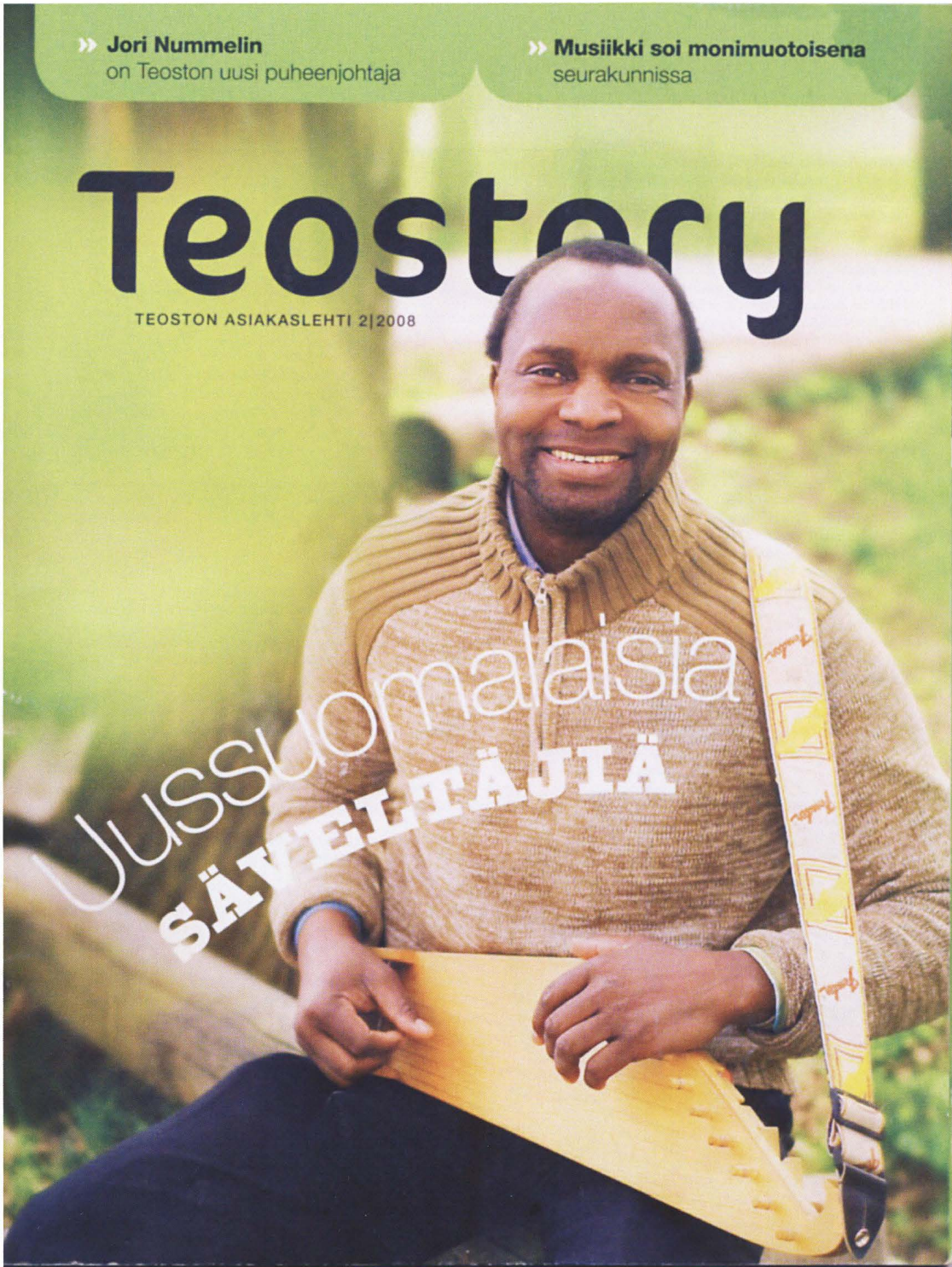
”Tätä on monikulttuurisuus käytännössä.” ■

» Jori Nummelin
on Teoston uusi puheenjohtaja

» Musiikki soi monimuotoisena
seurakunnissa

Teostory

TEOSTON ASIAKASLEHTI 2|2008



Jussuomalaisia
SÄVELTÄJIÄ



Kymmenkielinen
kantele on Arnold
Chiwalalan pääsoitin
PolePole-yhtyeessä.

Arnold Chiwalala

KOHTI KOKONAISVALTAISTA TAIDETTA

Arnold Chiwalala ei tyydy ainoastaan säveltämään ja sanoittamaan, vaan laatii esityksilleen myös koreografian ja tarinan.

Tansaniassa syntynyt lauluntekijä, muusikko ja tanssija **Arnold Chiwalala** tunnetaan Suomessa paitsi monikulttuurisesta PolePole-duosta, myös eriaisisista teatteri- ja tanssiteoksista, joiden puit-

teissa hän on tehnyt yhteistyötä muun muassa **Jukka Linkolan** ja **Reijo Kelan** kanssa.

Muusikon ura ei ollut Chiwalalalle mikään itsestään selvä valinta. Hän kävi nuorika- >>

» sena teknillistä koulua ja haaveili insinöörin ammatista. Vaikka paikallisessa perinneyhdyksessä esiintyminen oli hänelle pelkkä harrastus, Chivalala kiinnostui, kun Bagamoyon uuteen taidekouluun etsittiin opiskelijoita eri puolilta Tansaniaa. Opettajat lupasivat, että taideaineiden ohella koulussa voisi opiskella myös teknisiä aineita kuten lavatekniikkaa. Chivalala päätti pyrkiä koululuun ja pääsikin sisään.

Sitten maailmanmaineeseen nousut Bagamoyon taidekoulu pyrki kokonaisilmaisuutta korostavaan opetusohjelmaan. Kaikkien opiskelijoiden piti opiskella musiikkia, tanssia, akrobatiaa ja draamaa. Nämä ainekset muodostavat yhdessä Tansanian perinteisen taidemuodon, *ngoman*. Chivalalan opinnot sujuivat niin hyvin, että valmistumisensa jälkeen hänet nimitettiin taide-

oopperaan.

Työskentelyn ohella Chivalala päätti jatkaa musiikkiopintojaan. Tansaniassa hän oli soittanut *zezeä*, perinteistä kielisointintaa, joka muistuttaa länsiafrikkalaista *koraa* kurpitsaan kaiverrettuine kaikkokoppineen. Suomessa hän innostui kanteleesta huomattuaan soittimien sukulaisuuden. **Arja Kastinen** opetti Chivalalalle Sibelius-Akatemiassa ensin viisikielisen soittoa ja suomalaisia kansansävelmiä, kunnes hän vaihtoi instrumenttinsa kymmenkieliseen versioon. Se on nykyisin Chivalalan pääsoitin PolePolessa.

Vuonna 1998 perustettu PolePole on Chivalalan ja kitaristi **Topi Korhosen** vakituinen duo. Nimi on kiswahilia (vapaasti käännettynä "ota iisisti"), jota myös käytetään suomen ohella toisena laulukielinä. Monikulttuurisen musiikin ja tanssin taikaa tarjoava PolePole

ei ollut taitojen näyttämistä, vaan tuli suoraan sielusta. Se oli soul-musiikkia."

Toisaalta Chivalala on huomannut musiikin tekemisen tavoissa eroja Suomen ja Tansanian välillä. "Tansaniassa varsinkin perinteistä musiikkia esittävät muusikot seuraavat sydäntään ja mielikuvitustaan, ja kaikki tapahtuu yhteisön sisällä. Täällä on enemmän nuotien kirjoittamista ja teknisempi lähestymistapa musiikkiin. Tansaniassa musiikki on kokonaisuus, joka ei kaipaa analyysia."

