CORA Cork Open Research Archive
Cartlann Taighde Oscailte Chorcaí

Title	"People and Sounds": Filming African music between visual anthropology and television documentary
Authors	D'Amico, Leonardo
Publication date	2005-09-01
Original Citation	D'Amico, L. (2005) 'People and Sounds. Filming African music between visual anthropology and television documentary', VII Encuentros de Estìo: Mùsicas de Africa Subsahariana. Experiencias recientes de investigaciòn , 26-19 Sept, Valladolid, Spain.
Type of publication	Conference item
Download date	2026-11-01 11:13:38
Item downloaded from	https://hdl.handle.net/10468/13842



University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

CUADERNOS DE ÁFRICA
FUNDACIÓN ALBERTO JIMÉNEZ-ARELLANO ALONSO

APPROACHES TO AFRICAN MUSICS

Enrique CÁMARA DE LANDA
Silvia MARTÍNEZ GARCÍA
EDITORS / EDITORES



Simha AROM
Polo VALLEJO
Nathalie FERNANDO
Ruth M. STONE
Willie ANKU
Leornardo D'AMICO
John Miller CHERNOFF
Michelle KISLIUK
Kofi AGAWU
Andrew L. KAYE

Universidad de **Valladolid**

"People and sounds": Filming African music between visual anthropology and television documentary

Leonardo D'AMICO
Università di Ferrara
Università di Siena

Watching music and not only listening to it or writing about it is a priority to the knowledge of the traditional music of the world. The visual approach, apart from the acoustic one, is essential to fully comprehend the musical phenomena that belong to the cultures with oral-aural tradition, both in European folk music and in extra-European ethnic music.

Music-making is a human behaviour, a cultural fact that includes, besides the sound production, a complex ensemble of kinetic and proxemic behaviours (gestures, movements, dance, etc.), ritual or ritualized practices, a natural environment and a cultural context to express itself. Music-making is, therefore, a phenomenon that involves textual elements (musical ones) and contextual factors (extra-musical ones) that cannot obviously be captured with a simple tape recorder (let alone by notation).

Music is not only an acoustic phenomenon to be analyzed, but also — and above all— a cultural product, a product of the human behavior. As Alan Merriam (1964) explains, Man, producer and receiver of music, becomes at the same time subject and object of study, source of information about traditional musical practices, with regard to the natural and cultural environment he

lives in. According to John Blacking (1973), music is "humanly organized sound".

Within this anthropological-musical view, the ethnomusical documentary shows us the possibility of extending "the field of sounds" to the social and cultural context in which the musical text is born, developed, passed on and, finally lived in. In other words, the ethnomusical cinema is able to portray many aspects of the musical life in societies which would not be captured by other means. It is easy to get images with the camera, but it is difficult to talk about them. As an old Chinese saying goes, "an image means a million words and a word can bring to mind a million images".

The orientations that characterize the film and audiovisual production in the latest ethnomusical documentaries are aimed at searching new kinds of languages, on the border-line between the documentary and the fiction, to represent "the other" cultures, either traditional rural cultures or popular urban subcultures. The boundaries between fiction and documentary are not clear, since the documentary has taken some of the narrative elements from fiction and the latter is often realistic. In the ethnomusical documentary a "fiction-like" approach, which shows a mixture between the two film genres —fiction and the documentary— , dominates the narrative language, which is sometimes poetic and is based on stories and characters; the "scientific" language is gradually abandoned and the search for a new "narrative" language; a more clear, simple, fluent, direct, immediate, linear language emerges: one that is better understood and appreciated by a much wider public than the elite of the experts. A comparison between some ethnomusical —not strictly ethnographic— documentaries and certain essays such as *Forest People* by Colin Turnbull or Bruce Chatwin's *The Songlines* could be made. Although they are not "scientific" texts, they provide, in any case, a perspective close to the point of view of the insider, portrayed with great poetic-narrative mastery.

