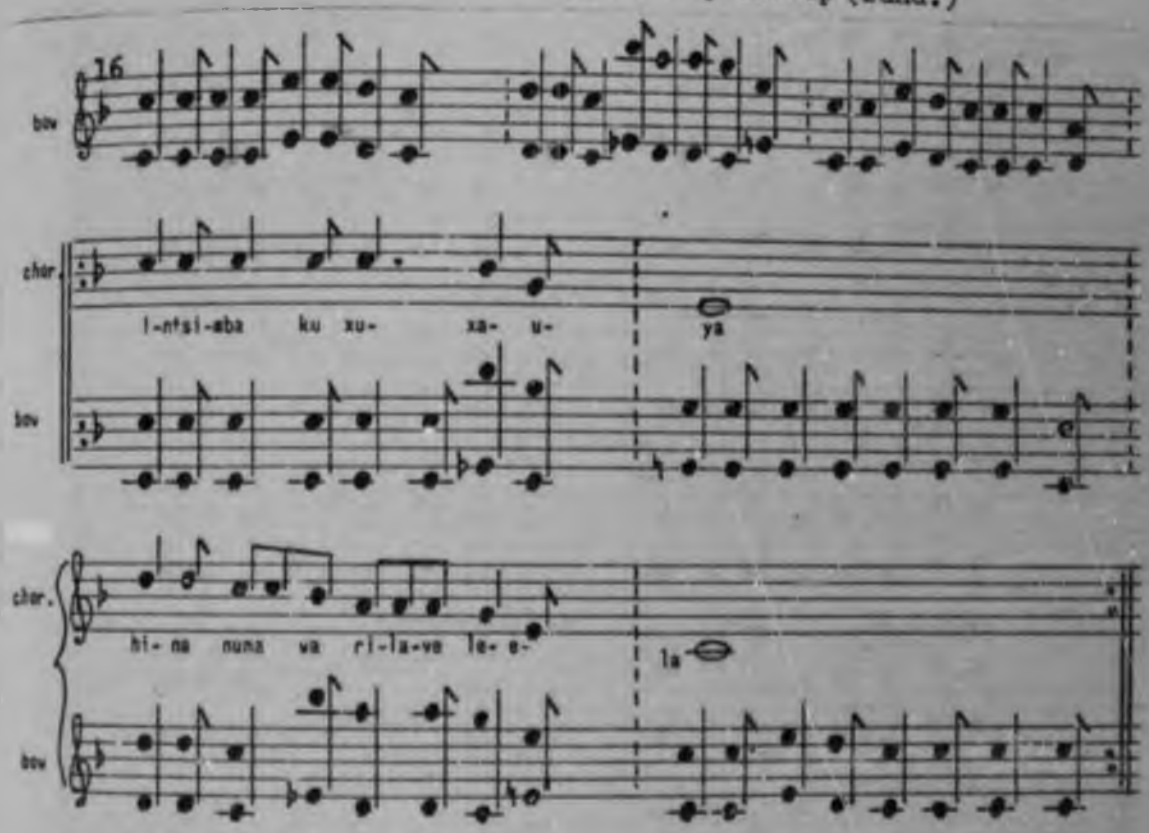
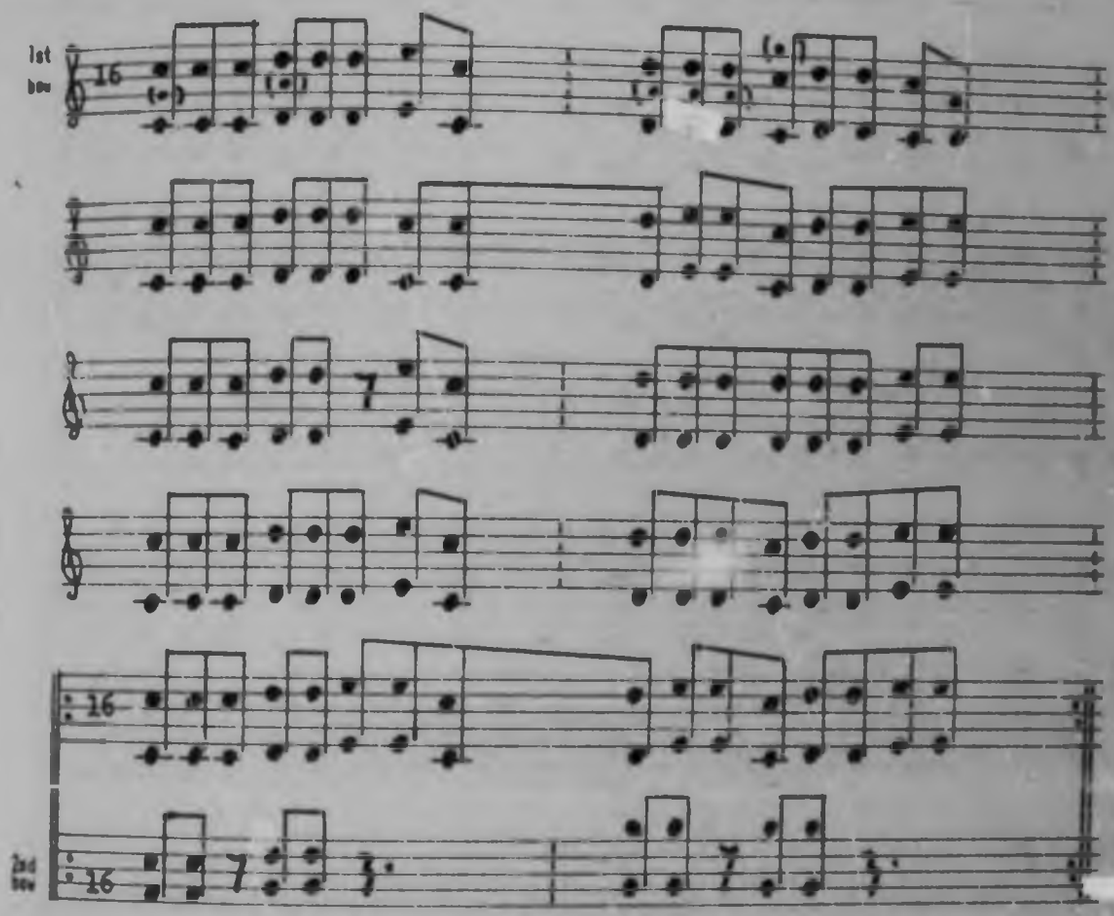
Xizambi Transcription 58. N'sati Wa Rilaveta
(The Jealous Woman) -- a second xizambi performance of the above tune, this time by Xafatuka Mabasa.
♩. = 96
Cycle: 16 ♩.
Transpos.: maj 6th up (fund.)



Xizambi Transcription 59 (Duet). Mfungu Wa Makuwa
(The Bunch of Figs)

♪ = 280
Cycle: 16 ♪

Transpos.: maj 2nd down (fund.)

