



**DAWN
OF
BOJAZZ**

Bom Bazz

Sounds & Rhythms of Botswana and Beyond

THE DAWN OF BOJAZZ - MY LIFE AND MY STORY

“The Dawn of Bojazz” is a demonstration project aimed at showcasing a type of African jazz-fusion that is largely influenced by the unique traditional melodies, sounds and poly rhythms of Botswana. It marks the beginning of a story of my life experience, an expression of my feelings that no words can ever capture. Bojazz, which is short for Botswana Jazz, is based on different types of music I have listened to since childhood in the 1960s. My father liked music and had a large collection of records, which is how I was introduced to Rock and roll ,





Neelan Parshotam, Mafikeng, South Africa– Many thanks for your excellent work at the beginning of the project. You really helped to lay the foundation for which all the subsequent work on the album now rests. Sound Engineers like you are hard to find and I will always cherish your help, patience and dedication during the hard times. Wishing you all the best!

Schalk van Rensburg – Thanks a million Schally for your hard work in finishing off this album especially the mixing which was a real task. It was an honour working with you and wish you all the best!

Special thanks to the following musicians who helped during the early stages of the project: **Canny Ndaba, Harry Moyaga, David Collymore and Anu Thuto**. My sincere apologies for anyone I may have left out as this would not have been intentional.

Acknowledgements to Family, Friends and Fans

Mmopi Ndaba – I cannot thank you well enough for your encouragement and support throughout this project especially when things were extremely tough. Many thanks to our second board son, **Eugene** for his help on many things including keeping rhythms on his tambourine and drum.

Patricia Molau – My sister no words can fully express how much I appreciate the moral and financial support you gave me throughout this project. Without you it would have had even more problems.

Lizah Ndaba – Mum, many thanks for your encouragement and patience during the recording of this project. It was what your son really needed, given what I went through.

These include fantastic musicians and artists from Australia, Britain, Gabon, Madagascar, Mozambique, South Africa, the Netherlands and Zimbabwe. The Dawn of Bojazz features musicians and friends from Britain, Madagascar, South Africa and Zimbabwe without whom this Album would not have been accomplished. The album is entitled “The Dawn of Bojazz’ to signify the rising of a type of music with a Botswana feel to it. Songs that typify Bojazz include Are eng gae, Dumelang, Desert Sunset, Kgala Dance, Kgatelopele, Palapye Junction and The Dawn of Bojazz. Each song has a story behind it but without any words to express myself, these stories are told instrumentally featuring a saxophone and live strings.

The Dawn of Bojazz – is set in rural Botswana in the early days of independence when most Batswana relied on subsistence farming for their food. People used to grow sorghum in their fields and when droughts struck, or birds ate the crop, poverty became a major problem for affected families. In this song there is a cry of desperation from young man after cattle had destroyed crops in his field and wonders where the next meal will come from. The song introduces the rich and advanced traditional Setswana melodies with a strong underlying groove.



It was a place where most new trends in fashion, music and music acts mainly from South Africa came through to Serowe, hence the name Palapye Junction. Today the road junction that links Palapye and Serowe is visible shall always bring back good memories.

Acknowledgements

Prior preparation and recording “The Dawn of Bojazz” turned out to be the most difficult undertaking in my life, demanding a lot of commitment, emotional stability and hard work. It was indeed a major challenge to most musicians that I worked when recording this album. The project was only made possible through the dedication and commitment of the following people without whom it would not have been accomplished:

Eric Muzihwa, Chitungwiza, Zimbabwe – I cannot find the words to thank you enough for your creativity, dedication, inspiration and immeasurable commitment to The Dawn of Bojazz. You have made the most contribution both musically and time wise. You were always there for me whenever I needed your help and when things were really tough which happened so many times. Your keyboard, Marimba, Kalimba, Mbira and Pan Flute sounds are what make Bojazz so unique. I never thought I would ever meet someone so creative who could provide what I always saw as a dream. You are indeed a very talented young man who should one day be a superstar. I shall always be proud of you. Wishing you all the best in your music career and God bless you Eric!