The dialectal tension between the fiction cinema and the ethnographic cinema has been constant from the beginnings of visual anthropology 20 years back. The term *ethnographic fiction* has often been mentioned, apropos Robert Flaherty's film about the Inuit (*Nanook of the North*, 1922), in order to highlight the fact that we are not dealing with documentaries but with real fiction film works within an ethnographic context (that is to say, "primitive"). But if the problem of the "mise-en-scène" is the focal relation between the two film genres, there is no doubt that cinema is *always* "mise-en-scène". The reality captured by the camera is never objective, it is a subjective interpretation.

During the Fifties, John Marshall spent a lot of years among the San or Bushmen of the Kalahari Desert, where he shot 250 hours of footage, from which he made two documentaries: *Bitter Melons* (1955/1971) and *N/um Tchai* (1966). His documentaries follow Flaherty´s model, as in *Nanook of the North* (1922) and *Man of Aran* (1934), where he portrays the ritual and daily life of a group of people who fight against the adversities of their natural environment.

In Germany, again during the Fifties and promoted by the *urgent anthropology,* a type of ethnographic film named "concept-film" prevailed over the German ethno-cinematic mainstream typology —the *Encyclopaedia Cinematographica* of the Institut für den Wissenschaftlichen Film (I.W.F.) of Göttingen— with short sequences that showed a musical performance (sometimes including dance), with no narration (no voice-over) or subtitles, but accompanied by explanatory leaflets. The films made in 16 mm with synchronized sound, were shot by a team made up of an ethnologist, two cameramen and a sound technician. During the Sixties, the IWF promoted expeditions to Africa to record some examples of traditional music and dances by the Dangaleat of Chad, filmed in 1964 by Fuchs, and the Baulé, Gouró and Dan of the Ivory Coast, whom Himelhener filmed in 1968.

In France, the production of ethnographic films is related to the Centre National de la Recherche Scientifique (C.N.R.S. Audiovisuel) of Paris and to the name of an ethnologist filmmaker Jean Rouch, epigone of Dziga Vertov and Robert Flaherty and pioneer of the *cinéma-vérité*. Right from his first short movies, such as *Initiation à la danse des possédés* (1949)[1] —we notice Rouch's interest over the phenomenon of trance linked to the African worship of possessions. Later Jean Rouch and Gilbert Rouget made together ethnographic films about musical traditions from Sub-Saharan Africa: *Batterie Dogon* (1966) about the lithophones of the Dogon of Mali and the *Danse des Reines à Porto Novo* (1969) about the coronation of one of King Dahomey's wifes (today Benin); followed by the documentaries about Dogon cosmogony and rituals (the *Sigui* series) and the worship of possession of the Songhai of Niger (*Yenendi* series, *Tourou et Bitti, Horendi,* etc.).

According to Rouch's methodology, only one person, the ethnologist filmmaker (and not a team of filmmakers and ethnologists) should be in charge of documenting the phenomenon; the anthropologists should be knowledgeable about film techniques and shoot the film by themselves and not comission someone to do it. And, above all, the ethnologist-filmmaker should participate actively in the phenomenon shown before him, which in turn should match what the camera portrays at all times, without breaks or editing cuts (indeed this approach plays down the importance of editing in favor of live shooting). He was expected to take part in the ritual with his camera; to moves around with his camera among the people in trance, taking them in long shots, imitating their behavior as if he were also possessed by a spirit. The result is what he describes as "cine-trance". Unlike the Gottingen approach, Rouch does not use a still camera, a tripod, studio tecniques and so

1 Grand prix in 1949 in the Festival du Film Maudit of Biarritz, chair by Jean Cocteau.

on, because he is dealing with a kind of cinema that participates in the event inside its social-cultural context.[2]