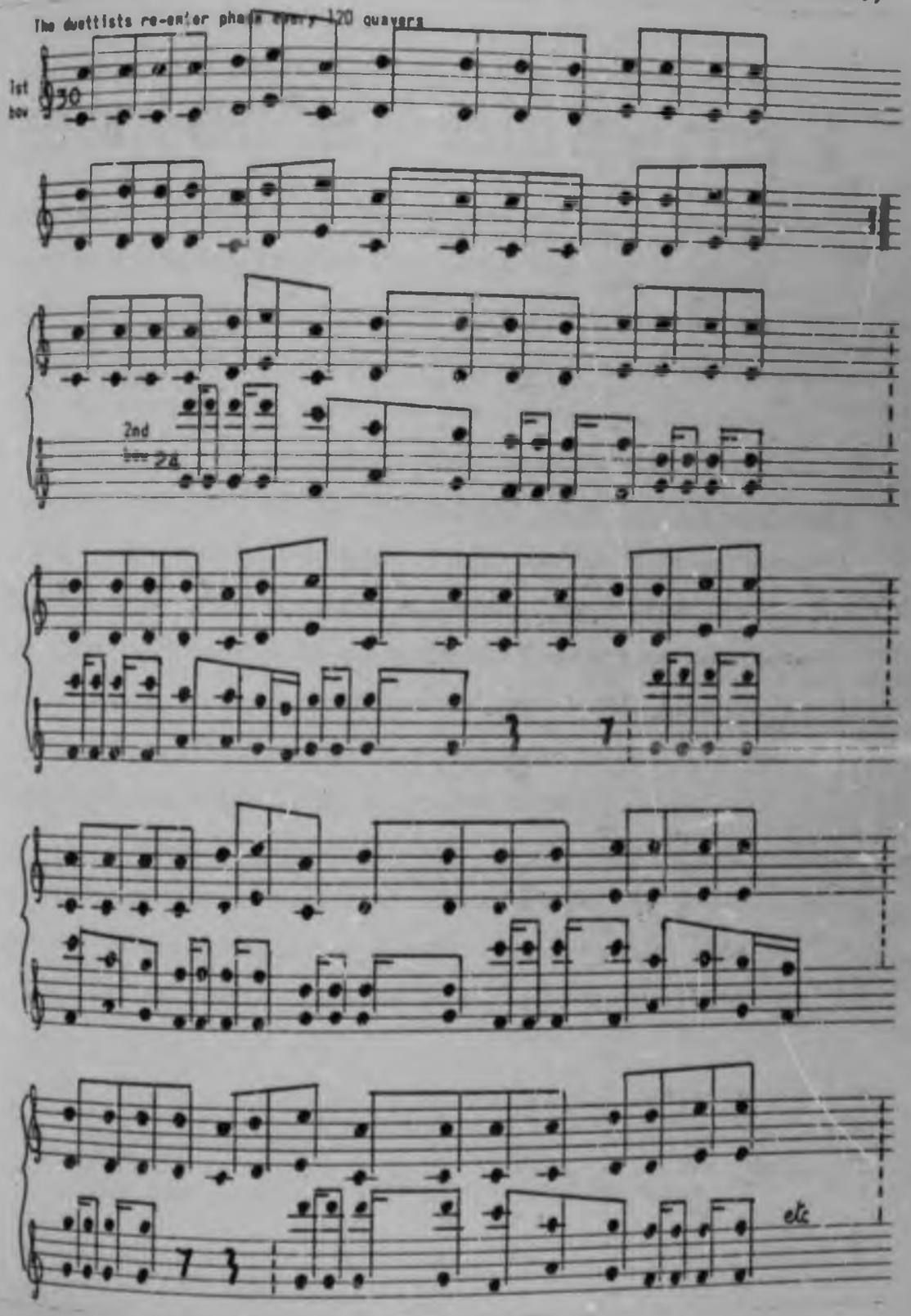


As regards the two melodies of this duet, note that disparate but interlocking pairs of xizambi tones yield four-part polyphony, mainly in 5ths (inverted 4ths). As regards the rhythm, the second player is probably aware that the first player's phrasing changes in the second half, and that by keeping his the same, it will cross the other.

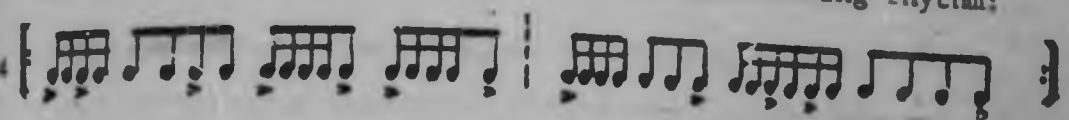
Xizambi Transcription 60 (Duet). Xingomungomu
(The Giant Ogres)

♪ = 264
Cycle: 120 ♪

Transpos.: maj 2nd down (fund.)



Prior to performance of this duet, Mashava consulted Njarnajara and tapped out the following rhythm:



This pattern consists of two sections which, because of their mixed duplet/triplet groupings, can each be viewed as either 6 crotchets in length, or 4 dotted crotchets in length. Note the irregular accentuation and the intriguing rhythmic asymmetry of these two equal-lengthed sections -- this 24-quaver pattern constitutes the subjective or 'inherent' rhythm[19] of the two xizambi contributions combined.

The second performer enters on the first performer's fourth quaver (third cycle), and every four repetitions of the first performer's 30-quaver cycle (every five repetitions of the second performer's 24-quaver cycle) will find the juxtaposed phrases back in this position, rather like the cyclic phasing encountered in Indian drumming.

Tsonga xizambi duets are, in the main, rhythmically oriented, and the players are intensely aware of their rhythmic relationship to each other. Melodically, this is not so, for as Nketia observes in connection with Tanzanian

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19. The 'inherent' rhythms of Tsonga xizambi duettists, while constituting a means of arriving at a given rhythmic pattern, do not constitute a means of arriving at a given melodic pattern, as do the 'inherent' rhythms of Kiganda xylophone music.

Gogo music, "simultaneous occurrences of sounds may or may not be intended to relate structurally to a common point of reference even though they may be meaningful clusters in terms of the separate roles assumed by individual performers in a given musical situation."[20]

Summary of Findings With Respect to the Xizambi Duets of Joel Mashava and Njaranjara

In these duets, the intervallic relationship between the two instruments (a 5th, or inverted 4th) parallels the intervallic relationship found between the voice and its xizambi accompaniment in many of our 60 transcriptions, and serves to emphasize the importance of the concept of 'harmonic equivalence' in the Tsonga musical system.

The primary role of rhythm in xizambi-playing (due to the essentially percussive nature of the instrument) is particularly emphasized in duet-playing. The rasping against the notched bow, and the rattling of the seeds on the rattlestick are prominent constituents of the xizambi sound, and the rhythmic patterns yielded by them function as a 'grid' against which voice and/or buccal resonation or another xizambi provide interest.

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20. Nketia, J.H., "Multi-part Organization in the Music of the Gogo of Tanzania", Journal of the International Folk Music Council, Vol. XIX, 1967, p. 79.

Summary of the Chapter on the Xizambi Friction-bow

Many of the distinctive features of Tsonga xizambi music are seen to be related to factors governing Tsonga communal vocal music, as follows:

(i) 8ve 'transposition' to avoid low harmonics -- this resembles the upward 'transposition' (by singers) of low, out-of-range tones;

(ii) reversing the tune-sections -- this derives from the use (in vocal music) of 'circular' form, where a caller may begin with the chorus part;

(iii) alternation of voice and bow -- this is in accordance with the use of call and response in vocal music;

(iv) tone-substitution -- this derives from Tsonga concepts of harmonic equivalence;

(v) use of 'fill-ins' -- observance of a tune's overriding metrical basis may be an essential communicative factor, for the audience has an awareness of that basis;

(vi) rhythmic mutation -- this follows rules pertaining to the instrumental abbreviation of sustained vocal tones;

(vii) creation of 'inherent' rhythms -- this is related to Tsonga concepts of rhythm production, whereby one desired pattern generally emerges from the playing of two or more drummers.

The aforegoing features of xizambi music are seen, by their derivation from outdoor situations, by the use of 'circular' form, by the use of call-and-response structure, by the use of principles of harmonic equivalence, by their derivation from drumming practices, and by their dependence upon principles governing communal music-making activities, to be related to characteristic features of Tsonga communal vocal music.

Certain other features, such as musical adaptation

by the use of expansion/contraction, by the apparent use of instrumental 'crystallizations' of vocal melodies, and by the use of a basic descending tone-row, seem to be the prerogative of certain Tsonga xizambi-players. The existence of the latter ensures that, while Tsonga xizambi music is subject to general principles governing the entire Tsonga communal musical tradition, individuality and the creative process are provided for.

The Parallel 'Harmony' of Tsonga Communal Vocal Music and The Parallel Movement of Partial Tones In Tsonga Bow Music

The opinion has been expressed by Kirby and, more recently, by Kubik,[21] that much African parallel 'harmony' in vocal music is inspired by parallel movement of partial tones, particularly as they appear with the musical bow. However, from the available evidence within ethnomusicological literature, and from evidence emerging during the course of the present study, such opinions would seem to overlook certain crucial differences between African parallel vocal 'harmony' and African parallel instrumental 'harmony'.

Not only does much African communal vocal music exhibit a form of 'harmony' whose intervals, while proceeding in a generally parallel type of motion, vary according to a pentatonic span process ('harmonization' by means of the

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21. Kubik, Gerhard, "Harp Music of the Azande", African Music, Vol. III, No. 3, 1964, p. 52.

necessarily varying alternate steps of a pentatonic scale -- bow intervals are necessarily unvarying), but instrumental music has shown a tendency to develop out of vocal music rather than vice versa. Cooke writes the following of Ganda instrumental music:

> ... all Ganda instrumental pieces are renderings of vocal compositions ... to study the resulting instrumental sound patterns solely by analysis of their intrinsic qualities without searching for the route by which both music and speech through song have been realized in physical terms by striking, blowing, or plucking instruments is to ignore what I consider to be the real issue -- one closely connected with fundamental processes of music composition. 22

If many instrumental sound patterns are but a realization (in physical terms) of song, and if (as one discovers in the field) bow-, flute-, and timbila-players often experience difficulty eliciting even approximate 2nd and 3rd partials from their instruments (slight maladjustment can produce wildly 'false' tones), and if (as transcriptions reveal) bow music often employs the same overall pathogenic descent associated with purely vocal music and which owes its origin to breath inhalation/exhalation and the diminution of an initial outburst of energy, is it likely that African vocal 'harmony' is but an imitation of the parallel movement of instrumental partial tones?

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22. Cooke, Peter, "Ganda Xylophone Music: Another Approach", African Music, Vol. IV, No. 4, 1970, p. 62.

Deductions such as the following strain to reverse a more logical order of development:

> The universal recognition and practical use of the harmonics of stretched strings and of open and closed tubes by the aborigines of South Africa give us a clue to the manner in which the 'focal points' found in the songs of practically all races were discovered and applied. 23

In the above statement, 'focal points' surely refers mainly to the 5th, for it is inconceivable that vocal octaves owe their existence to discovery of the 2nd partial of the natural series -- the normal disparity between men's and women's voices yields them.

Much Southern African music exhibits 'focal points' other than that of the 5th, for in Venda music "the most common final cadences of the melodic patterns are falling minor 3rds ...",[24] and in Zambian Tonga bow music "the final cadence of a falling minor 3rd seems reserved for demarcation functions ...."[25] That these minor 3rds do not necessarily derive from the natural series is shown by the preference of Tsonga xizambi players for the fingered 3rd to the total exclusion of the natural 3rd.

