Preface

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This volume initiates a series of books packaged with either a CD or a DVD sponsored by the AHRC Research Centre for Cross-Cultural Music and Dance Performance (www.soas.ac.uk/musicanddance). The Research Centre was established in September 2002 as a joint venture between SOAS (University of London), the University of Surrey and Roehampton University, funded by the Arts and Humanities Research Board. We explore questions raised by the performance of music and movement, and their interrelationships, in artistic practice beyond the European art and popular music canons. To do so, we seek to establish: a synthesis between the performance concerns of western musicological research and ethnomusicology, exploring and addressing a discrete set of activities that have performance at their core; methodologies and techniques utilized in the analysis of Western theatre and dance performance and in dance anthropological research to evaluate their appropriateness and efficacy in resolving research questions that have performance at their core; acknowledgement of common music and dance concerns of cultural coding – aspects of movement or sound performance determined by social and cultural contexts. To do so, we shift our focus to take on-board and explain the perceptions of performers from Asia and Africa about their own music and dance, and about its transformations and adaptations, combining these with systems of analysis and description.

Each volume celebrates one or more musicians and dancers, presenting detailed discussions of training, context, and repertory. Each is the result of a collaborative research project, in which performers have worked alongside academics to record, edit and master the audio or audio-visual materials, and have discussed at length their backgrounds, experience, and their understanding of the music or dance for which they are famous. We have selected exemplary musicians and dancers. Some work primarily in Europe or America (and, accordingly, our accounts reflect on their cross-cultural and inter-cultural performance activities). Some have rarely if ever travelled beyond the locale in which they work. Our intention is not to offer an overview of a single music culture, nor to present an exhaustive account of, say, 'Zimbabwean music', 'Chinese music' or 'Korean music'; many other publications do that, most recently the small *Global Music Series* from Oxford University Press edited by Bonnie Wade and Patricia Shehan Campbell (published from 2004 onwards). Rather, we want to bring these master musicians and dancers to readers – and listeners and viewers – allowing them a voice while at the same time unravelling salient aspects of their performances.

The world is getting smaller. While ethnomusicologists and dance anthropologists have, rightly, prided themselves on conducting fieldwork amongst responsive musicians and dancers in obscure and remote places, the artists all too often remain distant to the resulting ethnographic representations. With Airbus and Boeing

competing to produce ever-larger airplanes, this approach is no longer tenable. Musicians and dancers, just as scholars do, travel the world. 'There is no they there' famously wrote Jody Diamond (1990); Paul Simon on *Graceland* sings: 'These are the days of lasers in the jungle, This is the long-distance call'. Steven Feld reminds us of the 'complex traffic in sounds, money and media' (1994: 238). Many would claim that their ethnographies offer faithful accounts, painstakingly collected, checked and cross-referenced against all available materials, publications and archives. In some cases, cross-referencing requires a return to the field, to allow reflection and, perhaps, additional discussion and deliberation. In the 1980s and 1990s, we trumpeted the benefits of 'emic' accounts, by, for example, Hugo Zemp (1981), Steven Feld (1982) and Marina Roseman (1991). We talked about how to capture what musicians and dancers thought about their performance arts and how to translate their metaphors into a familiar European language. Accounts tended to follow trends in anthropology, perhaps with an in-built delay, and so music and dance was discussed as if confined by its locale, with populations largely considered impervious to the global media or resisting change, maintaining and conserving their traditions. This was ably suggested in 1981, when the International Folk Music Council renamed itself, in Seoul, as the International Council for Traditional Music.

By the 1990s, our Hobsbawmiam identification of 'invented traditions' – always suspect in local communities who often invest value in contemporary performance genres without feeling the need to trace their historical development in intricate detail – was balanced by calls to preserve music and dance. Following Alan Lomax (1985: 40–6), we celebrated cultural diversity, and questioned the standardization of culture, produced for us rather than by us, represented by the global media. What better way of celebrating diversity than allowing musicians and dancers voice? In 2005, there was something of a spat about Live8, on the grounds that it did little to help Africa help itself. Ian Anderson, the editor of fROOTS, remarked in an issue that hit the news stands in early June that Live8 'won't change anybody's prejudice that Africa's one big mono-cultural country full of beggars in mud huts'. On radio, Andy Kershaw and Daman Albarn voiced similar concerns. The major problem was that Live8 didn't give African musicians voices. True, Youssou N'Dour sang with Dido, but it was left to a hastily arranged additional venue at the Eden Project in Cornwall to showcase musicians from the continent concerned. And, even if Africans had been on stage, would we have listened? Neo-Colonialism may colour our images, as N'Dour pointed out when, after his recording deal with Virgin soured, he returned to Africa: 'When people say my music is too Western, they must remember that we, too, hear [Western] music [in Dakar]. We hear the African with the modern' (quoted in Wentz 1994: 39, and Taylor 1997: 201).

That long-distance call requires us to go back to listening and watching. But to what? If collaborative efforts are to be meaningful, this series has to be sufficiently flexible not to impose a single approach. And so, while some volumes will present detailed analysis, others will offer a comprehensive account of a specific repertory as maintained or developed by one or more musicians or dancers. Again, some volumes will focus on 'tradition' (and one or more of the potential meanings that such a difficult term has) or on repertories that have hardly been documented, but others

will explore globalization and the way that musicians and dancers from one place interact and work with those from another.