Inspiraatiolla on Chivalalalle tärkeä merkitys. Sävelmä voi syntyä ainakin kolmella eri tavalla. "Ensinnäkin melodia heijastaa elämää itseään sekä myös omaa elämäkokemustani. Toiseksi se voi muistuttaa näkyä – joskus kävelyllä voin kuulla melodian pääsääntä tai kun näen unta, se voi tulla aivan selkeänä. Kolmas vaihto-

ammattilaisista. Jos joku on taitteilla, haluan pitää häntä ammattilaisena ilman, että liitän häneen etulitettä maahanmuuttaja. Näin siitä syystä, että tämä sana jollain tapaa rakentaa muureja ja estää suomalaisten ja ulkomaalaisten integraation. Teostoryn haluaisin esittelevän suomalaisia ja ulkomaisia taitteilijoita sekaisin eikä niin, että tällä kertaa meillä on maahanmuuttajia. Olen jakanut suomalaisen yhteiskunnan kanssa sen, mitä minulla on sekä taitteilijana että opettajana. Olen opettanut paljon lapsia, vammaisia lapsia, olen opettanut vankiloissa tätä tietoa, mitä minulla on", Chivalala kertoo painottaen samalla saaneensa itsekin paljon yhteistyöstä suomalaisten taitteilijoiden kanssa.

Kuinka säveltäjän asemaa voisi Chivalalan mielestä kehittää Suomessa? "Tarvitaan paljon käsiä",

"Musiikintekijöiden pitäisi ryhtyä entistä enemmän vuorovaikutukseen toistensa kanssa."



koulun opettajaksi. Hän työskenteli Bagamoyossa vuosina 1985–1995, ja virka on yhä jäljellä, jos Chivalala päättää jonain päivänä palata.

Suomessa Chivalala kävi ensimmäisen kerran vuonna 1987 taidekoulun opettajien yhteyden Euroopan-kiertueen merkeissä. Vierailu herätti positiivista huomiota ja kaksi vuotta myöhemmin Suomen Nuorisoseurojen liitto kutsui Chivalalan pitämään tanssityöpajoja kouluissa ja tanssistudioissa.

Kutsu toistui vuosittain ja Chivalala tutustui vähitellen kulttuurialan ihmisiin ja sai lisää työkontakteja. Myös musiikki astui kuvaan ja opetuskokemusta alkoi kertyä esimerkiksi Sibelius-Akatemiasta, Teatterikorkeakoulusta ja Helsingin yliopistosta. Pysyvästi Chivalala asettui Suomeen vuonna 1995 saadessaan Kansallisoopperasta pestin **Kari Tikan Frieda-**

on esiintynyt niin koti- kuin ulkomaisillakin festivaaleilla, esimerkiksi Suomen virallisena edustajana Eurofolkissa vuonna 2002.

Lumi ja kiire uutuuksia Suomessa

"Valkoisen lumipeitteen näkeminen ensimmäistä kertaa oli todella jännittävää", Chivalala muistelee ensivaikutelmiaan Suomesta. Myös ihmisten käyttäytyminen oli aivan erilaista kuin Tansaniassa. "Kaikilla oli koko ajan kiire, jopa kadulla kävellessään. Busseissa taas oli aivan hiljaista, mikä tuntui oudolta."

Ruoka vaati aluksi totuttua, samoin saunakulttuuri ja toki musiikissakin oli uusia asioita. Chivalalan ei ollut lainkaan vaikea samastua suomalaisten kansansävelmien haakeisiin melodioihin. Täckäläisten naislaulajien laulutapa muistutti hänen mielestään tansaniaisten naisten laulua. "Se

ehto on, että tapahtuu jotain mikä liikuttaa minua."

Chivalala kertoo kehittävänsä sävellyksiään improvisaation avulla. Sen sijaan koreografian laatimiseen hän käyttää tietoaan ngomasta, jonka sisältämien sääntöjen mukaan tietyt liikkeet sopivat yhteen tiettyjen rytmien kanssa. Ngoma antaa eväitä myös Chivalalan taiteelliseen tohtorintutkintoon Sibelius-Akatemiassa. "Aiheena on musiikin, tanssin ja draaman yhdistäminen, ilmaisun ykseys. Olen tehnyt jo kaikki konsertit, ja nyt viimeistelen kirjoitustyötä."

Monia käsiä tarvitaan

Chivalalan katse valpastuu, kun häneltä kysyy, onko etnisestä taustasta ollut hyötyä taikka haittaa työskentelylle Suomessa.

"Mielestäni sanaa maahanmuuttajamuusikko ei ole hyvä käyttäen etenkään, kun puhutaan

hän sanoo. Jotta esityksiä syntäisi, ei riitä, että jollain on valmis idea sävellyksestä tai projektista, vaan tarvitaan myös taloudellisia tukijoita sekä tuottajan kaltaisia organisoijia.

Lisäksi musiikintekijöiden pitäisi ryhtyä entistä enemmän vuorovaikutukseen toistensa kanssa. "Koska joskus, jos on vain oma tapa tehdä asioita, voi tulla hieinan kapeaksi. Muilla säveltäjillä on toisenlaisia ideoita." Uuden luominen vaatii Chivalalan mukaan yhteistyötä. Hän mainitsee esimerkkinä luovuudesta viisivoittaja Lordin, jonka esitys erottui asioiden uudenvälisen sekoittamisen ansiosta. Näin on ollut hänen mielestään Euroviisuissa muulloinkin. "Kun katsoo voittajia, huomaat että he ovat ihmisiä, joilla on jotain uutta annettavaa. Kyse on aina uudesta luomuksesta eikä jonkun toisen kopioinnista." ☺

Haastattelu tehtiin englanniksi. Kaännökset kirjoittajan.



TEKSTI: ARJA KANGASNIEMI, KUVAT: JORMA AIROLA

Vuoden kantele
2008 tunnuksen
saaja Arnold
Chiwalala:

Kokonaisvaltainen ilmaisu ohjaa esiintymistäni

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Arnold Chiwalalalle työ on elämän johdolanka. Neljätoista vuotta sitten hän opetti maailmankuulussa Bakamoyon taidekoulussa, mutta saatuaan tarpeeksi töitä Suomesta oli edessä muutto. Kanteleeseen Arnold tutustui ensimmäisellä Suomen matkallaan ja alkoi tehdä sillä omaa musiikkia. Nykyisin kantele on kiinteä osa Arnoldin työsarkaa.

Arnold Chiwalalan kanteleensoitossa iskee ensimmäisenä rytmi. Hänen kanteleopiskelunsa alkoi perinteisillä viisikielissävelmillä, mutta hyvin pian vaikutteita alkoi tulla tansanialaisesta perinemuusiikista. Nykyisin Arnold tekee kymmenkielisellä kanteleella omaa Chizentele-musiikkia.

"Kokeilin kanteletta, kun olin täällä esiintymässä Bakamoyon koulun opettajien kanssa syksyllä 1987 ja sen ääni jäi soimaan sisimpääni. Olin aikaisemmin soittanut tansanialaista izezeä, jonka ääntä kanteleen sointi muistuttaa", selittää Arnold kiinnostustaan.

Seuraavan kerran Arnold tuli Suomeen kaksi vuotta myöhemmin talvella Suomen Nuorisoseurojen Liiton kutsumana. Vierailut pohjoisessa maassa olivat jännittäviä: oli kylmä ja hän näki ensimmäisen kerran lunta.

Arnold viihtyi Suomessa. Hän sai lisää työtilaisuuksia ja hyviä ystäviä. Kun hän 1995 sai vuoden pestit Kansallisoopperan Frieda-esitykseen ja Espoon kaupunginteatterin Silta-näytelmään, hän muutti pysyvästi tänne. Arnold aloitti myös opiskelut Sibelius-Akatemian kansanmusiikin osastolla. Kanteleen maailmaan häntä opastivat Arja Kastinen ja Sinikka Kontio, jotka kannustivat Arnoldia säveltämään.

Ngoma punaisena lankana

Kun Arnold valmistui maisteriksi vuonna 2000, Heikki Laitinen suositteli häntä jatkamaan opiskelua. Arnold innostui ja alkoi suunnitella taiteellista tohtorintutkintoa, jossa oli punaisena lankana ngoma, tansanialainen kokonaisvaltainen taidemuoto, joka sisältää soittoa, laulua, tanssia, tarinankerrontaa ja näyttelemistä.

Yksi Arnoldin tärkeistä kokoonpanoista on PolePole-duo Topi Korhosen kanssa. Nimi tarkoittaa 'ota iisisti'.