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23. Kirby, Percival, The Musical Instruments of the Native Races of South Africa, University of Witwatersrand Press, Johannesburg, 1965 (reprint of the 1934 edition), p. 277.
24. Blacking, John, Venda Children's Songs, Witwatersrand University Press, Johannesburg, 1967, p. 170.
25. Rycroft, David, "Tribal Style and Free Expression", African Music, Vol. I, No. 1, 1954, p. 18.

A more promising line of thought is that, in Southern African music, both singing and instrumental-playing are subject to similar sets of socially and culturally derived principles, and that Southern African musicians utilize, in instruments whose music is dependent upon the natural series, those properties which coincide with such principles. The core melodic pattern of much Tsonga communal vocal music -- the descending pentatonic row GEDCA -- conveniently straddles the xizambi G-to-A compass, which fact may account for the social significance of this instrument. That the commonest 'harmonic' alternatives D/A and C/G are also the ones most conveniently yielded by xizambi resonation (see Figure 28 of the Summary and Conclusions at the end of this thesis) is further reason to believe that the prominence of this Tsonga instrument results from a culturally selective process.

SUMMARY AND CONCLUSIONS

In the aforegoing description of music which is sung, danced, and played today by diverse groups of Tsonga in Mozambique and the Northern Transvaal, the writer (in Chapters VI to VIII of this thesis) dealt singly with several distinct styles of communal vocal music, each belonging exclusively to one of the following eight social institutions:

(i) children's activities (vuhlangi);
(ii) girls' puberty school (khomba);
(iii) boys' drumming school (xigubu);
(iv) boys' circumcision school (murhundzu);
(v) the beer-drink (nhlengeletano);
(vi) the work-party (dzava);
(vii) the muchongolo dance;
(viii) 'spirit exorcism' (mancomane).

The aim of the Conclusion will be to collate this diverse information, and carefully to delineate for the reader the apparent logic of the Tsonga musical system, as follows:

(a) summarize the social and musical characteristics of each of the styles, and those of xizambi music;

(b) show degrees of relatedness between the styles (such as relative musical richness, learning processes, predominant use of certain styles, centrality - or 'Tsonga-ness' - of the predominant styles, and periphality of others);

(c) summarize Tsonga musical principles as one entity;

(d) show significant melodic and rhythmic affinities between communal vocal music and xizambi 'court' music, and between all Tsonga musical styles;

(e) show similarity/dissimilarity between the Tsonga musical system and other Southern African musical systems.

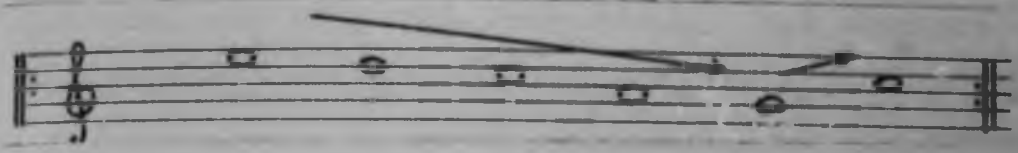
Children's Songs

The children's songs studied exhibit an overall pathogenic descent from an initial peak, and employ call-and-response form (these two features are characteristic of all Tsonga music and their commonness will not be further emphasized). They exhibit preference for the intervals of the descending major 2nd, descending minor 3rd, and ascending major 2nd -- small, easily-sung intervals of the pentatonic scale (each disjunct tetrachord of which comprises one major 2nd and one major 3rd), readily adaptable to speech-tone rise and fall. This interval preference is characteristic of puberty school songs, drumming school songs, work-songs, and mandhlozi 'exorcism' songs, and its commonness will not be further emphasized during discussion of those categories.

In 33% of children's songs, vocal range is limited to a 4th or 5th, and, of those with greater ranges,

many descend from a peak of E or E♭ or to a nadir of A or G, thus:

Another common pattern terminates with an ascending 4th, thus:



Tsonga children's songs use no drumming accompaniment, but make frequent use of hand-clapping. Each song adheres to [illegible]wn clap-pattern, which, in 75% of instances, is eit[illegible]8 or 16 units long. This metrical length is suitab[illegible] symmetrical dance movements and is characteristic o[illegible] music studied except songs of the circumcision school (which do not use drums) and muchongolo music (which contains dramatic rhythmic gaps).

Sub-divisions of musical style exist within the category known as children's songs. For instance, whereas most story-songs demand periodic brief inte[illegible]lations by unison chorus, serving to enhance communication between story-teller and audience, most game-songs demand the bouncing back and forth of snappy musical phrases, equal in length, conveying directions to the players and pointing up the action.

The themes of the song-words frequently center around 'humanized' legendary bird/animal characters of which the Tsonga folktale heritage is the wellspring: N'wa Mpfundla (Master Hare); and the various birds such as N'wa-Bokota (Master Bulbul), N'wa-Ntengu (Master Drongo), and N'wa-Ximhungu (Master Eagle), who are believed to spy, tell tales, and bring rain, respectively. Such songs are among the most lasting in all Tsonga music.

A certain amount of acculturation has occurred one way or the other in children's songs, for some contain Ndau words[1] and others are sung by the neighbouring Venda.[2]

Boys' herding songs are sung during that period when the cattle must be led to relatively distant grazing -- October to June. After the May/June harvest, cattle graze freely in the mealie-patches nearby and herdboys find other things to do. Story-songs, which are sung round the evening-fire, are heard throughout the period April--September, when the Tsonga do not rise so early. They are not heard during the busy October--March hoeing season (xirimo), and thus their performance/non-performance may be said to epitomize the natural cycle on which much Tsonga life is based.

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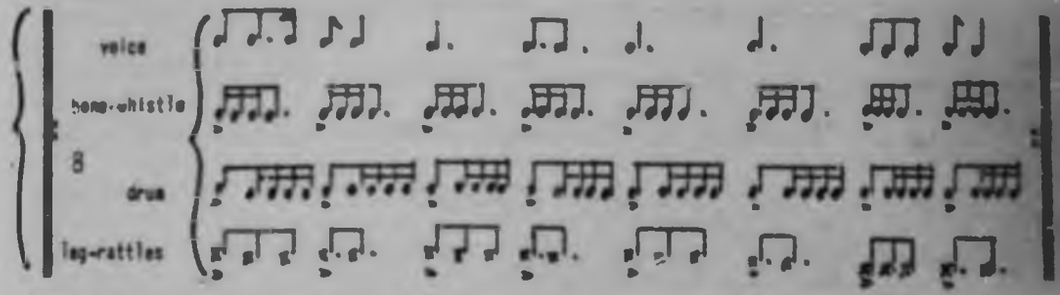
1. Cole-Beuchat, P.D., "Notes On Some Folklore Forms in Tsonga and Ronga," in African Studies, Vol. XVII, No. 4, 1958, p. 187.
2. Blacking, John, Venda Children's Songs, Witwatersrand University Press, Johannesburg, 1967, p. 58.

Music of the Girls' Puberty School

Tsonga puberty school songs invariably use a rhythmic accompaniment consisting of hand-clapping, leg-rattles, drumming, whistle-blowing, or combinations of these, as shown in Example 1 below.

Example 1. Rhythm Used in Khomba Song No. 30



Some of the songs are didactic and symbolic formulae built on repetitive phrases suitable for inculcation purposes; others are more developed but are intended primarily as musical interludes between much verbal instruction. The pentatonic nature of the music is emphasized by the fact that the Tsonga, when performing puberty school songs originating from the Venda girls' vhusha school, omit those tones which render the music heptatonic.

The song-words to at least eight Tsonga puberty school songs (Khomba Songs Nos. 7, 10, 13-16, 26, and 32) are known to be 'shared' with the Venda; some of the khomba dance regalia (such as painted, wooden hatchets) is identical to Shona regalia collected by Andrew Tracey; and the

institution itself was originally imported from the Pedi.[3]

The assembly, dispatch, and greeting-back songs occur daily throughout the period May--October, and thus may be said to constitute a considerable proportion of all Tsonga music performed. The participants -- Tsonga women -- are historically the guardians of the Tsonga cultural heritage (Tsonga men were involved in the Zulu wars of the last century and are today frequently in the mine compounds of urban areas), and this accounts in part for the high social significance of khomba music.

The song-words in khomba songs reflect Tsonga women's activities: Khomba Song No. 1 concerns xihomu -- 'bride legality'; No. 3 indicates that many girls are too busy to attend all of khomba; and No. 17 warns of the danger of crocodiles when washing clothes. Other aspects of khomba music reflect Tsonga administrative relationships: the formal constitution of lines of marching, singing women is an audible sign of the Tsonga system of administrative authority; and the ritual congregating of khomba horn-blowers is an audible sign of parallel links in this system.

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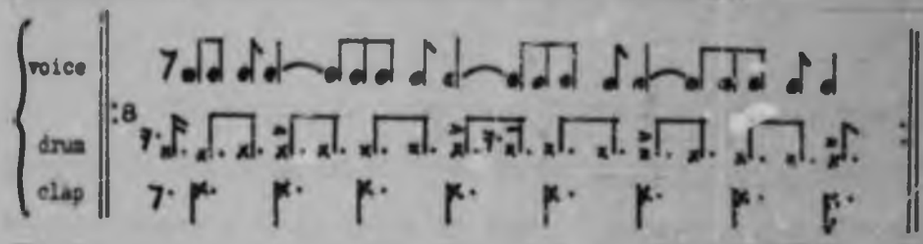
3. Junod, Henri, The Life of a South African Tribe, MacMillan, London, 1927, Vol. I, p. 177.

