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### Guide to the Collection of Gerhard Kubik and Moya Malamusi papers

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# Columbia

COLLEGE CHICAGO

## CENTER FOR BLACK MUSIC RESEARCH COLLECTION

### Collection of Gerhard Kubik and Moya Malamusi papers, 1962-2009

#### **EXTENT**

3 boxes, 1.25 linear feet  
2 musical bows from Malawi  
6 volumes  
6 audiovisual discs

#### **COLLECTION SUMMARY**

Materials relating to their writings and field research, dated 1962–1999, including offprints of articles and reviews, edited video footage of music and dance events in Namibia, Zambia, Angola, South Africa, and Malawi (including footage of the Kachamba Brothers), lists of publications, and photographs.

#### **BIOGRAPHICAL NOTE**

Dr. Gerhard Kubik (1934– ) is an ethnomusicologist specializing in the music of Africa and the worldwide African diaspora. Currently a professor in the musicology department of the University of Vienna, he was a student there until earning his PhD in cultural anthropology in 1971. Through fieldwork spanning more than thirty-five years in eighteen countries of sub-Saharan Africa and the South American countries of Venezuela and Brazil as well as the United States, Kubik has amassed the largest collection of African traditional music worldwide (more than 25,000 recordings), most of which are archived in the Phonogrammarchiv Wien in Vienna.

Throughout his research, Dr. Kubik stresses the totality of expressive culture to encompass not only music, but language, oral literature, costume, art, and performance. His publications are extensive and include ethnographic studies as well as attempts to deal with larger concepts such as African approaches to rhythm, and Africanisms in American music. Translated into several languages, his over 300 scholarly articles and encyclopedia entries cover these topics and more, including African and African-American music and dance, masquerades, and the psychology of culture contact. He has written several important books in the field, among them *Theory of African Music* (Chicago: The University of Chicago Press, 2010), *Angolan Traits in Black Music, Games and Dances of Brazil: A Study of African Cultural Extensions Overseas* (Lisboa: Junta de Investigações Científicas do Ultramar, 1979), *Malaŵian music: a framework for analysis* (Zomba: Centre for Social Research, University of Malaŵi, 1987) and *Africa and the Blues* (Jackson: University Press of Mississippi, 1999).

Dr. Kubik has received many awards including an Honorary Fellowship of the Royal Anthropological Institute of Great Britain and Ireland, the Körner Foundation Prize in Vienna, and a Senior Research Fellowship at the Metropolitan Museum of Art, New York. He was also

one of the 1997 Rockefeller Foundation Resident Fellows at the Center for Black Music Research.

Dr. Moya Aliya Malamusi and Dr. Kubik enjoy a longstanding collaborative relationship. Kubik maintains a base in Malamusi's hometown of Chileka, Malawi and has an affiliation with the Centre for Social Research at the University of Malawi. Both scholars are also performers and have appeared internationally with Donald Kachamba's Heritage Jazzband (Kubik on guitar and clarinet, Malamusi on guitar), which specializes in kwela and other southern African styles.

Dr. Moya Aliya Malamusi (1959– ) is an ethnomusicologist currently teaching at the University of Salzburg and at the University of Vienna. Born in Malawi in 1959, he began his ethnographic studies through his association with Dr. Kubik, accompanying him on a trip to northwestern Zambia in 1979, and to Brazil the following year. In addition to his projects with Kubik, Malamusi has also done extensive fieldwork and research into guitar styles and techniques in southern Africa, especially 20th century innovations.

A resident of Austria since 1984, he earned his master's degree and PhD (2004) in cultural anthropology at the University of Vienna. Malamusi has contributed articles to scientific journals, Festschriften, and The New Grove Encyclopedia. He published a selection of his field recordings in 1999 on a CD entitled From Lake Malawi to the Zambezi (Frankfurt). Malamusi and his late sister Lidiya Malamusi founded the Oral Literature Research Programme in Chileka, Malawi in 1989, and it continues to be an important center for documenting the culture and languages of southeast Africa, holding the largest regional collection of African oral literature. In the early 1990s, Malamusi and the OLRP worked on a joint project with the African Music Archive to do field recordings of local traditional music, from traditional xylophone players to church choirs and banjo players. The archive also publishes NTAMA - The Journal of African Music and Popular Culture, to which both Kubik and Malamusi are frequent contributors.

### **SCOPE & CONTENT/COLLECTION DESCRIPTION**

This collection is simply a small sampling of the field research of both Dr. Kubik and Dr. Malamusi, including offprints of articles and photographs, sound recordings and publications documenting their work. Of particular interest are the videotaped recordings of African dance and music and the small collection of photographs taken primarily in the 1960s in Angola, Cameroon and Mozambique, among others, and the typescript for an essay entitled "African Elements in Jazz," in addition to other writings. Donated books and recordings about the music and culture of southern Africa are included within our library collection.

### **ARRANGEMENT**

The collection materials are arranged into three series:

1. Articles
2. Photographs
3. Videocassettes

### **SEPARATED MATERIALS**

- Donated books and recordings about the music and culture of southern Africa are included within the CBMR library collection.
- The musical bows from Malawi are also housed separately from the collection.

## RELATED MATERIALS

[Phonogrammarchiv](#) , Vienna

[African Music Archives](#) , Germany

[Global Music Archives](#) , Vanderbilt University, Nashville, TN

## ACQUISITION SOURCE

Donated by Dr. Gerhard Kubik, 1997, with further additions of recordings and publications in 1998, 1999, and 2011.