From the Sixties onwards, almost every Africanist ethnologist has made documentaries about traditional African music. Simha Arom has produced *Les enfants de la danse* (1966) and *L'arc musical Ngbaka* (1967) about the Gbaya and the Ngbaka of the Central African Republic respectively, and *Ango, une leçon de musique africain* (1998); Gerhard Kubik has produced several research movies in Zambia, Malawi and Namibia in the course of three decades (from the Sixties to the Nineties), and some of these "fragments" have become part of the video documentary *African Guitar*[3] on African guitar *fingerstyle*; Mantle Hood has produced *Atumpan* (1964), about the "talking drums" of the Ashanti of Ghana; Andrew Tracey collaborated with Gei Zantzinger to produce a series of documentaries about the *mgodo* dances of the Chopi of Mozambique (*Mgodo wa Mbanguzi* and *Mgodo wa Mkandeni*, 1973, and *The Chopi Timbila Dance*, 1980) and about the *mbira*, lamellophon of Zimbabwe (*Mbira Dza Vadzimu* series, 1976-78); Pierre Sallé has filmed the documentary *Disoumba* (1969) on the *bwété* ritual of Mitshogo of Gabon, and Monique Brandily the documentary *Le luth et la vièle des Teda du Tibesti* (1978). Roderic Knight has filmed some footage about the traditional music

---

2 In an attempt to produce an accurate and objective interpretation of reality, Rouch moreover resorts to the feed-back procedure in order to "correct" the documentary features themselves. This he does by screening the film in front of the people who have been shot and studying their responses, comments, criticisms and appraisals, which he then uses to "amend" the final product. "In this way -says Rouch- one is allowed to work with those directly involved". Indeed this has been the starting point for the approach of a "shared anthropology" based on the collaboration between the observer and the observed.

3 *African Guitar: Solo Fingerstyle Guitar Music from Uganda, Congo/Zaire, Central African Republic, Malawi, Namibia and Zambia, Audio-visual Field Recordings 1966-1993* by G. Kubik. Cambridge, MA: Vestapol Productions/Rounder Records, 1995.

of the Mandinka of Gambia, edited in the video *Music of the Mande* (1992).[4] John Miller Chernoff is the author of the documentaries *The Drums of Dagbon* and *Africa Come Back, for* the TV series *Repercussions: A Celebration of African-American Music* produced by Channel Four Television. Hugo Zemp is the author of some documentaries which became "classics", but only one of them, the last one, deals with Africa: *Les mâitres du balafon* (2001), a film about the music of the xylophones of the Senufo in the Ivory Coast.[5]

During the Seventies, some filmmakers made experiments concerning the ethnographic purpose of the Western and Central African music. Taale Laafi Rosellini has produced 3 short documentary features in 16 mm filmed in Upper Volta (today Burkina Faso): *Adama, the Fulani musician, Diro and His Talking Musical Bow and Dance of the Bella* (produced and distributed by the African Family Film Foundation, 1980).[6]

Almost every ethnomusicological film done by professional African film-makers focuses on the traditional African instruments, their construction technique, and performance: *Le mvet* (1972) by Moïse Zé Lecourt from Cameroon, is dedicated to the *mvet*, the harp-zither of the Fang from Cameroon; *Yiri kan: la voix du bois* (1989) by the Burkinabé Issiaka Konate documents the construction and the use of the *balafon* in a small village in Burkina Faso; *Tam Tam*, by Idrissa Diabaté (from Ivory Coast) describes the construction of

4 *Music of the Mande. Part I: Music for Warriors, Hunters and Ordinary People. Part II: Professional Music: Mandinka Jalyya with the Kora* (Original Music Inc. Tivoli, NY, 1992). R. Knight is also author of the documentary *Jali Nyama Suso: Kora Player of the Gambia* (1992), made when the Gambian griot was teaching *kora* at the University of Washington in 1971.