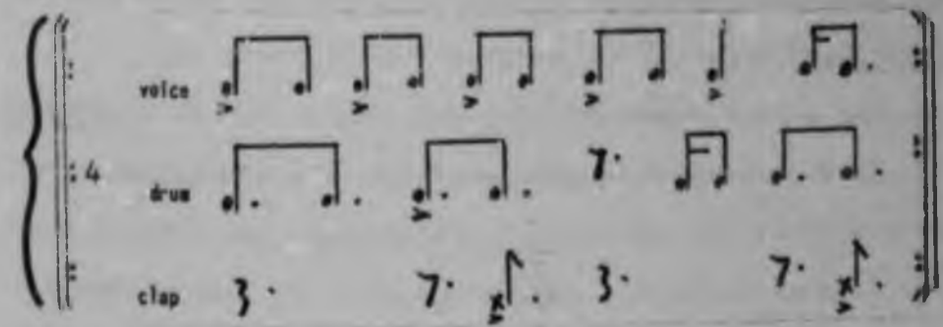
Music of the Boys' Drumming School

All xigubu songs utilize a rhythmic accompaniment of hand-clapping, drumming or both; leg-rattles and whistles are used only during actual performances of the two dances ku wamikapa and xifese. Over 50% of xigubu songs employ polyrhythmic principles, either between voice and rhythm, or between two of the accompanying rhythms, as shown in Examples 2, 3, and 4 below.

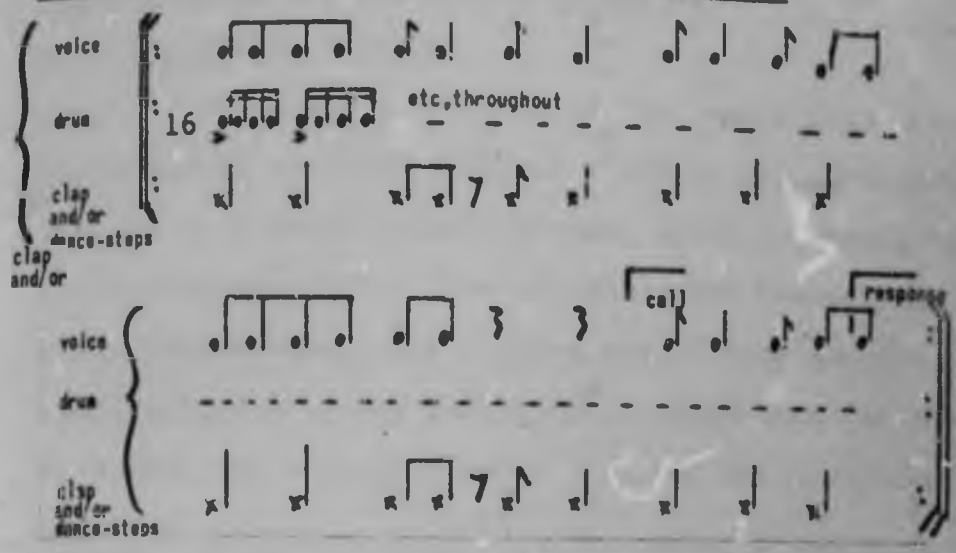
Example 2. Rhythm Used in Xigubu Song No. 1



Example 3. Rhythm Used in Xigubu Song No. 2



Example 4. Rhythm Used in Xigubu Song No. 5



The songs in Examples 2 and 3 above are used to teach boys the rhythm of the men's xichayachaya dance; the song in Example 4 is used to teach the mancomane rhythm of 'exorcism'; Xigubu Song No. 6 (see Chapter VI for all four of these songs) is used to teach a standard beer-song rhythm.

The short didactic drumming formulae (switshekashekani ta xigubu) of the school are used to teach boys a set of drum-tone onomatopoeicisms, and the longer voice-and-drum conversations (ku vulavurisa xigubu) further reinforce the 'talking' aspect of dance-drumming. Implicit in both of these Tsonga musical forms is a question/answer dichotomy -- perhaps representing an extension of the all-pervading call-and-response form. A relatively high development of call-and-response form is to be seen in Xigubu Song No. 8:

‖: (18) call 2 ♩. + response 3 ♩. + call 2 ♩. + response 11 ♩. :‖

Didactic and Symbolic Formulae of the Boys' Circumcision School

The tingoma formulae of the Tsonga boys' circumcision school are each based on a single repeated verbal idea set to a brief musical phrase, often reducable to the tritonic descent EDC. They are whispered hoarsely by the circumcized novices, the limited vocal range and the quasi-recited delivery resulting in preference for the descending and ascending major 2nd over the larger descending minor 3rd.

The secrecy surrounding circumcision ritual prevents the use of drums, and the only musical instrument commonly found within the lodge is the doctor-proprietor's ceremonial bone-whistle. Over 50% of the formulae employ uncommon meters (i.e., metrical lengths other than 8 or 16 units), and this fact may be related to the aforementioned lack of drums.

Tsonga systems of administrative authority are audibly reflected in certain musical performing situations at the lodge, such as when the Chief's nephew heads the line of chanting novices. Musical acculturation is evinced by the use of 'foreign' song-words, perhaps an outcome of the mobility of the Pedi doctor-proprietors who organize the schools.

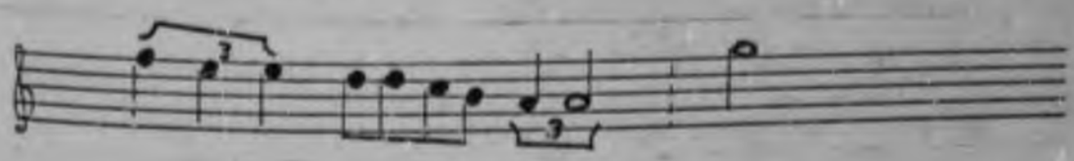
Songs of the Boys' Circumcision School

The tinsimu ta murhumdzu songs of the Tsonga boys' circumcision school show a preference for the intervals of the descending major 2nd, the descending minor 2nd, and the descending minor 3rd, reflecting occasional Tsonga use of descending heptatonic melodic patterns, examples of which are given below.

Example 5. Descending Heptatonic Melodic Pattern in Murhumdzu Song No. 1

Example 6. Descending Heptatonic Melodic Pattern in Murhumdzu Song No. 2

Example 7. Descending Heptatonic Melodic Pattern in Murhumdzu Song No. 3



Example 8. Descending Heptatonic Melodic Pattern in Murhundzu Song No. 4

Over 50% of the songs employ uncommon meters (i.e., other than 8 or 16 units), thus:

Murhundzu Song No. 1: 12 ♩ + ‖: 18 ♩ :‖

Murhundzu Song No. 2: 6 ♩. + ‖: 6 ♩. + 8 ♩. :‖

Murhundzu Song No. 3: ‖: 18 ♩ :‖ + 12 ♩ + ‖: 6 ♩ :‖

Most of the songs of the circumcision school are performed without drum-accompaniment, but in two of them -- the Mayiwayiwane and Kanya-kanya coming-out songs -- drums may be employed to accompany the dancing of relatives who come to greet-back the full-fledged initiates (that version of Maywayiwane given in Chapter VI employs an interesting variation of a common Tsonga beer-drink drumming pattern). The song-words of Kanya-kanya, which is the final song of the school, make reference to the initiates' exchanging of white ochre (death) for red (re-birth) at the end of the rites.

The tinsimu ta murhundzu songs encompass a greater vocal range than do the chanted tingoma formulae, and they are sung full-voiced. They may be used, along with the

tingoma formulae, outside the lodge only by murhundzu graduates, to establish social status and to prove marriage eligibility (hospital circumcision is suspect and not condoned by many Tsonga).

Beer-songs

Beer-songs show a preference for the intervals of the descending major 2nd, descending minor 3rd, and ascending 4th, reflecting the greater vocal range, the more dramatic melodic line, and the fuller spectrum of musical expression in Tsonga music for adults. While their meter is generally conventional -- 8 or 16 units -- their accentuation within that meter is generally irregular.

In practice, Beer-songs evince a specific type of 'harmonization' that emerges primarily from the customary seating arrangement at a Tsonga beer-drink: old men in the shade upon the raised mud porch sing the response (lower part) with bass voices; young women with infants on their back jog to and fro along the court-yard, singing upper parts and ululating; old women sit along a low mud wall, swaying and clapping, young men jokingly deride the young women and dance vigorously; middle-aged women sit on the edge of the porch playing drums inclined toward them; if the dance is xichayachava or ngundzumulana, boys may enter the circle only after breaking of the voice (kuhundzuka ka rito

.. 'changing of the voice'). All of this determines the number of parts and whether there will be 5ths above the melody or 4ths below.

Tsonga beer-drinks feature the hemispheric Venda tingoma drums, which are considerably larger and better made than ndzumba, mancomane, and xigubu drums; the drumming-tones are correspondingly deeper and heavier. This, together with the men's cries of "cha! hmm cha!" in xichavachaya and the jangle of leg-bangles (madeha) in xilala, partly accounts for the characteristic timbre of much Tsonga beer-drink music.

The song-words used at beer-drinks reflect many Tsonga customs: Beer-song No. 1 laments a bride's initial week of extra labour; Beer-song No. 18 refers to an ancient totemic custom 'borrowed' from the Pedi. The singing of Beer-song 9 accompanies the symbolic ku sesa dance at harvest-time, when dancers mime the planting of seeds which will bring the coming year's maize crop and renewed beer-brewing.