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"Ensimmäisen konsertin Maisha, 'Elämä', tein soolona vuonna 2000. Seuraavassa konsertissa Njia panda eli 'Risteys' oli minun lisäksi kolme taiteilijaa. Se kertoi hämmennyksestä, joka matkailijalla on risteyksessä ollessaan, kun viitat ovat epäselviä."

Kolmas konsertti oli Bandu bandu, 'Pala palalta'. Siinä oli mukana kuusi muusikkoa ja tavoitteena oli näyttää, miten he voivat käyttää kaikkia ngoman elementtejä samaan aikaan. Muusikot esimerkiksi soittivat rumpuja ja tanssivat yhtä aikaa. Seuraavassa konsertissa Sisi, 'Me ja samankaltaisuutemme', Arnold yhdisti suomalaista ja tansaniaista kansanmusiikkia ja -tanssia.

"Olin asunut täällä kymmenisen vuotta ja huomasin, että perinteissämme on jotain samaa. Yhdistin esimerkiksi suomalaista marssimusiikkia tansanialaiseen tanssiin, jossa oli perinteisesti käytetty kolonialistisen ajan musiikkia. Yhdistin myös lauluja, joilla on samanlainen melodia tai funktio molemmissa maissa, esimerkiksi häälauluja", Arnold valaisee.

Nyt kaikki viisi konserttia on pidetty ja kirjallinen työ on valmistumassa. Viimeisessä esityksessään Arnold halusi nostaa kanteleen voimakkaasti esille. Se oli samanaikaisesti konsertti ja performanssi nimeltä Hodi.

"Kun Tansaniassa menemme kylään ja koputamme oveen, huudamme hodi! Ja talonväki vastaa karibu eli tervetuloa!"



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Outona omalla maalla

Silloin tällöin Arnoldille on tarjoutunut mahdollisuus esiintyä kotimaassaan, ja hänen musiikistaan pidetään paljon. Tosin se kuulostaa afrikkalaisiin korviin vieraalta huolimatta siitä, että rytmikassa on vaikutteita tansanialaisesta perinnesäestökästä.

Kantelekin näyttää heidän silmissään kummalliselta avoimen rakenteensa takia. "Musiikissa koskettavat rytmi, swahilinkieliset sanat ja se, että laulan omasta heimostani. Musiikkiani on sanottu muun muassa parantavaksi ja liikuttavaksi. Viisi vuotta sitten PolePole esiintyi Zanzibarissa ja Bakamoyon taidekoulussa. Opiskelijat olivat tosi vaikuttuneita musiikistamme ja sanoivat, että tällaista mekin haluamme tehdä!"

PolePolella, duossa kitaristi Topi Korhosen kanssa, Arnoldin pääsoitin on kantele. Hän on tarkka siitä, mitä soittimia yhdistää kanteleeseen. Kitaran lisäksi hänen mielestään kanteleen ääneen sopivat muun muassa pehmeä-ääniset udu-rumpu, cajon-laatikkorumpu ja trumpetti.

Musiikki heijastaa elämää

Arnoldin sävellykset syntyvät soittamalla tai vaistoa seuraamalla. Myös kanteleen sointi stimuloi häntä.

"Musiikki heijastaa elämää. Melodia ja rytmi ilmestyvät kuin itsestään soittaessani, kävellessäni, unessa... Minun tarvitsee vain seurata niitä. Jollei minulla ole kanteletta saatavilla, vihellän tai laulan rytmiä tai melodiaa, jotta muistan sen. Melodian tunnelma

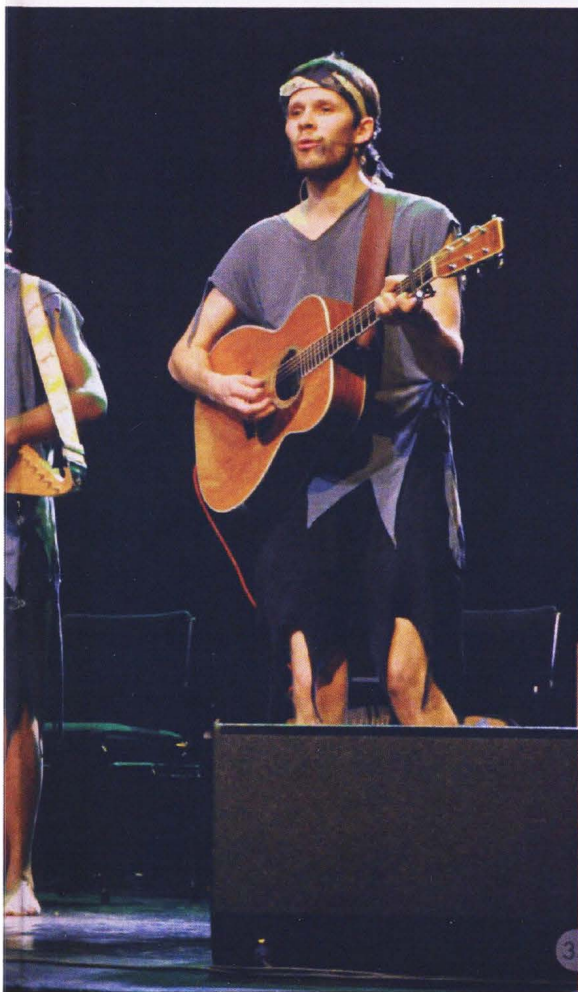
Chizentele-konsertti marraskuussa Gloriassa. Vas. Aliko Mwakanjuki, Menard Mponda, Ricardo Padilla, Arnold Chivalala, Topi Korhonen.



kertoo minulle, millaiset sanat siihen sopii. Kun kapale on valmis, voin sovittaa sitä miten haluan.”

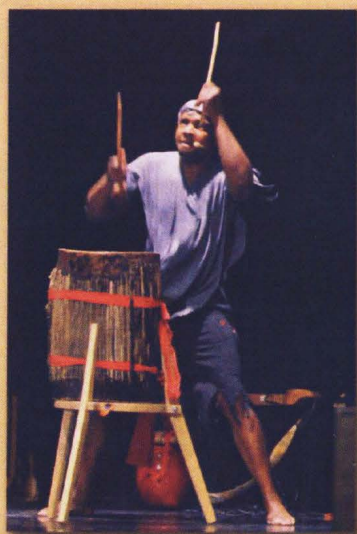
Tulevaisuudessa Arnold jatkaa töitään entiseen tapaan. Ideoita on paljon, joten täytyy vain valita, mitkä niistä toteuttaa. Tiedossa on ainakin koulukeikkoja Suomessa ja Virossa PolePolen kanssa sekä festivaaliesiintymiset Haapavedellä, Rääkkylässä ja Sommelossa.

”Tärkeintä on jatkuvuus ja se, mitä teen. Olen valmis lähtemään vaikka Japaniin, jos sieltä tarjotaan mielenkiintoista projektia, koska työlläni ei ole rajoja. Toisaalta en voi ajatella pelkästään itseäni, sillä vaimoni ja kaksi poikaani ovat täällä. Toisinaan kaipaen elämää Tansaniassa, isääni ja sisarusiani, mutta positiivisessa mielessä. Lapseni taas kaipaavat Suomea Tansaniassa ollessaan. Heidän kotinsa on täällä.”