Albert Brewin, Pretoria, South Africa (Courtesy of BMG) – Thanks a million my friend for being there for me whenever I needed your help while recording this album. I will always remember the thousands of kilometers you travelled to come for practice sessions.



Plymouth Groove – was composed in Plymouth in the South West of England where I used to live in the late 1980s. It was inspired by my love for Latin American rhythms, which have been fused with Central African rhythms with a Reggae flavour. The song always reminds me of Plymouth when it was very popular amongst my fans.

Not Easy is Love – is a song written by Al Shaliker, a long time friend and fellow musician whom I met and played with in Plymouth in the late 1980s. It was originally going to be sung in Setswana (vernacular language of Botswana) hence the name *Lerato le boima* meaning that although a good thing, love has its difficulties and challenges. The song is about a lover who feels the strain of a long distance love affair and the risks as well as temptations resulting from ill advice from other people.

Dawn of Bojazz

Dawn of Bojazz



Victory of the Universe – is dedicated to the former Miss Universe 1999, Mpule Kwelagobe whose triumphant crowning put Botswana on the world map. It was a pleasant surprise and something we are very proud of. It came while working on the project and my wife suggested that the song be called “Victory of the Universe”. This is significant because the song is a hybrid of sounds and rhythms from around the Universe.

Are eng gae – It is an appeal to young people to not completely lose their culture and tradition regardless of how well educated they become. Culture and tradition in my view are an identity that makes people unique and respected. This song demonstrates the principle by fusing western rhythms with traditional rhythms without losing the Setswana drive. I dedicate the song to my late father Maurice Ndaba who shall always be my inspiration. He raised me to appreciate what I am today. Will always miss you Dad!

Palapye Junction – Palapye is one village that has always fascinated me since childhood in the 1960s and 70s during the days of Rock and Roll, Mbaqanga and Kwela music that have had a profound influence on Bojazz. Being on the major route both by road and rail linking the Northern and Southern part of Botswana, Palapye was the gateway to the world.



Dawn of Bojazz is dedicated to all the late Botswana musicians who for many years struggled tirelessly for decades to showcase their talents but had the odds against them. May their soul rest in peace.

Kgala Dance – Short for Kgalagadi dance was inspired by the ethnic sounds and rhythms of the Kalahari Desert. It is a highly danceable song with quite complex cross rhythms and off beats that should appeal to traditional dancers in Botswana and other parts of the African continent. It is about a happy moment when people rejoice in a traditional fashion something you find at weddings on a Saturday afternoon.

Dumelang – is dedicated to a late family friend, Nel Carbo who inspired me to compose it while visiting her in The Netherlands in 1989. One night she invited some of her friends and family and asked that I play them music from Botswana. This was a surprise but after thinking for some time I came up with the melody for the song. Although she was not a saxophonist Nel took out one and tried it for some until she got certain parts of it. We marveled at her courage considering she was nearly sixty years old. I decided to call the song **Dumelang** (a vernacular greeting in Botswana) because that was one word Nel taught her audience that night. Will always miss you Nel you really made our night! May your soul rest in Peace.



I will always cherish the encouragement you and Eric gave me when things were really tough. I could have easily lost hope had it not been for your support. Your tight drumming skills creativity have made a major contribution to the sound of the Album. A good future lies ahead and keep up the good work my friend!

Dolly Setiloane, Mafikeng, South Africa – Many thanks for your very rich and touching voice on *Not Easy is Love* which no one could do better. I discovered you when I had given up ever finding a good singer. It was great working with you and I will always remember your patience and commitment throughout the project. Wishing you all the best in your singing career.

Jacques Revaka, Madagascar, You are the most creative, gifted and versatile multi-instrumentalist I have ever worked with. Your guitar work on this album is immeasurable. Thanks a million for also featuring on *Dumelang* on Alto Sax and piano, which you played so beautifully. It was great honour working with you my friend and I wish you all the best with your music career.

To Al Shaliker – Thanks a million, first for writing the lyrics of *Not Easy is Love* or *Lorato le boima* as you prefer it to be called. It has turned out to be one song that was appreciated by most people who heard the concept in the early days of the project. You are a true friend Al. You have shown utmost dedication to Bojazz since its early days when we first did some home recordings. Many thanks for finding time to come to Botswana to add flavour to this album. It was great to see you again after so long.