Work-songs

Tsonga work-songs are socially and musically related to beer-songs, being distinguished mainly by their briefer, more concise call-and-response, and by the fact that their rhythmic accents are regular (those of beer-

songs are irregular). These accents usually correspond with action points in the labouring situation, and, in many instances, are arranged so that minimum points of vocal exertion accompany maximum points of physical exertion (see Work-song No. 1 in Chapter VII).

In 66% of instances, the song-words of work-songs make direct reference to the task in hand, in the form of exhortations such as "Shona piki!" ('dig with the pick!'), so that, considered together with the completely functional nature of the rhythmic accents, this sub-category of Tsonga music may be viewed as being more concrete than other categories.

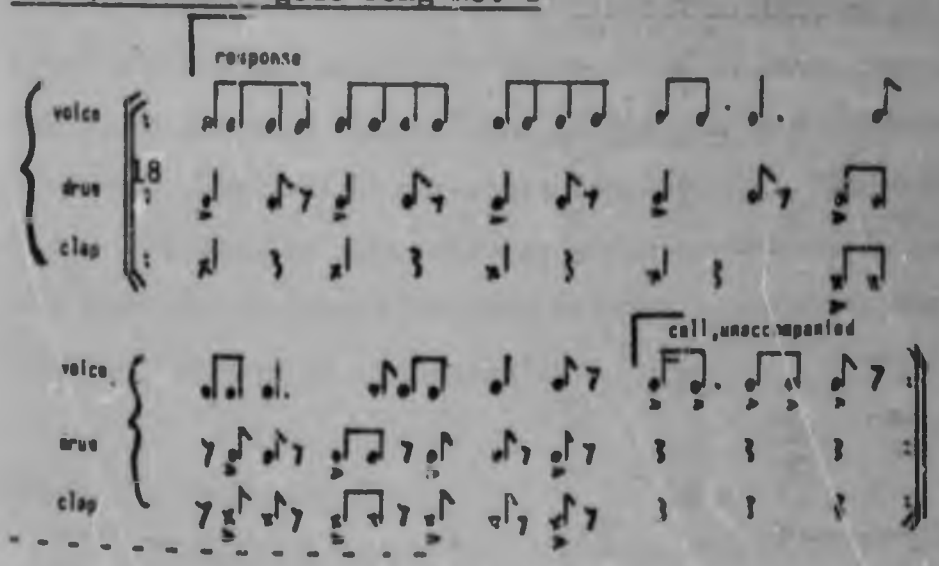
In practice, the 'collective' nature of work-songs is much in evidence: while the pestle of one maize-pounder descends, the pestle of another ascends within the same mortar; in the communal singing of a work-party clearing the Chief's land, 'collectivity' is epitomized by the group act of fealty to one ruler.

Most work-songs have specific seasonal application: hoeing songs are heard mainly during the period October--December; weeding-songs are heard December--March; and reaping songs are heard May--July. Performances of this category of Tsonga music are therefore imbued with that sense of natural events which permeates most Tsonga activity.

Muchongolo Music

Muchongolo is the long-established[4] national dance of the Tsonga, and its musical accompaniment is characterized by entirely distinctive melodic and rhythmic features. Interval preference is for the descending major 2nd, descending minor 3rd, and descending 4th (that of its related music -- beer-songs -- is for the ascending 4th). The prevalence of these descending 4ths is indicative of the broad musical scope of muchongolo, which utilizes a relatively great melodic range, employs uncommon meters in 66% of instances, uses slow tempos, and exhibits dramatic musical gaps during which the vocal melody proceeds unaccompanied, thus:

Example 9. Dramatic Rhythmic Gap and Unaccompanied Vocal Melody in Muchongolo Song No. 1



4. Muchongolo was described in 1910 as "muxongolu, ou danca de homens de todas as idades" (a dance for men of all ages) by Daniel da Cruz, in Em Terras de Gaza, Gazeta das Aldeias, Porto, 1910, p. 177 (with photograph).

The irregular accents and rhythmic gaps of muchongolo music accommodate slow, deliberate stamping actions, during which a long, knobbed baton (uhonga) is swung and aimed at the audience or at the sky. The soloist is expected to improvise amusing lines which contain gossip, complaints, praises, etc., all the while maintaining the pointing and gesticulating actions which are said by the Tsonga to derive from actions of weeders when chasing off birds from the fields.

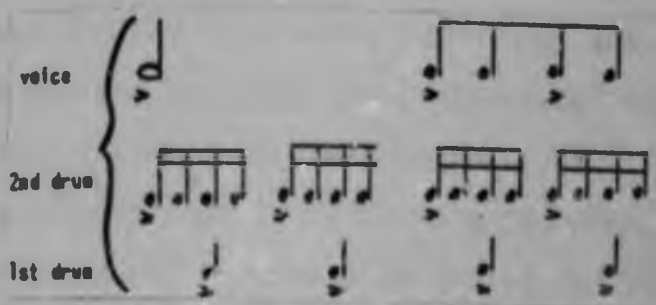
There are two recognized sub-styles within muchongolo music: muchongolo performed at mancomane 'exorcism' rites, and muchongolo performed at beer-drinks and mine-dances. The former sub-style, being invariably accompanied by much whistle-blowing and high-pitched ululating, is sung within a social situation where the noise level is high, thus the singing is generally restricted to one part and performed in unison. The latter sub-style features much 'harmonization' between the several vocal lines, which themselves derive in part from the disparity between the men's, women's, and children's voices of the ensemble.

Mandhlozi 'Exorcism' Music

Mandhlozi 'exorcism' music is one of three sub-styles of Tsonga 'exorcism' music, and is musically characterized by the mandatory mandhlozi rhythm containing fast drumming

quadruplets, of which an example is given below.

Example 10. 'Exorcism' Rhythm in Mandhlozi Song No. 3



Mandhlozi drumming is homorhythmic and 'foursquare', serving primarily as a grid over which singers and dancers add contrasting rhythms. The term itself has Zulu connotations, and mandhlozi rhythm is reputed to successfully dispel undesirable Zulu 'spirits'. This fact is indicative of the musical acculturation which has followed social acculturation: Zulu words appear in Tsonga mandhlozi songs; the Tsonga ncomane drum has found its way into Pedi and Luvedu usage; Tsonga 'exorcism' stage-prop hatchets and other accoutrements are identical to Shona accoutrements; the Chopi (neighbours of the Southern Tsonga) recognize the same Zulu undesirable 'spirits' under the name of baNgumi, and use the Tsonga deity term swikwembu for their 'mediums'.

Xidzimba 'Exorcism' Music

Tsonga xidzimba 'exorcism' music exhibits interval preference for the descending major 2nd, descending minor 3rd, and descending minor 2nd, reflecting Tsonga discriminatory use of heptatonic melodic patterns. Its rhythm consists of mandatory fast drumming triplets, which are crotchet-based and unrelated to dotted crotchet meter.

The Tsonga term xidzimba may have been borrowed from the Shona in the north, for the latter perform a characteristic dance known as chizimba. Ndau terms occasionally appear within the song-words.

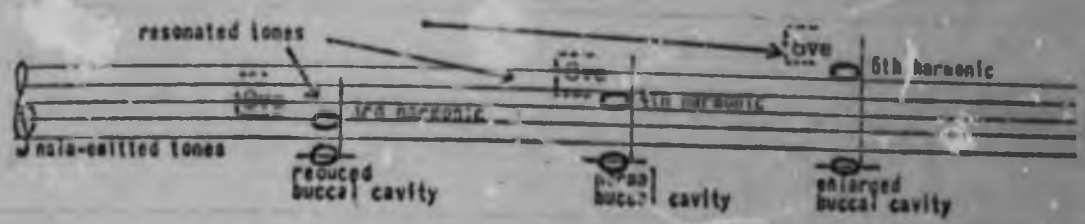
XiNdau 'Exorcism' Music

Tsonga xiNdau 'exorcism' music exhibits frequent use of descending heptatonic melodic patterns, and features a rhythm consisting of fast irregularly-spaced quadruplets (see xiNdau Song No. 2 in Chapter VIII). Ndau or Rotse terms occasionally appear within the song-words.

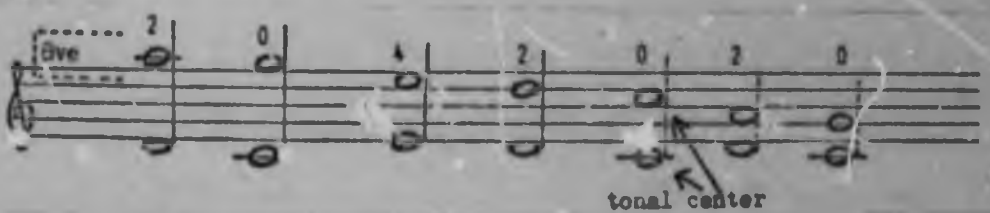
Xizambi Friction-bow Music

Tsonga music for the xizambi notched friction-bow possesses the largest repertoire of solo items of any Tsonga instrument (other instruments often merely accompany singing), the greatest range (over an 8ve), and the most distinctive tone colour (rasp plus rattle plus resonation).