5 The winner of the 2001 Prix Bartók at the Paris Bilan du Film Ethnographique.

6 Taale Laafi Rosellini's latest documentary, which is called *Great, Great Great Grandparent's Music*, was shot over two decades in Puagadougu (Burkina Fasso), portrays three generations of jelì (caste musicians and story-singers) belonging to the same family, the Koné.

the *djembé*; Diabaté has subsequently produced the documentaries *N'gonifolà* (1994)[7] and *Le doso n'goni* (1997) focused on the lute *ngoni*.[8]

During the Eighties, the transition from the 16 mm film camera to the use of the video camera (and, therefore, from the film to the magnetic tape), has helped to increase the audiovisual recordings carried out in the field, not only for the ethnomusicologists but also for the filmmakers (not *filmmakers* any more, but *videomakers*), because the video camera was smaller, practical, easily manipulated, and cheaper than the film camera.

After the boom of *world music* during the second half of the Eighties, not only independent producers but also some private and public television networks were interested in programming and producing documentaries about ethnic and world music. For the last 20 years, due to the rapid multiethnic and multicultural changes created by the enormous wave of migration in the south of the world (and consequently the formation of a multicultural audience) as well as the growing general interest over the music of the world, northern European television networks have created a new type of musical-ethnographic documentary aimed at a much wider audience. Especially French television networks (such as Sept/Arté, La Huit, etc.), English networks (B.B.C., Chanel 4, etc.) and Belgian channels (such as R.T.B.F.) produced ethnomusical documentaries.

Between the end of the Seventies and the beginning of the Eighties, the filmmaker Jeremy Marre made twelve documentaries in the series *Beats of the Heart* for the 4th TV Channel, among them *Konkombe, The Nigerian Pop Music Scene* (1989), and *Rhythm of Resistance: Black Music of South Africa* (1988). From the same period are the ethnomusicological documentaries by Mark Kidel, produced by the B.B.C. for the five-part series *Under African*

7 Winner of the Prix Bartòk 1998 at the Bilan du Film Ethnographique in París.
8 The last film by Idrissa Diabaté, *Le Do qui danse* (2002), is a documentary about the musician from Ivory Coast Cheikh Smith.

Skies (1989-91) —(1. Mali, 2. Ethiopia, 3. Algeria, 4. Zimbabwe, 5. Zaire); among them , *Bamako Beat: Music from Mali* (1991) stands out.

The ethnologist and French film-maker Jean-Paul Colleyn has worked as a programmimg consultant for the La Sept/Arté and, since 1982, he has also worked as a consultant for the documentary programme "Planète des Hommes" for the Belgian television RTBF (Radio-Télévision de la Communauté Française de Belgique). In 1983 produced the 16 mm documentaries *Les Chemins de Nya* (1983), about the cults of possession of the Minyanka from Mali (produced by the RTBF); some years later, Colleyn produced a documentary in four parts with the title *Chronique d'une Saison Seche* (1987-88) for the television broadcast of "Planète des Hommes" (RTBF) and in 1991 *Même les pierres nous entendent.* (Musiciens du Mali).

During the Nineties, there was an increasing production of documentaries about African music, mainly African pop music or *afro-beat*, especially those made by filmmakers engaging the advice and expertise of ethnomusicologists. The French filmmaker Yves Billon has produced —with his own production and distribution house *Les Films du Village* (today *Zarafa Films)* in Paris— several ethnomusical documentaries, some of them based on African music: *Musiques du Mali* (1992) and *Musiques du Centrafrique* (1992) by Jean-François Schiano, *Musiques de Guinée* (1992) by Yves Billon and Robert Minangoy, *Mozambique, au pays des timbilas chopes* (2000) by José Baptista and Robert Genou. Apart from the above mentioned items, there are also some portraits of artists from Mali, such as *Ali Farka Touré* (1999) and *Nahawa Doumbia* (2001) carried out in collaboration with the ethnomusicologist Henri Lecomte, in which we can appreciate an influence of the "portrait-film" style of the ethnomusicologist John Baily, who was trained at the National Film and Television School (NFTS)[9]. A great deal of the above

9 The documentary style of the NFTS does not make a clear distinction between documentary and fiction. Taking the principle of illusory as a starting point to represent the reality objectively and truthfully", they use their own instruments from fiction cinema.

mentioned films were shown at the *Festival del Film Etnomusicale* in Florence (Italy) for more than 2 decades.