Teaspoon Ndelu, Durban, South Africa – It has been great working with one of South Africa's top saxophonists who beautifully represented my feelings. Thanks a million for portraying my voice so well with your instrument. You have added great value to Bojazz and I will always cherish the days we worked together.

Ned, Ted, Edward Ndaba, Gaborone, Botswana – Many thanks my son for the nice tambourine work on *Kgala Dance* and *Are eng gae* and for managing the home recordings throughout the project. Without your help things would have been almost impossible. Hope you become a fine musician someday should you chose music as a career.



Mbaqanga, Kwela, and other types of African, Western and Latin American music. Bojazz is a recollection of compositions that I have memorised as I could not read or write music. I also did not have any device for recording my compositions. Though the music was composed over a period of more than 30 years, I never took it seriously, as I did not think it would be of much interest to anybody. So it remained a secret part of my life until much later in the late 1980s when I lived in Britain. I started performing some of my music live to different audiences which really appreciated it. This is how I got to be called “Bomb the Bass” by some people and now Bombazz (pronounced as “Bombass”). This was probably because of the strong underlying rhythmic bass rhythms that I used to play at the time.

Bojazz is about the things I have seen or heard, various sounds from nature, places I have been and the people I have met later in life.

Richard and Elizabeth Arden – Many thanks for your kind support and encouragement contributed a lot to the success of The Dawn of Bojazz. The keyboard you donated came at the right time and I will always appreciate what you did for me.

Gus McNeil – Many thanks for your musical equipment for my practice sessions when I desperately needed it.

Friends, Family and Fans too numerous to mention by name. Thanks very much for your encouragement and support throughout the project. The product is now a really for life folks!

And above all I would like to thank God Almighty without whom this project would not have been possible.

All songs composed, arranged and produced by Nick Ndaba,

Musicians: The Core Team

Eric Muzihwa – Piano, Mbira, Marimba, Koto and Pan Flute sounds.

Albert Brewin – Drums on all songs except Not Easy is Love.

BomBazz – Bass on all songs

Jacques Revaka – Alto Sax and Piano on Dumelang, Guitar on all songs except on Victory of the Universe.

Dolly Setiloane – Lead and backing vocals on Not Easy is Love

Motswako String Sextet of Mafikeng, South Africa – featuring Arthur Matlhatsi,

Bernard Madumo, Lebogang Nkwane, Tshepho Komane and Shadrack Bokaba – Strings on all songs except Kgala Dance, Millenium Groove, Palapye

Teaspoon Ndelu – Alto Sax on all songs except Dumelang

Special Guest Appearances

Peter Selloane (Courtesy of Serankure Music Arts) – Vocals on The Dawn of Bojazz, Al Shaliker – Guitar on Not Easy is Love, Palapye Junction and Victory of the Universe, Phillip Meintjies-Drums on Not Easy is Love, Ned Ted Edward Ndaba -Tambourine on Are eng gae and Kgala Dance. Junction and Dumelang. Stompie Manana – Trumpet and Flugelhorn on The Dawn of Bojazz, Palapye Junction, Not Easy is Love, Kgatelopele, Victory of the Universe and Desert Sunset. Bothepha Dladla and Thulani Manana – Vocals on The Dawn of Bojazz, Millennium, Groove and Desert Sunset and Victory of the Universe. Serankure Music Arts of Mafikeng, South Africa – featuring Peter Selloane, Tebogo Tshotetsi, Mary Mosotetsi, Kgalalelo Kgajane and Portia Mekgwe. – Percussion and sounds of rural Botswana on The Dawn of Bojazz. Jerry Dibakwane – Percussion on Kgala Dance, Millennium Groove, Are eng gae, Palapye Junction and Victory of the Universe. Oupa Poy Poy Makhubela (Courtesy of Primedia) – Guitar on Victory of the Universe and Kgala Dance. Lawrence Mosanya – Acoustic guitar on Kgala Dance, William Monei – Trumpet on Kgala Dance