## SUBJECT HEADINGS

Ethnomusicology, Malawi, Jazz, Southern Africa, Music, Africa, Bantu, Anogola, Cameroon, Mozambique, Namibia, Sudan, Togo, Zambia, photographs, Donald Kachamba's Kwela Heritage Jazz Band

## ACCESS STATEMENT

The materials are open and available for research use.

## RIGHTS STATEMENT

Copyright laws apply to the materials in this collection.

## PREFERRED CITATION

Collection of Gerhard Kubik and Moya Malamusi papers, Center for Black Music Research Collection, Columbia College Chicago, Chicago, Illinois.

## COLLECTION OF GERHARD KUBIK AND MOYA MALAMUSI PAPERS INVENTORY

### Box 1 – ARTICLES

Folder headings (not full bibliographic information)—articles by Dr. G. Kubik; #15 is by Dr. Moya Aliya Malamusi

1. African elements in jazz (typescript)
2. "Blue Note" *Grove* article
3. Cuyagua [review]
4. Cultural interchange between Angola and Portugal in the domain of music
5. Emics and etics
6. Documentation in the field
  - a. Jazz, the African components (really entitled "The African Matrix in Jazz Harmonic Practices" according to enclosed letter)
  - b. A Luchazi riddle session—Analysis of recorded texts in a South-Central African Bantu language
7. Multipart singing in Sub-Saharan Africa
8. Music and dance education in Mukanda
9. Transplantation of African musical cultures into the Americas
10. Myth, Ritual and Kingship in Buganda [Review]
11. Zentralafrika: Musikgeschichte in Bildern [Review]
12. African Perspectives: pre-colonial history, anthropology, and ethnomusicology. International Symposium on the occasion of Gerhard Kubik's 70<sup>th</sup> birthday. [Brochure]
13. Rise and development of a Chileka guitar style
14. PHOTOGRAPH: Sankro Brass Band; BMRJ photo, published in No. 25, 2005.

**BOX 2 – PHOTOGRAPHS**, most by Kubik, some with additional credits; taken from notes by G. Kubik

1. Angola—masks depicting slave traders. 1965.
2. Angola—hunting bow to mouth-resonated bow. 1965.
3. Angola—“the eminent kimbanda (traditional healer).” 1965.
4. Angola—mucapata lamellophone. 1965.
5. Cameroon—Madame Cresence; playing transverse flute called odig. 1970.
6. Cameroon—Linté village. 1970.
7. Cameroon—secret drum of the Tikar people, Ngambe village. 1964.
8. Central African Republic—Akulavye dance of a girls’ secret society. 1966.
9. Congo—guitarist Mwenda Jean Bosco. 1982.
10. Gabon—priest of the bwiti religion playing the sacred harp. 1966.
11. Malawi—drums and hoe-blades used to play for the dulira dance. 1967.
12. Mozambique—Náwansha dance. 1999.
13. Mozambique—set of drums used by the Makonde people. 1962.
14. Mozambique—log xylophone called mangwilo. 1962.
15. Mozambique—recording in 1962—listening to a tape recorder.
16. Mozambique—Makonde women with lip plates and other mutilations, used to ward off slave traders. 1962.
17. Mozambique—Nyakatangali, mouth-resonated musical bow. 1967.
18. Namibia—Oucina dance. 1991.
19. Namibia—Kubik and nephew Yohana Malamusi. 1992. Photo by Moya Malamusi.
20. Namibia—xylophone players, 22-key silimba. 1992.
21. Nigeria—court music ensemble, praise singing. 1963.
22. Sudan—ensemble of one-note end-blown flutes. 1977.
23. Sudan—musician playing 5-string lyre, janarr. 1977.
24. Togo—Vodu drums. 1970.
25. Zambia—Chindzalu—the chief who ran mad (mask). 1971.
26. DAT tape—contents unknown.

**BOX 3 – Videocassettes: (all VHS)** – text taken from labels on the tapes

1. Makisi – masked performances; Tusona – Luchazi ideographs; Kafuta – Luchazi puzzle; Mulavalava; Chisimo cha Mbumbavyulo; Fred Nyamungu. PP 1-5
2. Kachamba Brothers 1967 (part 1) PP 14-15; Kachamba Brothers 1967, Part 1. Betacam-SP video. (Original 16-mm film, edited). Camera: Gerhard Kubik. Commentary: Donald Kachamba, Copyright Donald Kachamba/Gerhard Kubik, 1993.  
(from URL <http://www.scientific-african.org/archives/kachamba/info8>)
3. Gerard Kubix [sic] 30/9/94. Namibia 1961 – PP 10-13.
4. Southeastern Angola 1965. PP 6-9.
5. Malawi and South Africa 1995-6. PP. 16-21.
6. Donald & Yosefe PP. 22-24.

**DONATIONS shelved with regular book and audio-visual collections:**

*Mwenda Jean Bosco*. Compact disc. (Museum Collection Berlin CD21)

*Vokale Mehrstimmigkeit in Ost- und Sudostafrika, or Multi-Part singing in East- and South-east Africa*  
(Verlag de Osterreichischen Akademie der Wissenschaften PHA LP2)

*Mukanda na Makisi: Angola* (Museum Collection Berlin MC 11)

*Donald Kachamba and his Kwela Jazzband live* in 1995. Vienna: Phonogrammarchiv of the Austrian Academy of Sciences, RMB Video Edition, 2010. (Includes booklet)

*Endangered Traditions – Endangered Creativity: A CD/DVD documentation* by Moya A. Malamusi in Malawi. Frankfurt: Popular African Music, 2011 (pamcwm 801).

*Donald Kachamba’s Kwela Heritage Jazz Band*. The Sargfabrik Concert, Vienna, December 10, 2004. Vienna Series in Ethnomusicology. (TOL 60011)