Other documentaries about traditional musicians from West Africa are also very interesting. Among them, we can mention *Doudou N'Diaye Rose* by Jean-Pierre Janssen (1986) and *Djabote, Senegalese Drumming and Song from Master Drummer Doudou N'Diaye Rose* by Béatrice Soule and Eric Millot (1992), both focused on the legendary figure of the most important Senegalese drummer; *Djembefolà* (1991) by Laurent Chevalier, about the *djembefolà* (performer of djembé) Mamady Keita, *Mopiopio, le souffle d'Angola* by Zézé Gamboa (1991), a portrait of the Angolan society of Luanda through their musicians; *Umubugangoma, L'arbre qui fait parle* by Emilio Pacull (1992) about the royal drums of Burundi; *L'Ile Rouge* by Jean-Michel Carré and François Chouquet (1990), an approximation to Malgache music under the supervision of the great flutist Rakoto Frah, who is also the subject of a short film movie by Camille Marchand titled *La sodina* (1997); *Distant Echoes: Yo-Yo Ma and the Kalahari Bushmen* by Robin Lough (1993), which portrays a curious meeting between the great cellist YoYo Ma and some African bushman musicians from the desert of Kalahari; *Njaga Mbaay: Le Mâitre de la parole* by Laurence Gavron (2001), a portrayal of the most famous griot from Senegal.

As a response to the increasing demand of documentary films about *world music*, the number of documentaries about world famous African artists has multiplied: *Fela Kuti: Music is the weapon* by Stephane Tchal-Gadjieff and Jean Jacques (1982), *Manu Dibango, silences* by Béatrice Soulé (1990), *Youssou N'Dour: l'étoile de la Medina* by Jean-Pierre Janssen (1988), *You Africa! (Youssou N'Dour)* by Ndiouga Moktar Ba (1993), and *Ali Farka Touré* by Marc Huraux (2001).The same applies to popular urban African music, like the Nigerian *juju* in *Juju Music!* by Jacques Holender (1991), the Congolese *rumba* in *La rumba* by Olivier Lichen (1992) or *highlife* in *Evolution of Highlife Music* by Francis Sasu (1993). We also witness the appearence of the

first fiction films about African pop: *La vie est belle* (*Life is Rosy*) by Benoît Lamy and Ngangura Mweze (1987) tells us about the incredible adventures of young Kourou (Papa Wemba), who leaves his village to work as a musician in Kinshasa. The fiction structure is similar to the cult-movie *The Harder They Come* by Perry Henzell (1973) whose main character is the reggae singer Jimmy Cliff in the role of Ivan O. Martin.

The South African ethnomusical documentaries deal in a very particular way with the relation between music and the sociopolitical context, that is to say, between protest songs and apartheid: *Songs of the Adventurers* by Gei Zantzinger (1988), based on the investigations by David Coplan, explores the poems (*difela*) sung by the original miners from Lesotho; *A Lion's Trail* by François Verster (2002), about the complicated story of the royalties of the song "Mbube" by the Zulu musician Solomon Linda; and *Amandla! A Revolution in Four Part Harmony* by Lee Hirsch (2002), which is about the protest song as a way to fight against apartheid.

The ethnomusical cinema in the Nineties and following years has been able to offer interesting alternatives to the inflexibility of the conventional approach (based on the alternation of concerts and interviews) by producing up real *auteur* films (in 35mm) to be screened at international film festivals. In relation to this, Tony Gatlif has set up a new school with his *Latcho Drom* which tells the story of the gypsies and their migration from Rajasthan to Andalusia, showing only the sounds and images. Here is a very original and innovative approach — halfway between documentaries and fiction — that represents a substantial change in "film-making. In this sense, taking the African continent as a reference, it is interesting to compare two documentaries with the same topic, the Pygmy Baka from the Equatorian forest in Cameroon, but completely different if not opposite) approaches: Phil Angla's *Baka, People of the Rainforest* (1988) is a classical documentary with a BBC style (in which there is no clear boundary between ethology and ethnology) and a voice-over commentary underpinning the images that show the daily and ritual life of the

Pygmies; and *Baka* (1995) by Thierry Knauff, an oleographic documentary in 35 mm —and inexplicably— in black and white, with no comments at all and only built on images, sounds, hymns, narrations, environment noises, details, looks, silences.

