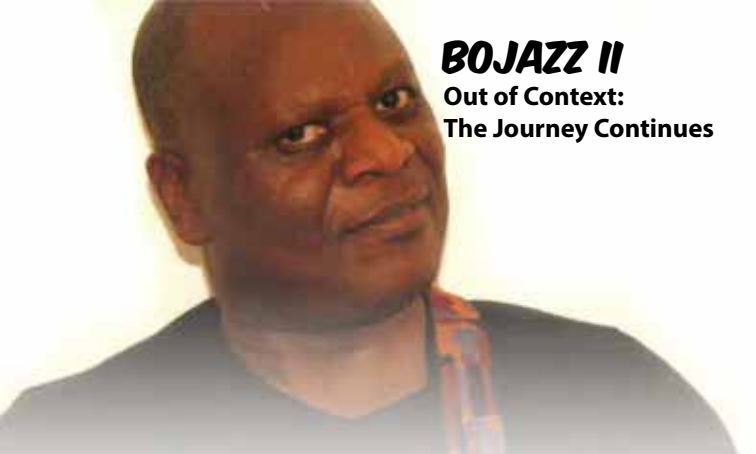


BO JAZZ II

Out of Context

Bombazz
& the Bojazz Ensemble

With Bheki Khoza, Moses Khumalo, Tlale Makhene & Louis Mhlanga



BOJAZZ II

**Out of Context:
The Journey Continues**

To appreciate this Album you need to have heard its predecessor **"Dawn of Bojazz"** (short for Botswana Jazz) - my debut album. This is where the story of my musical journey began. This Album is entitled **"Out of Context"** because it is a fusion of sounds and poly-rhythms (many rhythms played at the same time) of my country with those from other parts of the world. In some cases the sounds and poly-rhythms have been applied to other contexts, hence the title of the album. Out of Context celebrates my musical journey between the 1980's and the early 1990's.

I have always loved sounds of brass instruments and percussion instruments. As a child I had a brass band that used paper funnels to simulate brass instruments and cardboard boxes for drums. This was influenced by police brass bands, which used to perform at agricultural shows in my village. This has day influenced Bojazz to date. I sometimes consider myself to be a saxophone as the leading voice. I also like orchestral music and appreciate the warmth of string instruments.

My family tree spans four countries namely, Botswana, South Africa, Zambia and Zimbabwe. I consider myself a citizen of Southern Africa. . So the sounds and rhythms from these countries tend to come naturally in my compositions. I also collaborate with musicians from other countries, which continue to influence Bojazz. Hope you find "Out of Context" to be a welcome progression from Dawn of Bojazz.

Bombazz (Nkosanah, Nick Ndaba)

Gaborone, Botswana

Indigenous Offerings

The song is dedicated to Andy Nfla who was one of the greatest guitarists that Botswana has ever had. He tragically passed away in a car accident. He was due to feature in this Album. Andy was a very musically diverse person who was proud of his roots so this is the song for him.

Naledi

Dedicated to Maria Naledi Mistelski and was composed for her first birthday in 1986. Wishing her the best of luck in America where she now lives. This is an instrumental version of the original song, which has its lyrics.

Winter of '86

The song was composed during the winter of 1986 when I lived in Kanye. It was one of the coldest winters I have ever experienced with water freezing in tanks. The song was inspired by life of those people, which was very simple. People shared the very little bit they had and lives like proper communities. There was happiness and the music scene was very vibrant. HIV/Aids were still in the horizon. Nowadays the threat to life is life itself. The song was part of my first compilation called "In the Winter". It was a home

recording done with two friends. Misja Carbo (originally from The Netherlands) was on guitar. Andrew Rigby (an Australian) was on a harp that he had made for himself. They both now live in Australia. I will always remember them for helping me to lay the foundation for Bojazz.

Shooooooh! Mission accomplished

The song is dedicated to all parents especially those with grown up and independent children. Mission accomplished! Many children tend to under-rate the importance role of parents who they perceive as nothing but trouble. To mould our children is a great challenge that requires a lot of patience, perseverance and persistence. It is like a major project having been accomplished.

Zoa Express to CKGR

Zoa Ka Kung (in San Language) is another name of Letlhakane village near Orapa. The song is inspired by memories of my visits the Central Kgalagadi Game Reserve (CKGR) many years ago to admire the diversity of its wildlife. The visits always took me through Zoa and Mopipi, which were usually lively with music from blurring from different angles. The music came from load hauled (like public address systems for mounting on cars) that

were instead mounted either on trees or poles with. A sound box (load speaker) connected to the loud hailer was also placed on a metal drum to amplify the sound.