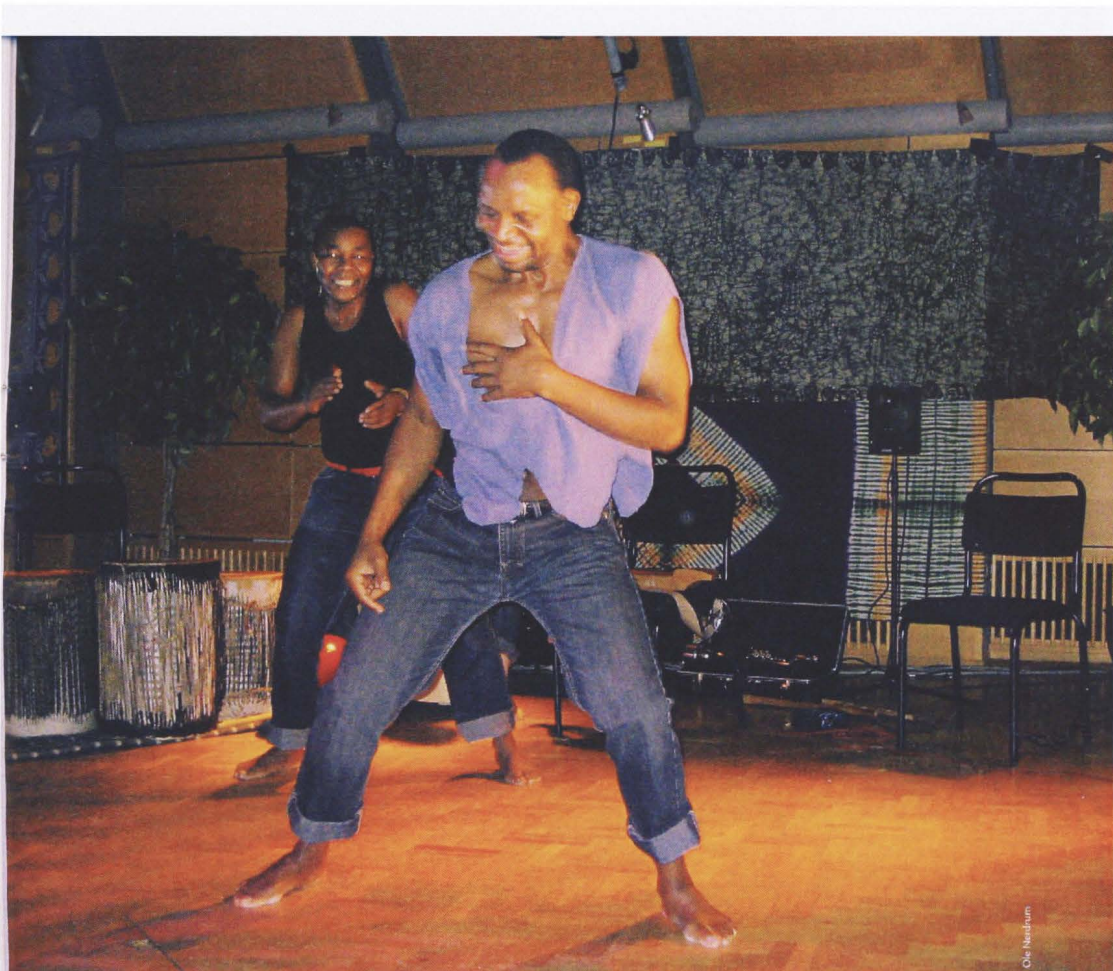
ARNOLD CHIVALALA

- Syntyi 1963 Dar es Salaamissa. Perhe on lähtöisin Sumbawangasta, pienestä kaupungista Länsi-Tansaniassa.
- Äiti oli kotiäiti, isä ammattisotilas ja kuoronjohtaja, joka soitti pianoa. Arnoldilla on seitsemän siskoa ja kolme veljeä.
- Esiintyi nuorena paikallisessa perinneryhmässä. Lisäksi kotona kuunneltiin paljon musiikkia ja kotiseudulla järjestettiin perinteisen musiikin ja tanssin tapahtumia.
- Oli opiskelemaan insinööriksi, kunnes pääsi opiskelemaan Bakamoyon taidekouluun musiikkia, näyttelemistä, akrobatiaa, perinteistä tanssia ja musiikkia, tanssikoreografiaa ja teoreettisia aineita 1981–85. Jatkoï Bakamoyossa opettajana valmistumisen jälkeen.
- Esiintyi ensimmäisen kerran Suomessa 1987 ja kutsuttiin uudelleen opettamaan 1989. Alkoi saada vierailujen myötä lisää työtilaisuuksia.
- Yhteistyötä suomalaisten taiteilijoiden kanssa 1991 lähtien erilaisissa musiikki-, tanssi- ja teatteri-projekteissa: mm. Avanti-yhtyeessä, Q-teatterissa ja Turun oopperassa. Opettajana mm.: Sibelius-Akatemiassa, Teatterikorkeakoulussa, Helsingin yliopistossa ja Vierumäen urheiluopistossa.
- Kanteleliiton Vuoden Kantele -tunnustus 2008.
- Taiteellinen tohtorintutkinto valmistumassa. Siihen kuuluu kirjallinen työ ja konsertit Maisha (2000), Njia panda (2001), Bandu bandu (2003), Sisi (2004) ja Hodi (2006).



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Arnold Chivalala – tanssijasta tohtoriksi

Tapaan Arnold Chivalalan hänen työhuoneellaan Sibelius-Akatemian kansanmusiikkiosastolla Helsingin Pitäjänmäellä. Näin miehen edellisen kerran vuosi sitten lavalla tanssimassa vauhdikkaita afrikkalaisia tansseja. Nyt edessäni istuu viilipyttyäkin rauhallisempi perustutkijatyyppi. Ero on melkoinen.

Chivalala on valmistelemassa tohtorin väitöskirjaa, jossa yksi keskeinen soitin on kantele.

– Kiinnostuin kanteleesta kun huomasin, että sen sointi on hyvin samanlainen kuin tansanialaisessa zeze-kielisoittimessa. Monet ihmettelivät soitinvalintaani, mutta minulle se ei ollut mitenkään kummallista. Kantele on yksi soitin muiden joukossa.

Suomi kutsuu

Arnold Chivalalan tie Suomeen on kulkenut monien mutkien kautta.

Tansaniassa musiikki- ja ilmaisutaidonopettajaksi valmistunut Chivalala kävi Suomessa ensin esiintymässä ja vähitellen myös opettamassa. Hän on tehnyt yhteistyötä Avantin, Kari Tikän, Jukka Linkolan, Eija Ahvon, Susanna Haaviston, Laura Jäntin ja Eija-Liisa Virolaisen kanssa, joista viimeksi mainittu alunperin houkutteli Chivalalan Suomeen 1980-luvun lopulla. Pidempiaikainen yhteistyö kitaristi Topi Korhosen kanssa on poikunut uutta ja omaperäistä kantele-kitaramusiikkia. Laajempaa tunnettuutta Chivalala sai viimeistään Q-teatterin Gekko-nykytanssiteok-



Ole Nerdrum

Arnold Chiwalalan vauhdissa pysyvät mukana Ricardo Padilla ja Topi Korhonen.

sen myötä, jossa hän oli mukana tanssijana ja yhtenä säveltäjästä.

– Suomalaisen muusikoiden ja tanssijoiden luovuus ja ennakkoluulottomuus on innostanut minua.

Teemana ngoma

Arnold Chiwalalan tohtoritutkinnon teema on ngoma eli ilmaisujen kokonaisvaltaisuus.

– Ngoma on perinteinen taidemuoto Tansaniassa – siinä yhdistellään musiikkia, laulua, tanssia, draamaa ja joskus jopa akrobatiaa. Eri heimot käyttävät erilaisia yhdistelmiä, joskus vain laulua ja tanssia. Kukin tekijä luo itsensä näköisen ngoman. Eniten käytetty instrumentti on rumpu.

Tohtoritutkinto kuuluu taiteilijakoulutuksen linjaan ja koostuu viidestä konsertista sekä erillisestä kirjallisesta tutkielmasta. Vuonna 2000 valmistuneen ensimmäisen konsertin nimi on Maisha. Se on suahilin kieltä ja tarkoittaa elämää.

Arnold Chiwalalan tutkintokonsertit:

2000 Maisha
2001 Njia Panda
2002 Bandu Bandu
2004 Sisi
2006 Hodi

– Teoksessa kerron omista kokemuksistani, uskomuksistani ja mielipiteistäni. Pohdin sitä miksi tulin tänne kylmään Suomeen. Kerron myös ikävästäni kotiin Tansaniaan sukulaisteni luokse. Mutta myös siitä, että työ musiikin parissa on minun kutsumukseni.

– Maishassa on laulu Pole Pole, joka tarkoittaa rauhoitua. Tein sen suomalaisille, mutta myös itselleni. Elämässä ei ehdi tehdä kaikkea, on rauhoituttava.

– Ngoman filosofia antoi minulle inspiraation kaikkiin viiteen konserttiin. Ne eivät ole samanlaisia. Toisissa on enem-

män erilaisia elementtejä, mutta kaikissa on laulua, tanssia ja musiikkia. Rytmii on vallitseva kaikissa viidessä osassa.