Rather than being considered as derived from the natural harmonics of stretched strings, xizambi music should be considered as making use of them, especially with regard to the fundamental (-- it acts as a lower voice), the 3rd harmonic (5th), the 4th harmonic (upper 8ve -- it often acts as the tonal center), and the 6th harmonic (upper 5th),thus:



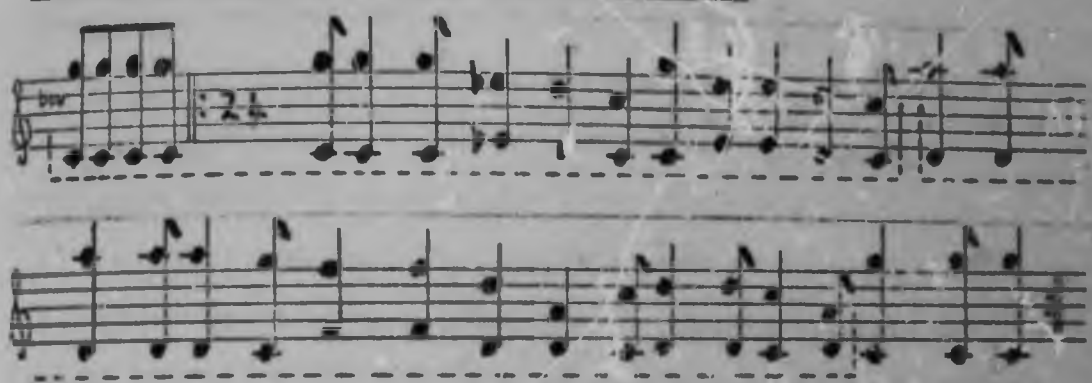
The 'harmonic' framework of xizambi music may center around one tonality, such as the open-tone C shown below:



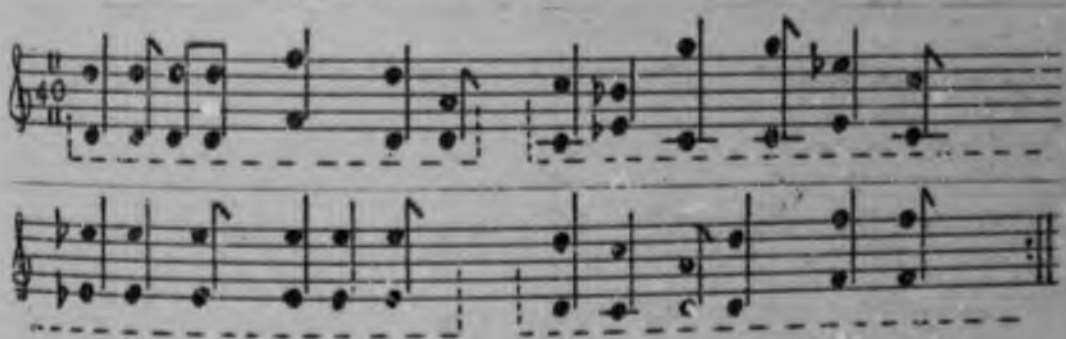
In other instances, the harmonic center may alternate between two tonalities, the player's concept of which is based upon shifting the first tonality one step higher by the expedient of placing one finger on the open 'string' (this yields the harmonic series on D and necessitates adjustments in other fingerings), thus:

Examples of two performances using this procedure are given below.

Example 11. Consecutive Tonalities Used By Johannes Mathye In Order To Play The Song Xidavula Manenga



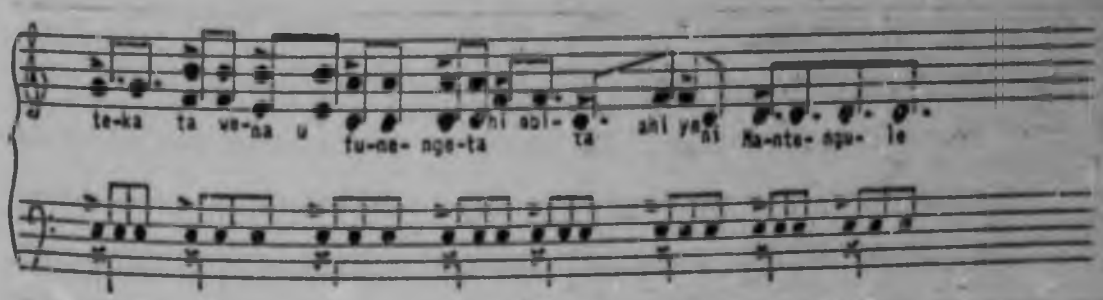
Example 12. The Above Tonalities Used In Reverse Order, Enabling Mathye to Perform the Song Ngelengele



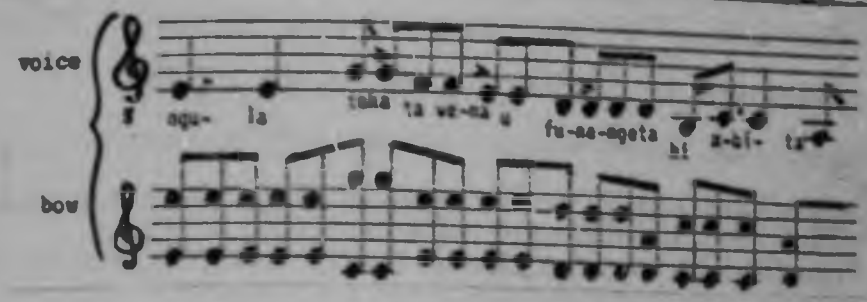
It will be noted that, in the case of each tonality, a descending pentatonic scale results. A performance in which two such pentatonic scales appear consecutively might appear to be heptatonic (considering overall tonal usage), but this should not be permitted to obscure the fact that two distinctly separate descending pentatonic patterns exist, each of which is produced by using a different series of partials.

The singing of xizambi-players is occasionally influenced by their knowledge of the xizambi versions of songs, and in the following excerpts from Ntengula N'wananga, Mathye's vocal accentuation follows that of his xizambi's rattlestick rather than the natural word-stress heard in the women's version. His drop to low A at the end of the song-word mbita (true melody-tone: D) is influenced by the fact that A and D are sounded together on his instrument.

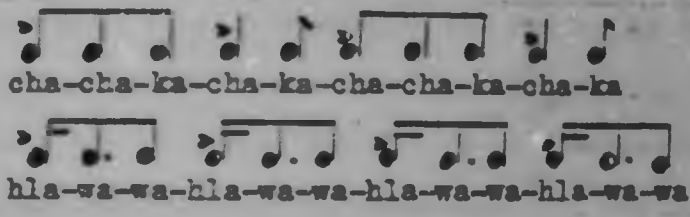
Example 13. Women's Version of Ntengula N'wananga (excerpt)



Example 14. Mathye's Version of Ntengula N'wamanga (excerpt)



Xizambi rhythmic patterns are highly idiomatic, making use of the characteristic rattle-and-rasp of the notched rattlestick (fahlwana), thus:



Patterns heard emerging in xizambi duets are a composite of two constituent patterns, each of which is contributed by one participant.

Other characteristic features of xizambi music are: alternation of voice and bow; octave 'transposition' to avoid low harmonics; reversal of the tune sections; and tone-substitution by the span process. By its derivation from outdoor situations, by the use of 'circular' form, by the use of harmonic equivalence, by its derivation from drumming practices, and by its dependence upon principles governing communal music-making activities, xizambi music is seen to be related to characteristic features of Tsonga

vocal music (Figure 28 will illustrate how normative factors affect the selection of xizambi melodic patterns).