The last tendency comes from young filmmakers, not ethnomusicologists but simple ethnic music enthusiasts motivated by their own intellectual curiosity, who have been able to portray with the camera the "other" music-cultures in greater depth. Two films, almost contemporary with each other and both focusing on an individual character, deserve to be mentioned. Both are about a colored musician and his story: *El acordeón del diablo* (2000) by Stefan Schwietert, based on the figure of the old Afro-Colombian accordionist Francisco "Pacho" Rada, master of the accordion and the greatest exponent of the *vallenato* music (Colombian accordion-based music); and *I'll sing for you* (2001) by Jacques Sarasin, a documentary about the Malian singer and guitarist Boubacar Traoré, in which the author manages to show the images, sounds, noises and talks of his friends, except for the main character, "KarKar", who just expresses himself with the guitar, not uttering any word[10].

To summarize, the issue is whether an *auteur* film, or better an ethnomusicological but not ethnographic-musicological documentary, can reach ethnomusicological relevance. The documentary or fiction film production has lost the level of specification needed to assume the status of *scientific* since its ultimate aim is not the portrayal of the "ethnographic truth" and because it has "distorted" the reality in favor of the aesthetics; by way of compensation, it has become even more humanized so that it now appears as a "human face documentary", showing its own poetics and demonstrating that it is possible to narrate a story or some occasional events expressing the "pathos" and showing the emotions, memories and feelings of the characters

10 Cfr. CD.II.23.

through the latters' story, life, words and music, so that the characters themselves become the true protagonists.

In the last few years, the fiction-like documentary is not aimed at preserving the testimonies of peoples and cultures in the process of extinction, but at portraying "one" (not "the") reality, telling stories about people and sounds. What it is being presented in those films is closer to reality because it represents the subjectivity of "classified" men rather than that of the filmmaker, that is to say, his own way of perceiving the world (and the music) and representing himself. The most difficult dimension to be filmed, which according to Edgard Morin constitutes the *terra incognita* in the sociological and ethnographic cinema, is given by the "emotional tissue of the human existence" (Morin 1962:4), in other words, what joins the people to the sounds.

References

BLACKING, JOHN. 1973. *How Musical Is Man?* Seattle: Washington University Press.

MERRIAM, ALAN. 1964. *The Anthropology of Music*. Chicago: Northwestern University Press.

MORIN, EDGAR. 1962. "Preface". In: L.DE HEUSCH. Cinema et Sciences Sociales. Paris: UNESCO

Filmography on African Music

AFRICA (GENERAL)

THE JVC VIDEO ANTHOLOGY OF WORLD MUSIC AND DANCE
(Vols. 17, 18,19)

BENIN

DANSE DES REINES A PORTO NOVO (Gilbert Rouget, 1969, 30')

DANSES DU DAHOMEY (K. & R. Corpel, 1961, 24')

BOTSWANA

BITTER MELONS (John Marshall, 1955/1971, 27')

BURKINA FASO

DANCE OF THE BELLA (Jim Rossellini, 1980, 11')

DIRO AND HIS TALKING MUSICAL BOW (Jim Rossellini, 1980, 13')

KEITA: L'HERITAGE DU GRIOT (Dani Kouyate, 1995)

MASQUES DE FEUILLES (Guy Le Moal, 1964, 37')

YIRI KAN. LA VOIX DU BOIS (Issiaka Konatè, 1989, 26')

LA VOIX DES GENIES (Christophe Cognet e Stéphane Jourdain, 1992, 52')