Ngoma vaatii paljon esiintyjiltä. Kolmannessa konsertissa Bandu Bandussa muusikotkin osallistuivat tanssiin.

– Jouduimme harjoittelemaan intensiivisesti sitä miten soittaa rumpuja, liikkua ja elehtiä samanaikaisesti.

Hodi ja kantele

Itse näin Chiwalalan viidennen konsertin nimeltään Hodi. Hodi on suahilinkieltä ja tarkoittaa tervehdystä. Sitä käytetään koputettaessa vieraan ovea ja erityisesti silloin kun tarvitaan apua. Hodissa kanteleen osuus oli keskeisin.

– Hodin pääasiallinen tarkoitus oli näyttää miten monin tavoin kanteletta voi soittaa. Kuinka sitä voi yhdistää eri soitinten kanssa, kuinka soittaa sitä rytmisesti ja samalla laulaa ja tanssia.

– Opin ymmärtämään, että kantele on niin monipuolinen, että se voisi olla oma erillinen teemansa, mutta myös Hodissa pääasia on ngoma.

Hodi oli erittäin näyttävä esitys. Teoksessa vuorottelevat kalevalainen runonlaulanta tansanialainen keppitanssi. Chiwalala soitti kannelta kuin kitaraa kannatellen sitä rennosti vyötäisillään. Topi Korhonen vaihtoi ihailtavan saumattomasti musiikosta yhdeksi keppitanssijaksi.

Chiwalala arvelee, että valmistuu tohtoriksi ensi vuonna. Sen jälkeenkin työtä riittää.

– Minulla on niin paljon ideoita että olen mennä sekaisin. Olenhan artisti ja opettaja joten jatkan tanssin musiikin ja opettamisen merkeissä.

Ole Nerdrum

Musta Väinämöinen

Tansanialainen Arnold Chivalala on muusikko ja tanssija, koreografi ja näyttelijä, säveltäjä ja opettaja. "Taide on ammattini", hän kiteyttää lahjakkuutensa olemuksen.

Chivalala valmistelee Sibelius-Akatemiassa taiteellista tohtorintutkintoa. Se koostuu viidestä konsertista, kirjallisesta työstä sekä taiteellista työtä tukevista opinnoista.

Kauniin näytön taiteilijanlaadustaan Chivalala antoi Suomen Kulttuurirahaston vuosijuhlissa helmikuussa 2002 esittäessään teoksensa Fikiria ja Polepole.

NGOMA, TAITEIDEN YKSEYS

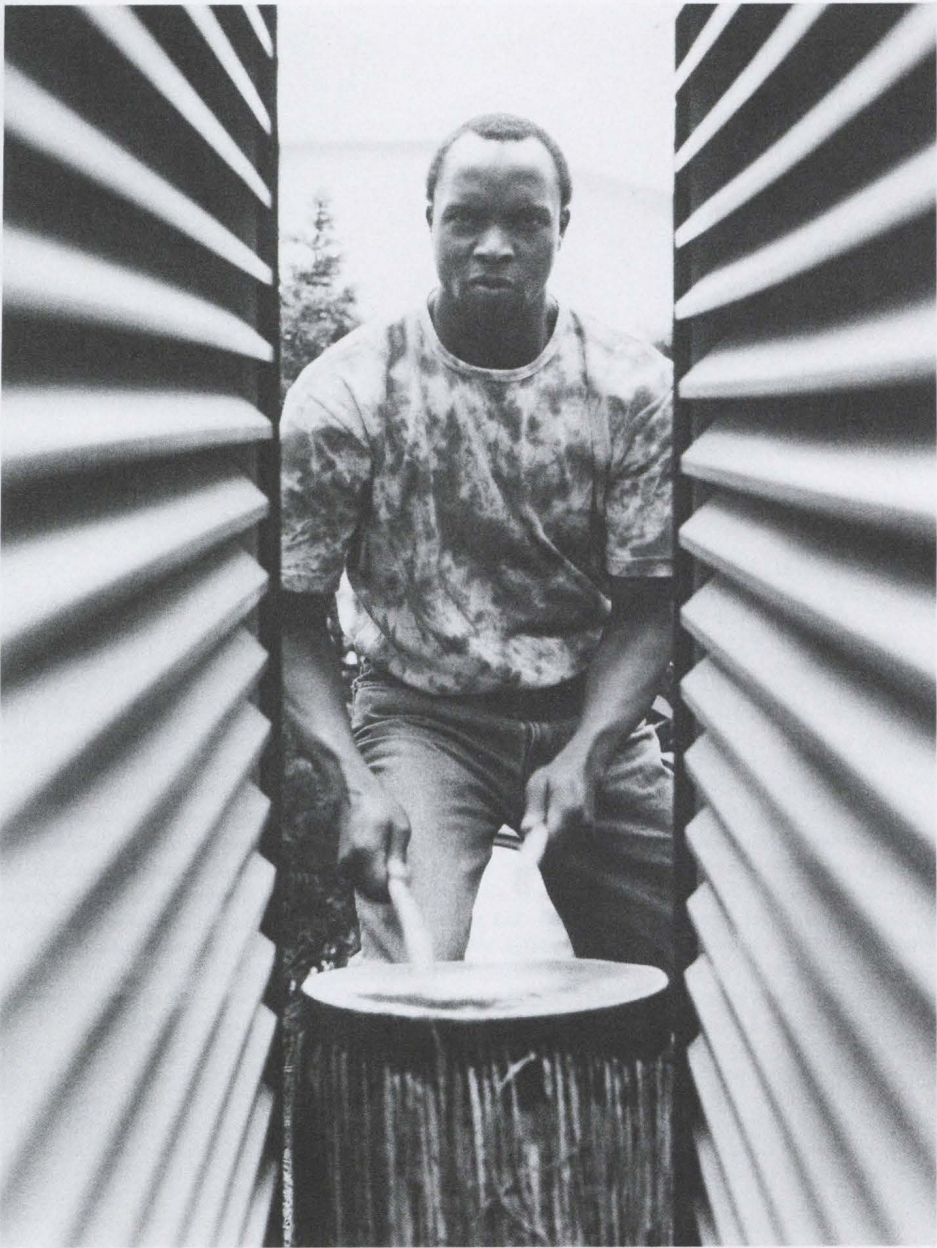
Taiteellinen työ konsertteineen perustuu suahilinkieliseen ngoma-käsitteeseen. Ngoma, suomeksi rumpu, on toimintaan perustuva taidemuoto, jossa yhdistyvät kaikki taiteen lajit. Kaikki

Taiteilija Arnold Chivalala ja työryhmä saivat Paavo Koskisen rahastosta 10 000 euron apurahan tohtorintutkintokonserttisarjan kolmannen konsertin järjestämiseen. Arnold Chivalala esiintyi vuosijuhlissa.

vaikuttaa kaikkeen, osat liittyvät erottamattomasti toisiinsa. Kirjallisessa työssä Chivalala tutkii ngoma-käsitettä Tansaniassa.

"Kaikki heimot Tansaniassa tuntevat tämän taidemuodon. Ngomaesityksiä valmistetaan erilaisiin elämäntilanteisiin: metsästysretkelle lähtöön, initiaatioseremonioihin, häihin ja sadonkorjuuseen. Kaikki ngomat ovat sosiaalisia yhteisötahtumia", Arnold Chivalala kertoo.

"Sooloteoksissani tutkin ngomaa eri näkökulmista. Yhdessä työryhmäni – kansanmuusikoiden ja tanssijoiden – kanssa etsin vastausta kysymykseen, millainen voisi olla suomalaisen muusikon ja tanssijan ngoma. Miten ngomaa voidaan soveltaa suomalaiseen musiikkiin, tanssiin ja draamaan? Miten se voisi vaikuttaa suomalaiseen musiikkikulttuuriin? Suomalaiset kansantanssit, joihin paikalliset ihmiset osallistuvat, ovat ngomaa."



TAITEEN TAUSTALLA ELÄMÄN ÄÄNET

Chiwalala piti ensimmäisen tutkintoon kuuluvan konserttinsa marraskuussa 2000. Sen nimi oli Maisha, elämän kierrokulku.