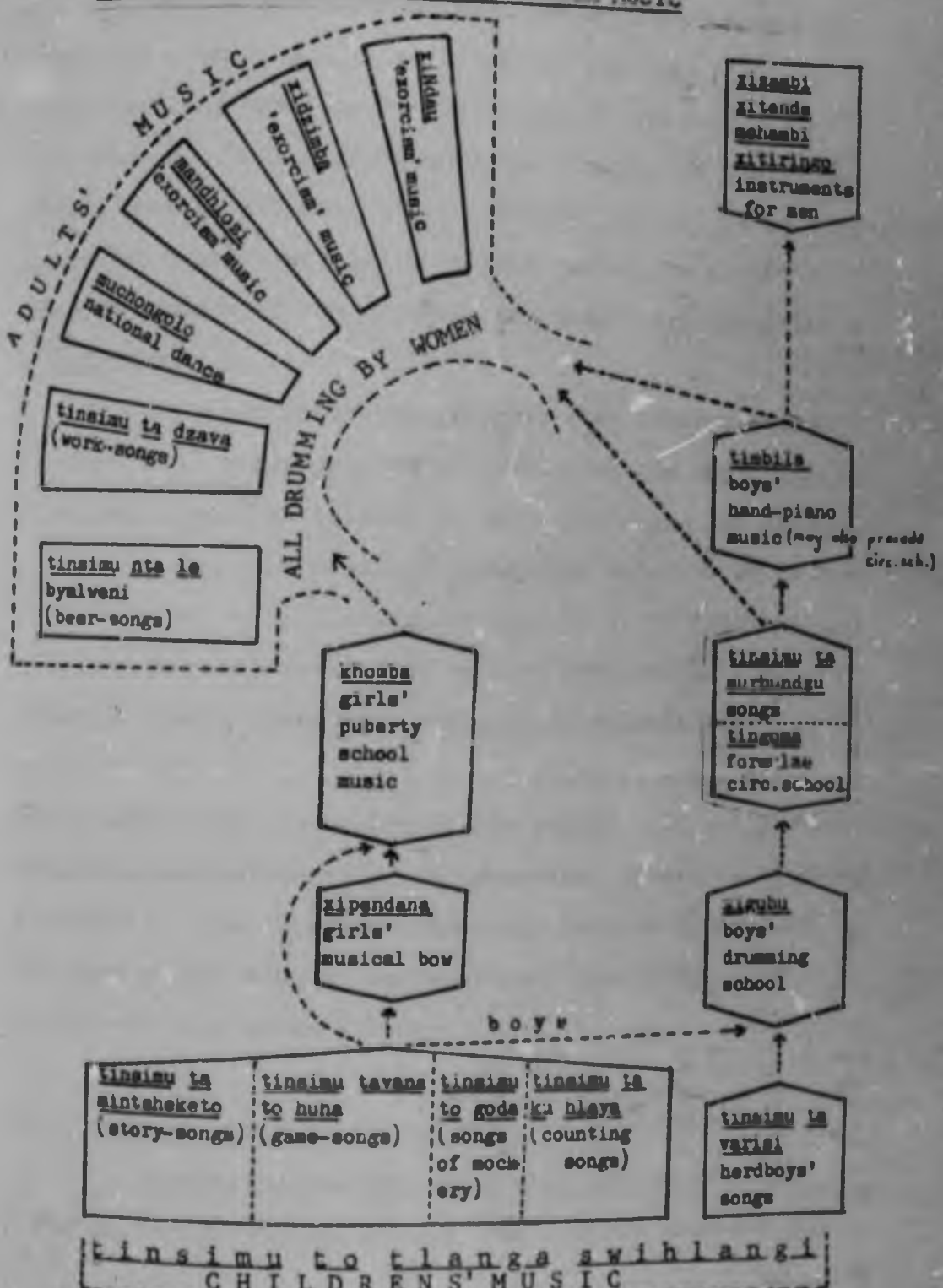
Having summarized the various styles within Tsonga music, we can now proceed to discuss relationships between them, with particular regard to that process wherein different styles are utilized by different Tsonga informal age-sets.

Order and Process Within the Styles

Implicit within the Tsonga musical system is a continuum of processual levels of musical richness. This is not to imply that some stages are musically simpler than others, but that there exists a fan or spectrum which reflects the suitability of music for different groups, according to their social and biological maturity.

The first stage is that of the children's songs, and the continuum proceeds through that of the girls' puberty school, or through that of the boys' drumming school and that of the circumcision school, to the music for adults. Coterminous with certain of these are styles of instrumental playing, such as the girls' xipendana bow-playing and the boys' timbila-playing, which customarily occupy adolescence. Other styles, such as xitende bow-, xizambi bow-, mohambi xylophone-, and xitiringo flute-playing, are considered more suited to adulthood. All these stages of Tsonga music are shown vertically arranged in Figure 21 below.

Fig.21. DIFFERENT STAGES OF TSONGA MUSIC



In the divisions between the different stages of Tsonga music shown in Figure 21 above, the most rigid are those resulting from the exclusiveness of the two initiation schools. This exclusiveness is a matter of law: the schools must be attended *after* puberty but *before* marriage; the songs, dances, and mimes of each school are strictly taboo to members of the opposite sex and to pre-initiates of *both* sexes.

In other divisions, such as that between music for the girls' *xipendana* bow and music for the boys' *timbila* hand-piano, and that between drumming for women and *xizambi*-playing for men, the distinction is more a matter of custom -- there is no strictly enforced taboo(i.e. no sanctions).

In other divisions, such as that relating to the drumming school, there are questions of practicality -- girls are busy drawing water and learning to cook, etc., and so constitute a minority at the school. In still other divisions, the inference of 'progression' should be regarded as tentative, for children witnessing much adult dancing may learn a beer-song or an 'exorcism' song before they learn certain children's songs.

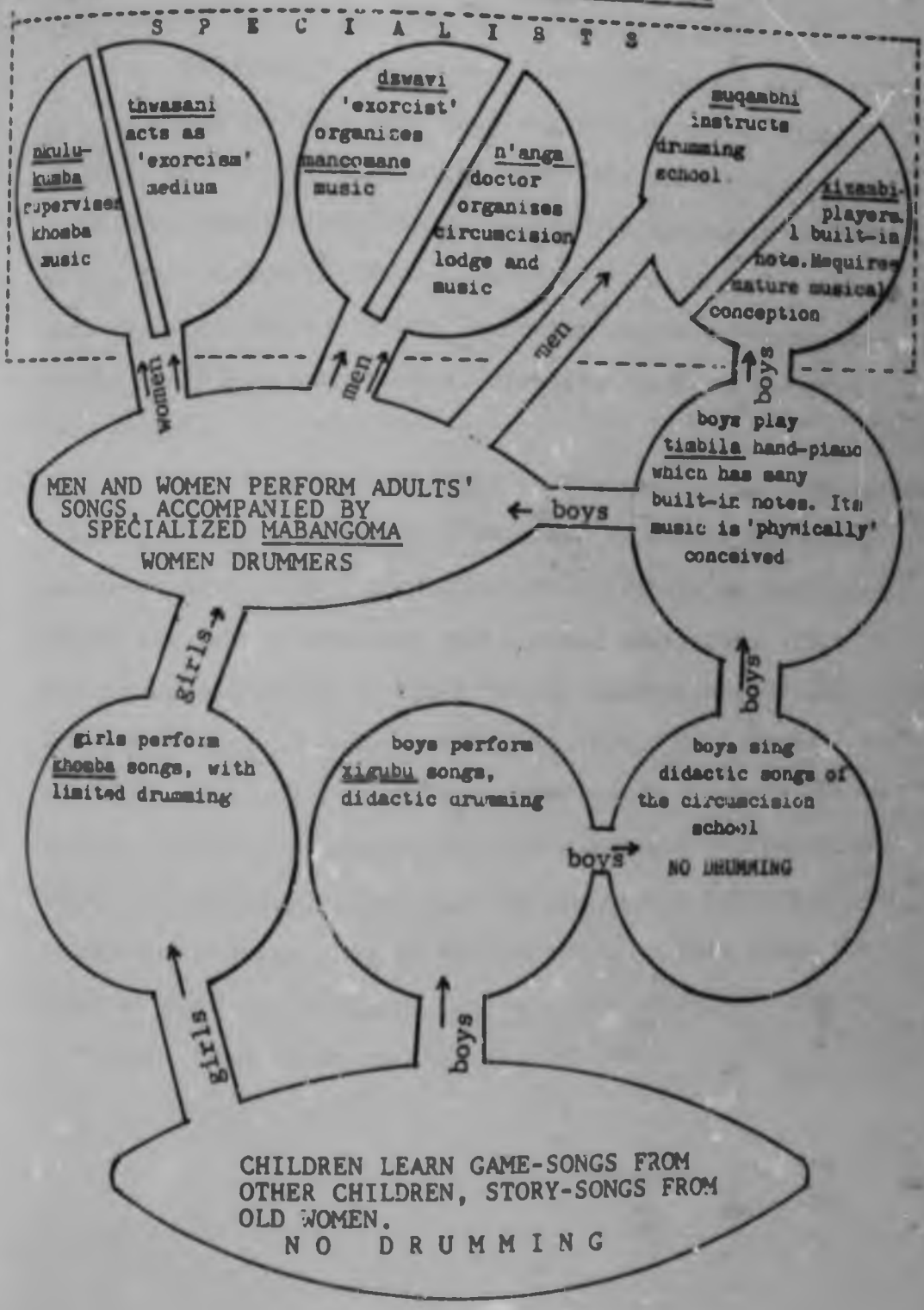
The Learning Process in Tsonga Music

Discussing the various stages that are found within Tsonga musical styles leads one to consider *the*

learning process, much as an educational process is suggested by the grade-levels within a European music publisher's catalogue of works for school and college orchestras. In using this comparison, however, it must be emphasized that a critical difference exists between the two processes: whereas most European musical performances are provided by various specialists, all Tsonga men, women, and children participate in music-making, and all become familiar with the basic principles of Tsonga music.

The Tsonga base their performance criteria upon suitability (ku fanekela, to be 'fitting') rather than virtuosity, and they recognize no need for the planned acquisition of vocal or manipulative skill; drumming school voice-and-drum conversations reproduce specific Tsonga melodic and rhythmic principles in call-and-response form, rather than focus upon velocity and technical mastery of the instrument. Figure 22 below illustrates the learning process in Tsonga music; social groups of peers move 'along' through rites of passage that feature music incidentally; the direction is not one in which high officiants systematically disseminate musical information 'downward' through lower echelons. Music is learned from immediate seniors and peers, and in groups.