BURUNDI

UMUBUGANGOMA *L'arbre qui fait parler les tambours* (Emilio Pacull, 1992, 34')

CAMEROON

MEDZANG BETI (Pie-Claude N'gumu, 1981, 56')

DANSE M'BALI (Yves Blanc, 1992, 8')

BAKA: PEOPLE OF THE RAINFOREST (Phil Agland, 1988, 105')

BAKA (Thierry Knauff, 1995, 55')

CHAD

LE LUTH ET LA VIELE CHEZ LES TEDA DU TIBESTI (M. Brandilly, 33')

IVORY COAST

TAM TAM (Idrissa Diabate, 16')

N'GONIFOLA (Idrissa Diabaté, 1998, 47')

ETHIOPIA

KONSO. Rites funeraires (Michel Papatakis, 1993, 52')

POLIPHONYE ETHIOPIQUES (Samson Ghiorghis & Guillaume Terver, 2001, 52')

GAMBIA

MUSIC OF THE MANDE (Roderic Knigth, 1992)

Part I : Music for Warriors, Hunters and Ordinary People.

Part II : Professional Music : Mandinka Jalyŷa with the Kora

JALI NYAMA SUSO : *Kora Player of the Gambia* (Roderic Knigth, 1992)

GABÓN

DISOUMBA. *Liturgie musicale des Mitsogho du Gabon central* (Pierre Sallée, 1969, 50')

GHANA

LES MAITRES FOUS (Jean Rouch, 1954/55, 29')

GUINEA

ALLAH TANTOU (David Achkar, 1991)

DJEMBEFOLA (Laurent Chevalier, 1991, 52')

MUSIQUES DE GUINEE. Côte et Fouta-Djalon (Yves Billon & Robert Minangoy, 1988, 52')

MUSIQUE DE GUINÉE. CÔTE ET FOUTA-DJALON (Y. Billon & R. Minangoy, 1988, 52')

MUSIQUE DE GUINÉE. MUSIQUE DE LA FORÊT DE LA HAUTE-GUINÉE (Y. Billon & R. Minangoy, 1988, 52')

MADAGASCAR

L'ILE ROUGE (J.M. Carré & F. Chouquet, 1990, 52')

THE LEFT HANDED MAN OF MADAGASCAR (Jeremy Marre, 1991, 50')

LA SODINA (Camille Marchand, 1997, 18')

MADAGASCAR, LA PAROLE POEME (Didier Mauro, 1996, 57')

MALI

BATTERIE DOGON (Jean Rouch, Gilbert Rouget & Germaine Dieterlen, 1966, 26')

MUSIQUES DU MALI

1. Les gens de la parole (Jean-François Schiano, Djingarey Maiga, 1981, 54')

2. Les messagers (Jean-François Schiano, Bruno Maiga, Djingarey Maiga, 1988, 54')

LE DAMA D'AMBARA ou ENCHANTER LA MORT (Jean Rouch, 1974/81, 60')

LES CHEMINS DE NYA (Jean-Paul Colleyn & Jean-Jacques Péché, 1988, 57')

CHRONIQUE D'UNE SAISON SECHE (Jean-Paul Colleyn, 1986, 40')

NOMAD'S LAND (Yves Billon, 1988, 26')

POSSESSION (Jean Paul Colleyn, 1988, 54')

MALI: THE MUSIC OF LIFE (Mark Kidel, 1990, 52')

"MEME LES PIERRES NOUS ENTENDENT" OU L'INSTRUMENT DU DESTIN (Jean-Paul Colleyn & Catherine de Clippel, 52')

BAMAKO BEAT. The Music of Mali (Mark Kidel, 1991, 60')

SIGUI 1967: L'ENCLUME DU YOUGO (Jean Rouch, 1967, 38')

SIGUI 1968: LES DANSEURS DU TYOGOU (Jean Rouch, 1968, 27')

LES DOGONS: CHRONIQUE D'UNE PASSION (Guy Seligman, 1997, 98')

ALI FARKA TOURE' (Yves Billon & Henri Lecomte, 1999, 52')