”Kerroin elämästä, joka tekee välillä silmukoita ja muodostaa lopulta suuren kaaren. Yhdistin laulut toisiinsa tarinoilla ja tanssilla. Olen itse kehittänyt tämän ilmaisutavan.”

Toinen konsertti, Njia Panda eli tienristeys, valmistui elokuussa 2001. Sen viesti oli vallan väärinkäyttö ja siitä syntyvä ristiriita. Kolmas konsertti sai nimen BanduBandu, pala palalta. Chiwalala tutki siinä, miten ruumiillinen työ innostaa ihmistä soittamaan, laulamaan tai tanssimaan. Teos esitettiin joulukuussa 2002. BanduBandussa ihmisen ja soitinten rytmit yhdistyivät ja kanteleella oli aivan uusi musiikillinen rooli.

”Kolmannessa konsertissa kansani esiintyi kaksi tansanialaista muusikkoa ja kolme Sibelius-Akatemian kansanmusiikin osastolla opiskelevaa soittajaa, jotka kaikki myös tanssivat ja laulavat. Tutkintoni kahdessa viimeisessä konsertissa vuosina 2003 ja 2004 esiintyjäryhmä on vielä isompi. Vastaan itse konserttien suunnittelusta, käsikirjoituksesta, runoista, sävellyksistä, koreografioista, lavastuksesta ja ohjauksesta.”

Arnold Chiwalala kertoo, että säveltäessään hän ei kirjoita nuotteja.

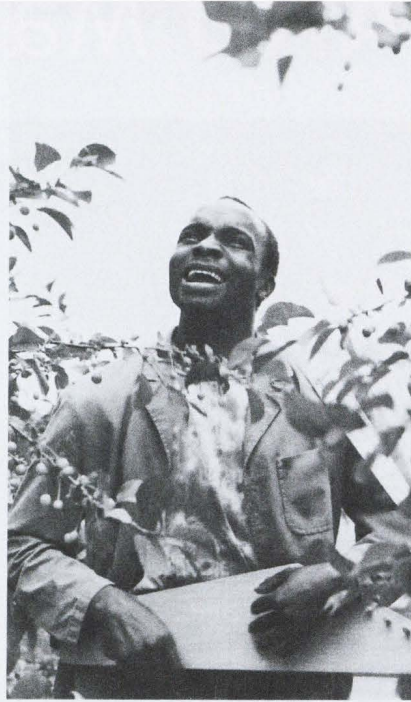
”Melodian alku voi tulla mistä tahansa. Sanat heijastelevat elämää, nekin syntyvät luonnostaan. Näen laulun elävinä kuvina: ihmisen soittamassa, vaatteet, ympäristön. Minun tehtäväni on siirtää tämä visio elävään elämään, tehdä siitä totta.”

KANTELE SOITTIMISTA RAKKAIN

”Kantele on lempisoittimeni”, taitavana rumpalina ja huilistina tunnettu Arnold Chiwalala tunnustaa. ”Se on teoksissani sekä melodisessa että rytmisessä käytössä. Näin kanteleen ensimmäistä kertaa vuonna 1987, kun kiersimme tansanialaisen ryhmän kanssa esiintymässä Pohjoismaissa. Sen ääni oli aito ja koskettava. Tansaniassa on soittimia, jotka kuuluvat kanteleen kanssa kaukaisesti samaan soitinperheeseen. Kantele taipuu hienosti myös tansanialaisten laulujen säestäjäksi.”

Chiwalala soitti aluksi viisikielistä kannelta.

”Ensin piti opetella yksinkertaiset melodiset suomalaiset soinnut. Vähitellen lisäsin soittoon oman kokemuksen ja tekniikkani. Nykyisin soitan 10-kielistä kannelta. Minulla on kymmenen sormeä, joilla hallitsen soitintani.”



PolePole-duossa Chiwalala soittaa kanteletta ja huilua, ja taiteilija Topi Korhonen akustista kitaraa. Vuonna 1999 syntyneen duon tyyli ja sointi on ainoa lajissaan koko maailmassa.

"PolePole esittää minun musiikkiani, joka on saanut vaikutteita afrikkalaisesta kulttuuritaustastani. Filosofiset laulun kertovat elämästä."

PolePole on esiintynyt suurissa kansanmusiikitapahtumissa kotimaassaan ja maailmalla. Kesällä 2002 duo nimettiin Kaustisella yhdeksi Vuoden yhtyeistä.

ONNI TULEE ELÄEN

Arnold Chiwalala on kuuluisan Bagamoyon valtiollisen taidekoulun kasvat. Hän toimi yli kymmenen vuotta koulun johtavana opettajana ja esiintyvänä taiteilijana.

Chiwalala tuli Suomeen joulukuussa 1989 vierailevaksi opettajaksi. Pian hänelle tarjoutui mahdollisuus työskennellä taiteilijoiden kanssa monissa suurissa projekteissa. Chiwalala on tehnyt rumpumusiikin ja koreografian muun muassa Suomen evankelisluterilaisen kirkon Frieda-oopperaan, Espoon teatterin Silta-projektiin ja Q-teatterin Gekko-esitykseen. Hän on pitänyt lukuisia soolo- ja duokonsertteja. Monipuoliselle taiteilijalle taide on rajaton riemu.

"Opettaminen on minulle kutsu. Olen pitänyt työpajoja peruskouluissa ja opettanut tulevia ammattilaisia korkeakouluissa. Tieto lisääntyy jaettaessa. Haluan antaa muille tietoa ja tunteita, ajatuksia ja kaikkea hyvää elämässä."

"Minulle elämän tarkoitus on onnellisuus. Onnistuminen on yksi onnellisuuden elementti. Koen sen teoksissani harmoniana, henkisenä yhteytenä, joka syntyy esiintyjän ja yleisön välille."

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Multikulturelles Finnland

6 Arnold Chivalala – Der Kantelespieler aus Tansania

Er war einer der ersten afrikanischen Musiker, die sich Mitte der 90er Jahre in Finnland niederliessen. Arnold Chivalala studierte Kantele an der Sibelius-Akademie und schreibt zurzeit seine Dissertation über Möglichkeiten der Verbindung von Musik, Tanz und Theater.

Text: Bernhard Frei
Foto: Milka Alanen

Wie sind Sie nach Finnland gekommen?

1987 war ich zum ersten Mal in Finnland. Ich unterrichtete damals an der Musikhochschule in Bagamoyo in Tansania. Mit einer Gruppe von Lehrern und Schülern dieser Schule waren wir für ein paar Konzerte und Workshops in Europa auf Tournee. Das zweite Mal kam ich im Dezember 1989 auf Einladung des finnischen Jugendverbandes, um an Schulen und allen möglichen Orten zu unterrichten und Workshops zu geben. Ich war nur sechs Wochen in Finnland, aber danach wurde ich jedes Jahr eingeladen und jedes Jahr länger. Ich hatte inzwischen viele Musiker kennengelernt, hatte viel Kontakte, und es wurde immer einfacher, Engagements für Auftritte oder Workshops zu erhalten. 1994 wirkte ich zusammen mit finnischen Musikern im Musik-Tanz-Theater «Suuri Tammi» mit. Wir hatten einige Aufführungen in Finnland, sind mit diesem Projekt dann aber auch nach Tansania gegangen. Gleich anschließend erhielt ich bei der Oper «Frieda» von Kari Tikka einen Jahresvertrag. Es ging darin um die Geschichte eines finnischen Missionars in Namibia und seiner Frau Frieda. Seither unterrichte ich an allen möglichen Orten. Ich arbeite mit Kindern, manchmal mit behinderten Kindern, mache Lehrerfortbildungen, und auch an verschiedenen Hochschulen und sogar im Gefängnis habe ich Kurse gegeben. Meine eigentliche Basis ist die Volksmusikabteilung der Sibelius-Akademie. Hier habe ich mich 1997 auch als Student eingeschrieben. So war ich an der Akademie gleichzeitig Student und Dozent. Mein Studium habe ich 2000 mit dem Master abgeschlossen.

Ihr Hauptinstrument an der Sibelius-Akademie war die Kantele. Warum haben Sie genau dieses Instrument gewählt?