These villages reminded me of life in the 1970's when Mbaqanga music from South Africa was very popular. Every Friday after school my village would be abuzz with loud music coming from all angles at what used to be called parties. These were very different from the western type parties. Beer, tripe, fat cakes and meat were sold. The music was played at a faster speed than the normal tempo presumably to give them some dynamics. After school we would go to these places for fun. However, these parties were later banned by the local authorities because they said to be noisy and brought some social ills amongst children. For me the dynamics of the music of that era have lived on to influence my music.

It is dedicated to our Son Eugene who used to like it at an age of three more than 16 years ago.

ACKNOWLEDGMENTS

Prior preparation and the actual live recording of this Album was no mean feat. It was more difficult than I thought it would be given that it was the second album. The project demanded a lot of emotional stability and hard work. It also got me to meet many artists and musicians that I had never met in person. It was an honour to work with some of the celebrities of the Southern African music industry who gave their best to make the project even better than I expected. The project would not have been accomplished without the dedication and commitment of the Bojazz Ensemble throughout trying and painful times.

BOJAZZ ENSEMBLE

Albert Brewin, Pretoria, South Africa

Drums (country of BMG)

You have done it again Albert! I will always be indebted to you for the commitment and perseverance you have given this project. Again thanks a million my friend.

Eric Ndowa Muzihwa, Chitungwiza, Zimbabwe

Marimbas and Kotos

Mission accomplished again my friend and time Bojazz has gone to higher levels. Thanks a million for all the work you did

during the conceptualisation of this Album. It was very difficult at times but you kept on going - a sign of undying commitment. Your indigenous sounds of Marimba and Koto continue to give Bojazz a unique dimension.

Canaan Solstyce Ndaba

Lead Guitar on tracks 1, 3, 4, 7, 8, 10 and backing guitar on tracks 2, 5, 6 & 9

At long last my brother, we have been able to collaborate-something we always wanted to do for decades. Thanks very much for your commitment and the great work you have done on the Album. I will always cherish your talent, which has contributed to the new sound of Bojazz.

Nkozinathi (Nathi) Manyathi

Grand Piano, Organ and Keyboards (Courtesy of Nathi Music Productions)

Nathi, it has been a great pleasure working with you on this project. You came just at the right time when I needed a change in the sound of Bojazz and you did more than I expected. Welcome to the Bojazz Ensemble and we have some way to go together.

Job Itayi Mukukupha

Acoustic Guitar on tracks 7 & 10

I agree with those who say accidents are not always a bad thing. In fact our accidental meeting during the last preparations for recording was a blessing from God. Your Chimurenga guitar work has given the Album a new sound. Thanks a million and welcome to the Bojazz Ensemble.

Khaya Hayane-Dlamini

Tenor Sax on all tracks

I have always enjoyed working with you, especially on the live shows of Dawn of Bojazz. It was great to work with you on 'Out of Context' and I appreciate your commitment and perseverance during the hard times. Thanks a million my Friend!

Siphamandle Bhembe

Flugel Horn on all tracks

It was a great pleasure and honour to work with you on this project. Your work has as usual been done with utmost commitment. I will always remember all the laughs and hardship. I look forward to working with you again as we promote Bojazz as usual.

GUEST ARTISTS

I had the great pleasure and honour of working with some of South Africa's finest musicians and artists on this project. I am indebted to the following artists and musicians for their assistance during the project.

- Louis Mhlanga Lead Guitar on tracks 2, 5, 6 and 9
(Courtesy of Sheer Sound)
- Moses Khymalo Soprano and Alto Sax on tracks 1, 3, 6, 8 and 10
(Courtesy of Sheer Sound)
- Dolly Setiloane Vocals on tracks 2 and 5
- Bheki Khoza Guitar on tracks 8 and 9 and last section of 3
(Courtesy of Telesta)
- Tlale Makhene Cross Sticks Percussion (Sticks)
(Courtesy of Gallo Records)
- Bheki Khoza Backing vocals on track 5
- Vusi Jele Alto Sax on all tracks

Motswako Strong Quartet featuring:

- Arthur Matlhatsi 1st Violin on tracks 1, 3, 4, 6 and 7
- Tshepho Mngoma 2nd Violin on tracks 1, 3, 4, 6 and 7
- Tshepho Komane Viola tracks 3, 4 and 7
- Kutlwano Masote Cello on tracks 1, 3, 4, 6 and 7
- Kolwane Mantu Viola on tracks 1, 6