ALI FARKA TOURE' (Marc Huraux, 2001, 93')

I'LL SING FOR YOU (Jacques Sarasin, 2001, 90')

MOZAMBIQUE

MGODO WA MKANDENI (Gei Zantzinger, Andrew Tracey, 1973, 48')

MGODO WA MBANGUZI (Gei Zantzinger, Andrew Tracey, 1973, 53')

NDANDO YAWUSIWANA (Gei Zantzinger, 1981, 18')

CHOPI MUSIC OF MOZAMBIQUE (Ron Hallis, 1987, 28')

MOZAMBIQUE: IN THE LAND OF THE CHOPE TIMBILAS (J.Baptista & R. Genoud, 2000, 52')

BANGUZA TIMBILA (Ron Hallis, 1987, 28')

NAMIBIA

N/UM TCHAI:THE CERIMONIAL DANCE OF THE KUNG BUSHMEN (John Marshall,1966/74,20')

DISTANT ECHOES: Yo-Yo Ma and the Kalahari Bushmen (Robin Lough, 1993, 45')

NIGER

HORENDI (Jean Rouch, 1972, 80')

LE BALAFON (Bernard Surugue, 1969, 18')

YENENDI di YANTALLA (Jean Rouch, 1969, 20')

DEEP HEARTS (Robert Gardner, 1979, 53')

LES TAMBOURS D'AVANT (TOUROU ET BITTI) (Jean Rouch, 1967, 8')

LA GOUMBE' DES JEUNES NOCEURS (Jean Rouch, 1967, 26')

INITIATION A LA DANSE DES POSSEDES (Jean Rouch, 1948-9, 22')

NIGERIA

SHAN KUBEWA (M. H. Piault, 1969-71, 10')

KONKOME: NIGERIAN MUSIC (Jeremy Marre, 50')

FELA KUTI: MUSIC IS THE WEAPON (Stephane Tchal-Gadjieff, Jean Jacques, 1982, 53')

FEMI KUTI, "WHAT'S GOING ON?" (Jacques Goldstein, 2001, 52')

CENTRAL AFRICAN REPUBLIC

MUSIQUES DE CENTRAFRIQUE *Musiques de la savane et de la foret* (Vincent Dehoux, Jean Francois Schiano, 1983, 52')

LES ENFANTS DE LA DANSE (Simha Arom & Geneviève Dournon-Taurelle, 1966, 11')

L'ARC MUSICAL NGBAKA (Simha Arom, 1967, 9')

BERCEUSE AKA (Alain Epelboin, 1988, 6')

DE L'ARBRE AU XILOPHONE (Sylvie Le Bomin & Laurent Venot, 1997, 52')

RWANDA

NANGA Y VUZA. LA HARPE QUI CHANT (Basile Sallustio, 1985, 40')

SENEGAL

LE N'DOEP (M. Meignant, 1972, 45')

NJAGA MBAAY : LE MÂITRE DE LA PAROLE (Laurence Gavron, 2001, 55')

YOU, AFRICA ! YOUSSOU N'DOUR AND SUPER ÉTOILE (Ndiouga Moctar Ba, 1993, 55')

DOUDOU N'DIAYE ROSE (Jean-Pierre Janssen, 1986, 52')

DJABOTE. DOUDOU N'DIAYE ROSE (Béatrice Soule & Eric Millot, 1992, 44')

SOUTH AFRICA

A LION'S TRAIL (Francois Verster, 2002, 55')

AMANDLA! A REVOLUTION IN FOUR PART HARMONY (Lee Hirsch, 2002, 103')

TOGO

RYTHMES ET FASTES SACRÉS DE LA VIE CHEZ LES KABRÉ DU NORD TOGO (Roger Verdier, 1966, 25')

ZAMBIA

MWE BANA BANDI (Kristina Tuura & Paivi Takala, 1988, 29')

ZIMBABWE

THE MBIRA SERIES (Andrew Tracey, 224')