Bereits als ich zum ersten Mal in Finnland war, begegnete mir die Kantele. Ich hörte sie zum ersten Mal an einem Festival, an dem wir auf-



Tansanische Musik trifft auf finnische: Chivalala mit dem Gitarristen Topi Korhonen.

traten – ich habe keine Ahnung mehr, wo das war. Jedenfalls faszinierte mich die Kantele von Anfang an. Ihr ganz eigener Klang tat es mir an, und ich fragte die Spieler sogar, ob ich mal die Saiten berühren könnte. Die Kantele erinnerte mich an die Zeze, ein Instrument, das ich in Tansania gespielt hatte. Die Zeze ist eine traditionelle Spiesslaute, die früher ausschliesslich gestrichen wurde und heute oft gezupft wird. Die Zupftechnik ist ganz ähnlich wie bei der Kantele. An der Sibelius-Akademie fing ich zuerst mit der 5-saitigen Kantele an und wechselte später zur 10-saitigen, mit der ich auch abgeschlossen habe.

Ein bedeutendes Element der Musik Tansanias ist Ngoma, eine Synthese aus Musik, Tanz, Akrobatik und Theater. Dieses Konzept ist auch in Ihrer Musik sehr wichtig, und es ist ja auch das Thema Ihrer Dissertation. Haben Sie in der finnischen Musik ähnliche Ideen gefunden?

Ich glaube schon, dass zumindest in der traditionellen Musik Finnlands diese verschiedenen Elemente eine Einheit bildeten. Eigentlich ist traditionelle Musik auf der ganzen Welt mit Bewegung verbunden, und auch in Finnland gehört der Tanz zur Volksmusik. In Finnland ist diese Einheit der verschiedenen Ausdrucksformen aber etwas in Vergessenheit geraten. Mit dem Konzept von Ngoma versuche ich, diese Möglichkeiten auch in Finnland wieder etwas aufleben zu lassen. Und ich glaube, dass ich schon einige Studierende an der Akademie inspiriert habe, neue Wege zu gehen. Zum Beispiel habe ich kürzlich ein fantastisches Konzert der Geigerin Piia Kleemola gesehen, die Musik und Tanz

auf ganz neue Weise miteinander verflochten hat. Aber mir geht es nicht darum, das traditionelle, typische Ngoma aus Tansania nach Finnland zu bringen, sondern aus den Ideen des Ngoma etwas Neues zu schaffen.

Was sind zurzeit Ihre wichtigsten Projekte?

Im Moment spiele ich oft im Duo mit dem Gitarristen Topi Korhonen. Wir nennen uns Pole Pole, was in Swahili eine Aufforderung bedeutet, das Leben etwas einfacher zu nehmen. Manchmal nehmen wir auch noch andere Musiker dazu. Das Konzept ist aber immer etwa das gleiche: ein Zusammenbringen der traditionellen Musik aus Tansania und Finnland und auch eine Verknüpfung von Musik und Bewegung. Kürzlich habe ich einen Namen für unsere Musik gefunden. Ich nenne sie Chizentele. Das «Chi» steht für Chivalala, das «ze» für Zeze, und «tele» steht für Kantele. Mit Topi zusammen war ich 2004 in Tansania, wo wir auch auftraten. Die Reaktionen aus dem Publikum waren sehr gut. Speziell interessierten sich die Zuhörer für die Kantele, ein für sie völlig neues Instrument. Mit den rhythmischen Elementen waren sie etwas mehr vertraut als das finnische Publikum und verstanden natürlich auch die Texte meiner Lieder besser. Meistens singe ich ja in Swahili, nur selten in Finnisch. Ich hatte immer den Eindruck, dass diese Chizentele-Musik noch im Prozess der Entwicklung steht. Jetzt wird es aber langsam Zeit, dass wir eine CD herausbringen.

Einen Konzert-Mitschnitt von Arnold Chivalala gibt es im Internet unter: www.siba.fi/sibatv/index.php?id=54&la=en

Afrotanssia varkautelaisille

Arnold villitsi naiset

Tumma, notkea ja rytmikäs **Arnold Chivalala** villitsi varkautelaiset naiset. Arnold pyöritteli naisia illan hämyssä. Session jälkeen läikähtyneet naiset jäivät vain odottamaan seuraavaa kertaa.

Liikuntatalolla oli sähköä ilmasa perjantai-iltana, kun tanssialainen tanssinopettaja Arnold Chivalala pääsi pyörittelemään varkautelaisia neitejä ja rouvia. Arnold ei päästänyt kukaan naisia vähällä, vaan opetti heille kymmeniä uusia temppuja.

– Viimeksi olin täällä vuosi sitten. Yleisö oli silloin hyvin innostunut, he yrittivät kovasti oppia uutta. Nyt olen karsinut joitakin vaikeimpia liikkeitä ja keskityn jalkatyöhön.

– Nämä tanssiaskeleet ovat alkujaan tanssialaisesta riitistä, jolla nuoria otettiin heimon täysiksi jäseniksi. Kertosäe on yksinkertaisesti tanssiinkutsu.

Viime vuonna Arnold on esiintynyt Frida-oopperassa

Helsingissä, Espoon teatterin Silta-ryhmässä ja televisiossa. Opettanut hän on teatterikorkeakoulussa, Vierumäen urheiluopistossa sekä Kemissä. Varkauden kaltaisia yleisötapahtumia hän on vetänyt Nurmijärvellä ja Järvenpäässä.

Motoriikkaa ja rytmittäjä

Arnoldin opettamat afrikkalaiset tanssit vaativat käsien, jalkojen ja muun kropan yhteispeliä. Ei ole aivan helppoa kävellä



Parhaiten liikesarjat onnistuivat, kun ne tehtiin rummunpaukkeen tahdissa.



Tommi Pitenius
Tansanialaissyntyinen tanssinopettaja Arnold Chivalala näytti varkautelaisnaisille afrotanssin oikeat liikkeet.

rytmikkäästi es-taas niin, että kädet heiluvat aivan eri tahtiin. Vaikeimpia hartianpyöriä ja lanteenheilautuksia Arnold oli tällä kertaa karsinut. Liikesarjat olivat jopa parinkymmenen liikkeen pituisia.

Afrotanssi on oivaa jumppaa selkä- ja hartiavaivoihin. Tanssi sekä vahvistaa että rentouttaa. Perinteisessä länsimaaisessa tanssissa työ tehdään enemmän jaloilla, ylävartalo pidetään kurissa. Toki myös afrotanssit käy-

vät jalkoihin, sillä lähes kaikki askeleet otetaan korkeassa kyykkyasennossa.

Varkautelaisnaisilla oli taipumuksena tömpsyttää jaloillaan liian pontevasti lattiaa, kun rytmiiin olisivat riittäneet kevyemmätkin askeleet.

– Me ollaan käyty ahkerasti näissä kuntotapahtumissa. Tänne tultiin, kun viime viikolla tätä keuhuttiin kovasti. Viime vuonna ei oltu, mutta kuultiin, että tämä käy kovasti jalkoihin.

Kirsi on käynyt itämaisissa tansseissa neljä vuotta, mutta tämä kai on aivan eri juttu, miettivät naapurukset **Sirkka Alikoski**, **Kirsi Vihavainen** ja **Tiina Hämmäläinen** ennen oppituntia.

Yli satapäisellä naisjoukolla oli pilkettä silmäkulmassa. Kun Arnold ennen keikkaa levitti vilttiä rumpujensa alle, huudahti yksi naisista: Eihän me kaikki tuolle viltille mahduta!

TOMMI PITENIUS

Afrikkalainen ilmaisu on ngoi

► Tansanialainen Arnold Chivalala tekee ensimmäisenä afrikkalaisena taiteellista tohtorintutkintoa Sibelius-Akatemiassa

Auli Räsänen
HELSINGIN SANOMAT

► Sana *ngoma* on swahilia ja tarkoittaa taiteellista ilmaisuja, jossa yhdistyvät musiikki, tanssi ja draama. Kyse on afrikkalaisesta musiikkiteatterityypistä, jonka tansanialainen **Arnold Chivalala** on valinnut taiteellisen tohtorintutkintonsa aiheeksi Sibelius-Akatemian kansanmusiikin osastolla. Tutkintoon liittyviä esityksiä on viikonvaihteessa Zodiakissa Kaapelitehtaalla.