This volume, on Chartwell Dutiro and his music, falls, broadly, into the latter category. He has been an mbira player since childhood, having learnt from his elder brother, and, following a period in Zimbabwe's colonial marching bands, was an influential member of Thomas Mapfumo's Blacks Unlimited. He introduced mbira and sax into Mapfumo's line-up, restoring the instrument to Mapfumo's guitar-based arrangements of Shona songs. He came to Britain in 1994 and has lived here ever since, working primarily with Zimbabwean and British musicians. While closely allying himself and his music to his Shona ancestors, his music represents both tradition and its transformation. As the following pages illustrate, many mbira players in Europe and America now regard him as their teacher and mentor. He has built an international following during a decade spent performing at, amongst others, WOMAD and the United Nations, working for refugee projects and in a vast array of education and community schemes; in 2005 he played mbira for a production at the Royal Shakespeare Company's Stratford home.

Here, we celebrate Chartwell's musicianship, exploring his musical development and the collaborations he has been involved with, while at the same time focusing in on his personal, political and religious perspectives. It celebrates Chartwell the person, through the accounts of many of those he has come into contact with. The authors of individual chapters have all worked as students or colleagues of Chartwell, and all offer cameos showcasing facets of this fascinating Zimbabwean music and what it has become through one musician's career, as he has interacted with others. Three initial chapters offer context and perspective: the first is based on an interview with me and evolves from a description of his background to a philosophical discussion; Theodore Konkouris explores Chartwell's political and historical take on Zimbabwe in Chapter 2, while Thomas Preston explores his spiritual perspectives in Chapter 3. These are not meant to be exhaustive accounts, but through them readers will discover Zimbabwe and Zimbabwean approaches to music; hence, there is no chapter that specifically sets out to provide an exhaustive guide to the mbira or to contemporary Zimbabwean music – other superb texts are available that come highly recommended (for example, Berliner 1978/1993; Tracey 1970; Turino 2000).

At the core of the volume is *Taanerimwe*, a live recording of Chartwell with his group, Spirit Talk Mbira. This was recorded at Gateway Studios and has, in addition to being included here, been released on the SOASIS label (SOASIS-03). *Taanerimwe* illustrates that Chartwell does not confine himself to a narrow definition of Zimbabwean mbira music. It is identifiably Shona; the mbira is placed at the centre, and mbira melodies become the basic material for band members to work with. Yet, Spirit Talk Mbira is a very international group of musicians. Transformation and tradition are two key words to bear in mind as you explore the following pages. In Chapter 4, Tony Perman discusses the repertory contained on the CD, tracing the origins of songs and how they have evolved as Chartwell has performed and taught them. In Chapter 7, Ian Grocott provides notations for each song, and in Chapter 8, Penina Patchett explores the lyrics to each, where relevant, detailing the potential multiplicity of meanings that the lyrics have. Preceding these, a further former student, and now a teacher of mbira in London, Manuel Jimenez, reflects on learning

the instrument in Chapter 5, balancing Perman's ethnographic reporting of specific performances where he played alongside Chartwell. And in Chapter 6, Elmar Pohl discusses notation in its various forms, in the process revealing the layout of the mbira and many of the techniques employed to play it. The theoretical questions – should notation be used or not, and if so, what type of notation? – are discussed by referring to other literature on the mbira, but remain intensely personal, since Pohl considers himself a student as well as a colleague of Chartwell.

At one point, we envisaged a larger volume, and, indeed, additional contributions were prepared, of which five are published and available on our website, www.soas.ac.uk/musicanddance: *Music Management, Copyright, and Music Education* (Rachel Levay with Chartwell Dutiro), *Long Night in Rusape* (Annie Menter), *Moving Towards Africa: Strong Winds and Soft Earth Landings* (Will Menter), *The British Zimbabwean Society and Chartwell Dutiro* (Margaret Ling), *Moving with Mbiras* (Nick Clough). The website also has an appendix to Penina Patchett's chapter in this book, on Shona grammar and vocabulary. This volume began when Chartwell was invited to work as a resident performer within the Research Centre. He determined what should be included in the book and commissioned a number of his former and current colleagues, students, and associates to complete what you have in front of you. We agreed that the aim should – always – be to enable different voices to be heard together as they explored Chartwell's music and life. It is, then, appropriate that the first chapter charts his life as a musician, then subsequent chapters first explore his ideas and understandings, before moving closer to the songs, their music and lyrics, as recorded on *Taanerimwe*.

A collaboration of this sort sets a number of challenges. In the past, ethnomusicologists have routinely critiqued journalistic biographies as being too subjective; many others have criticized the publications of ethnomusicologists as being too academic. Bringing the two sides together is not simple, although we would argue that much of the supposed separation between academia and more popular writing is imaginary. This is particularly true as academics act as reviewers for, and document, pop music in the popular press, at the same time as degree courses broaden, embracing the many components of today's 'world music'. And, at the outset, it is worth admitting that one vital set of voices is missing: Zimbabwean musicians and scholars writing from Zimbabwe. We had hoped to include articles by colleagues at the Zimbabwe College of Music, and, indeed, several were commissioned, as part of the triangular relationship between SOAS, Gateway, and the College of Music. At the time of writing, though, politics have thwarted our efforts. It is our sincere hope that a further volume can be prepared, containing writings by our Zimbabwean colleagues. In the meantime, this volume, and its CD, celebrates Zimbabwe, and contains our hope that the future will bring prosperity and peace to its people.