Chivalala on ensimmäinen Sibelius-Akatemiassa tohtorintutkintoa suorittava afrikkalainen. Häntä ennen laitoksella on ollut yksi afrikkalainen kunniaohjori kun Tansanian tunnetuimpiin musikoihin kuuluva **Hukwe Zawose** promovoitiin Sibelius-Akatemian kunniaohjoriksi muutama vuosi sitten.

Viimeiset kuusi vuotta Chivalala on asunut ja työskennellyt vuorotellen Suomessa

opetus- ja esitystehtävissä ja opettajana Tansaniassa Bagamoyon taidekoulussa.

Taiteelliseen tohtorintutkintoon vaaditaan viiden esityksen sarja ja kirjallinen työ. Ensimmäisen työnsä, soolon *Maisha* hän esitti viime syyskuun Kansallisteatterin Omapohjassa. Zodiakissa nyt kolme ilttaa pyörivä tunnin mittainen *Njia Panda* (Teiden risteys) on esityssarjan toinen teos.

"Minun on välttämätöntä olla joka vuosi Tansaniassa tutkimusaiheenikin takia, sillä se liittyy afrikkalaiseen kulttuuriin ja identiteettiin. Rumpujen soiton, tanssin ja tarinankerronnan juuret ovat syvällä perinteessä, ja kaikki nämä elementit kuuluvat muusikkouteen – ainakin sellaiseen esittämisen suvereeniin hallintaan, jonka taitajaa kutsumme *manjuki*", Chivalala sanoo.

Voiko häntä itseään kutsua nimityksellä *manju*? Chivalala arastelee vielä: "Ainakin pyrin

kulkemaan mestareiden jalanjäljissä", hän sanoo.

Chivalala on muusikko, säveltäjä, runoilija, tanssija ja koreografi. Listaan voi lisätä näyttelijän, sillä Suomessa hän on esiintynyt tanssija-näyttelijänä jo monessa tuotannossa, viimeksi **Minna Vainikaisen** kiitetyssä *Gekossa Q*-teatterissa.

Muusikkous on verenperintöä. Molemmat vanhemmat olivat hyviä laulajia, isä aktiivinen kuorolainen. He olivat harrastajia, kun taas pojasta tuli musiikin ammattilainen.

Valmistuttuaan ensin Teknisestä opistosta hän meni taidekouluun, koska esittävät taiteet vetivät puoleensa. Valmistuttuaan neljän vuoden opiskelun jälkeen hän sai opettajan paikan Bagamoyon taidekoulusta. Bagamoyossa opiskelevan suomalaisen houkuttelemana hän tuli 1989 käymään Suomessa. Täällä hän tapasi kansantanssijaguru **Antti Savilammen**, joka järjesti hänelle opetustyötä. Siitä se lähti.

"Bagamoyon koulun lomajonoiksi tulini aina Suomeen. Sain täällä töitä eri projekteissa ja kitaristi **Topi Korhosen** kanssa perustimme PolePole-nimisen duon."

Chivalalan ja Korhosen

duon swahilinkielinen nimi tarkoittaa suomeksi "hitaasti mutta varmasti". Hitaasti mutta varmasti Chivalala onkin kotiutunut Suomeen ja löytänyt kiinnostuksen musiikillisten juuriensa tutkimiseen ja hyödyntämiseen esityksissään.

Hänestä elämisessä Afrikan ja Suomen välillä on hyvää dynamiikkaa. Taiteellisesti hän voi poimia hyvät puolet kummastakin kulttuurista.

"Elän suurilla aalloilla", Chi-

► Afrikkalainen tanssi avaa kyvyn nauttia liikkumisesta."

walala kuvaa kauniisti elämäntilannettaan. "Suomesta olen saanut paljon, ennen kaikkea voimaa ja päättäväisyyttä."

Kulttuurishokkeja hän kertoo kokeneensa alkuvaiheessa. Kamalinta hänestä oli suomalaisten pyrkimys täsmällisyyteen ihan kaikessa.

"Minulle rytmi on kuin puhetta, seuraan sitä vaistomaisesti. Suomalaiset taas laskevat yksi kaksi kolme... Jos minä alan laskea rytmiä, menen se-

AT 24.8.2001

ngoma

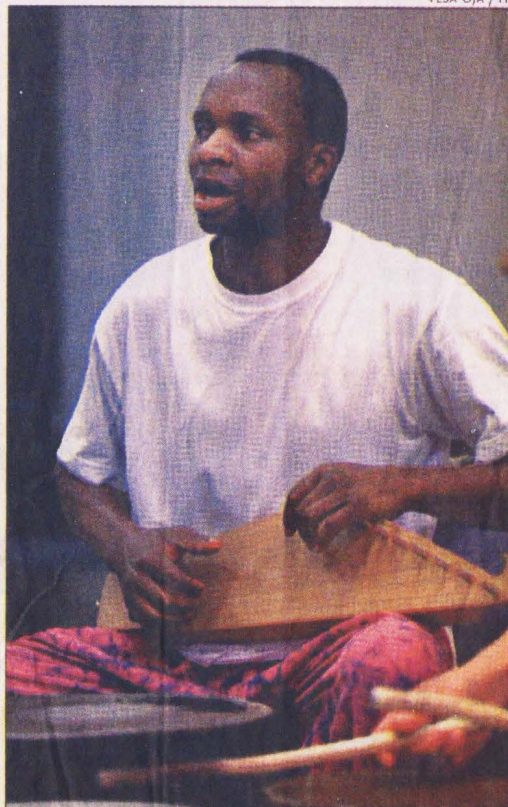
kaisin!"
1980-luvun afrikkalaisen musiikin ja tanssin buumista on tanssinopettajanakin toiminut Chivalalan mielestä edetty kiittävän pitkälle. Tanssin sosiaalinen luonne ja sen tehtävä avata ihmisten mieltä ymmärretään paremmin.

"Afrikkalaisessa kulttuurissa ei ole kyse teknisten taitojen opettamisesta vaan kokemuksen jakamisesta toisten kanssa. Afrikkalainen tanssi avaa kyvyn nauttia liikkumisesta."

Muusikkona Chivalala on Suomessa iästynyt kanteleeseen, jota hän soittaa omalla tavallaan, roikottaen sitä kitaran tavoin hihnassa. Kantele muistuttaa soinniltaan tansanialaista *zezeä*, vaikka rakenteeltaan soittimet ovat aivan erilaisia.

Kantele ja huilu ovat afrikkalaisten rumpujen lisäksi mukana viikonvaihteen esityksissä, joissa rumpuja soittavat Chivalalan lisäksi **Hermann Rask** (joka jakaa myös tanssin Chivalalan kanssa), tansanialainen **Menadi Mponda** ja **Ricardo Padilla**.

► Arnold Chivalalan esitys *Njia panda* Zodiakissa Kaapelitehtaalla, Tallberginkatu 1, pe, la ja su klo 19.



Arnold Chivalala esittelee afrikkalaista ilmaisu tohtorintutkintoon kuuluvassa esityksessään Kaapelitehtaalla.

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“The combined experience of living in two cultures, Tanzanian and Finnish, has played a part in my creativity which led me to undertake this doctoral degree. I came to Finland already equipped with my artistic skills and education from home, but experiencing a new environment and a different culture has developed me as an artist. It has broadened my perspective on creativity and it has broadened my artistic imagination. Here in Finland I discovered the kantele. With this instrument, I have invented a concrete new style of music to which I have given the name Chizentele, and established a two-piece band, PolePole, to play this style. I have performed this new style Chizentele in all of my doctoral recitals.”

The skills and knowledge that I inherited from my parents and obtained from other sources – from school, society, the Bagamoyo College of Arts in Tanzania, the Department of Folk Music at the Sibelius Academy in Finland, various experiences of living in a different culture, the experience of working with other artists, and observations of other people’s work – have given me the capacity as an artist to see and do things as a whole, especially while I am creating my art. In this document I will explain how I arrived at this holistic conception of artistry through cross-cultural experience.”

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