Fig.22. THE LEARNING PROCESS IN TSONGA MUSIC

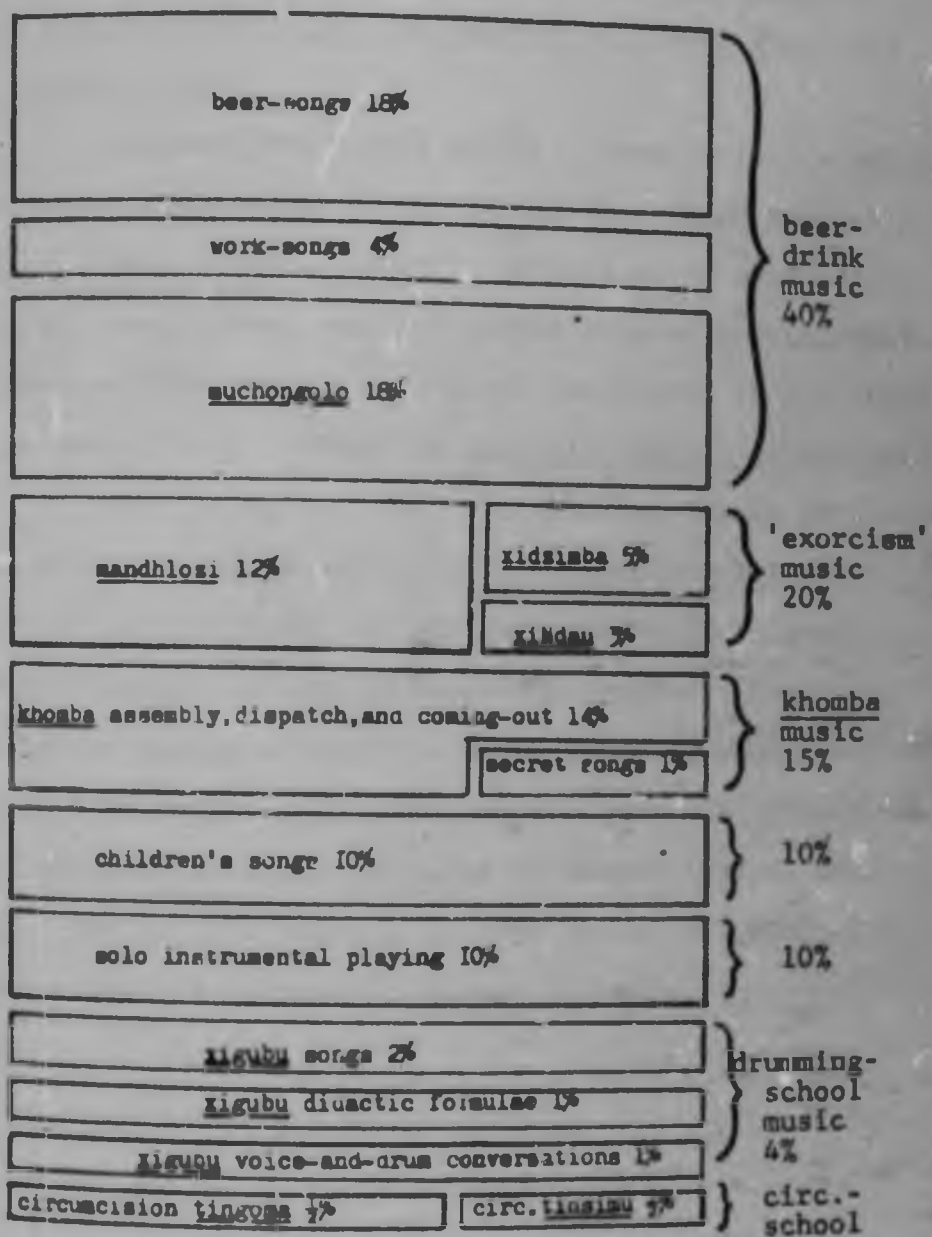


Frequency of Use of the Different Musical Styles

Beer-songs, work-songs, and muchongolo dance-songs are musically related, and they are recognized as being suitable for performance within the same social situation -- the Tsonga beer-drink (Tsonga beer-drink music, it should be noted, also embraces birth-, wedding-, and funeral-songs in much the same way as Tsonga 'exorcism' music embraces war-songs; no independent musical classification is accorded such songs).

The majority of songs of the beer-drink configuration are sung whenever maize is plentiful, by adults and young people of both sexes, and together constitute an estimated 40% of all Tsonga communal vocal music performed. This percentage and those of other Tsonga musical styles are shown in Figure 23 below, which, it should be realized, is very tentative and subjective. For instance, while khomba puberty school music nearly always outweighs circumcision school music (singing and dancing are more a feature of the former institution than of the latter), in some years the music of both institutions may be given considerably more prominence than shown in the diagram.

Fig.23. Frequency of Use of the Different Musical Styles: Comparative Percentages Estimated Over One Tsonga Year (includes one organized circumcision school)

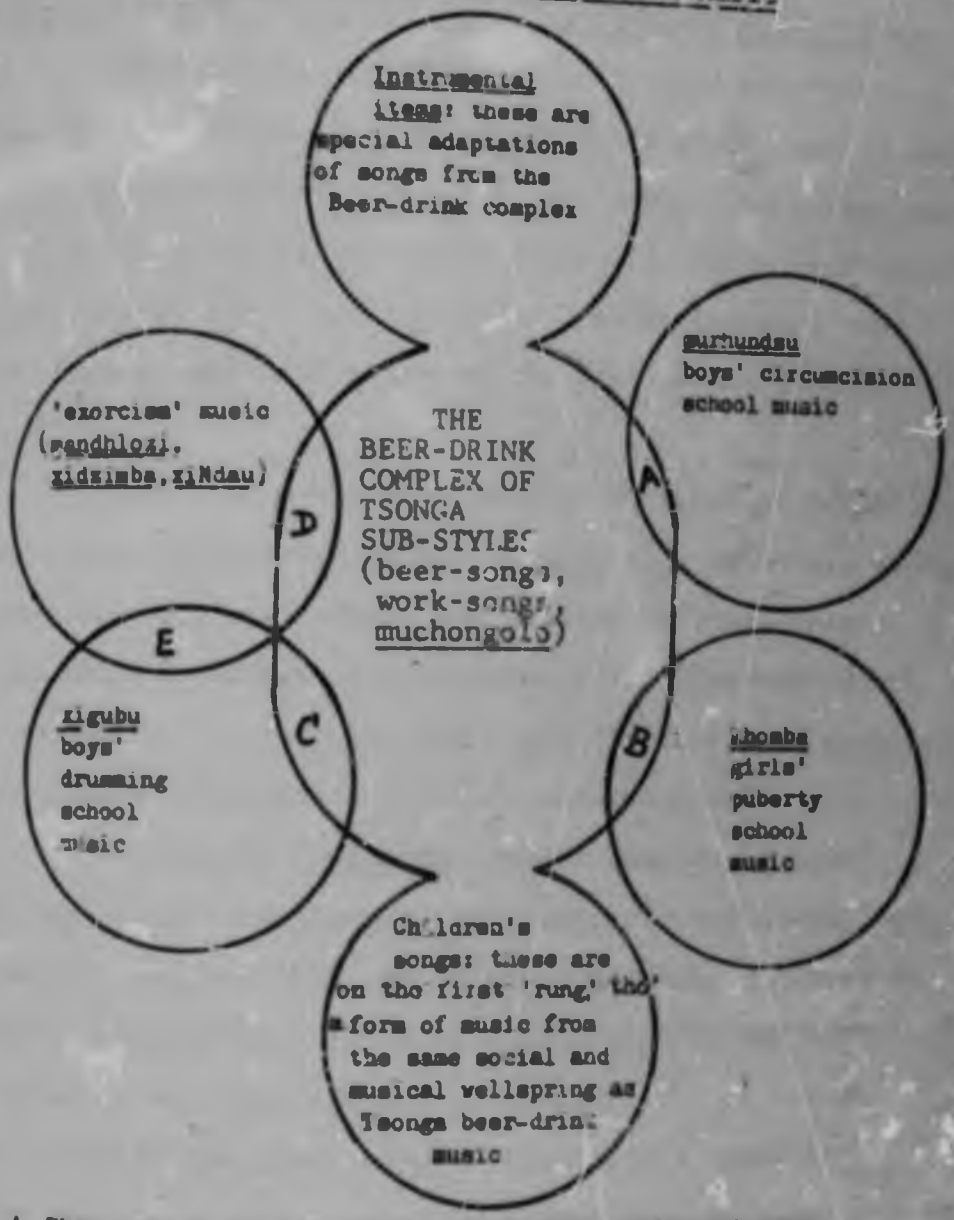


The Beer-drink Complex of Sub-styles (Beer-songs, Work-songs and Muchongolo) as the Nucleus of Tsonga Vocal and Instrumental Music

Despite individual musical characteristics which distinguish sub-styles of the Tsonga beer-drink musical complex, their organic unity is emphasized by considerations of time, place, and the social role of participants. Furthermore, the Tsonga beer-drink is related to all other Tsonga social institutions by specific social situations.

The coming-out dances of the two Tsonga initiation schools feature songs which, while fulfilling specific functions within those schools, are musically related to beer-songs and employ beer-song rhythms. Beer-song rhythms are taught within the boys' drumming school, a variation of muchongolo is danced at 'exorcism' rites, and most instrumental music consists of adaptations of beer-songs. The various aspects of this social and musical syndrome are illustrated in Figure 24 below.

Fig. 24. The Beer-drink Complex of Sub-styles (Beer-songs, Work-songs, and Muchongolo) as the Nucleus of Tsonga Vocal and Instrumental Music.



A. This area represents circumcision school coming-out songs sung at the final day beer-party with the relatives.
B. This area represents puberty school coming-out songs sung at the final day beer-party with the relatives.
C. This area represents Beer-drink rhythms taught within the boys' drumming school.
D. This area represents muchongolo danced within an 'exorcism' context.
E. This area represents 'exorcism' rhythms taught within the boys' drumming school(included here for the sake of completeness).

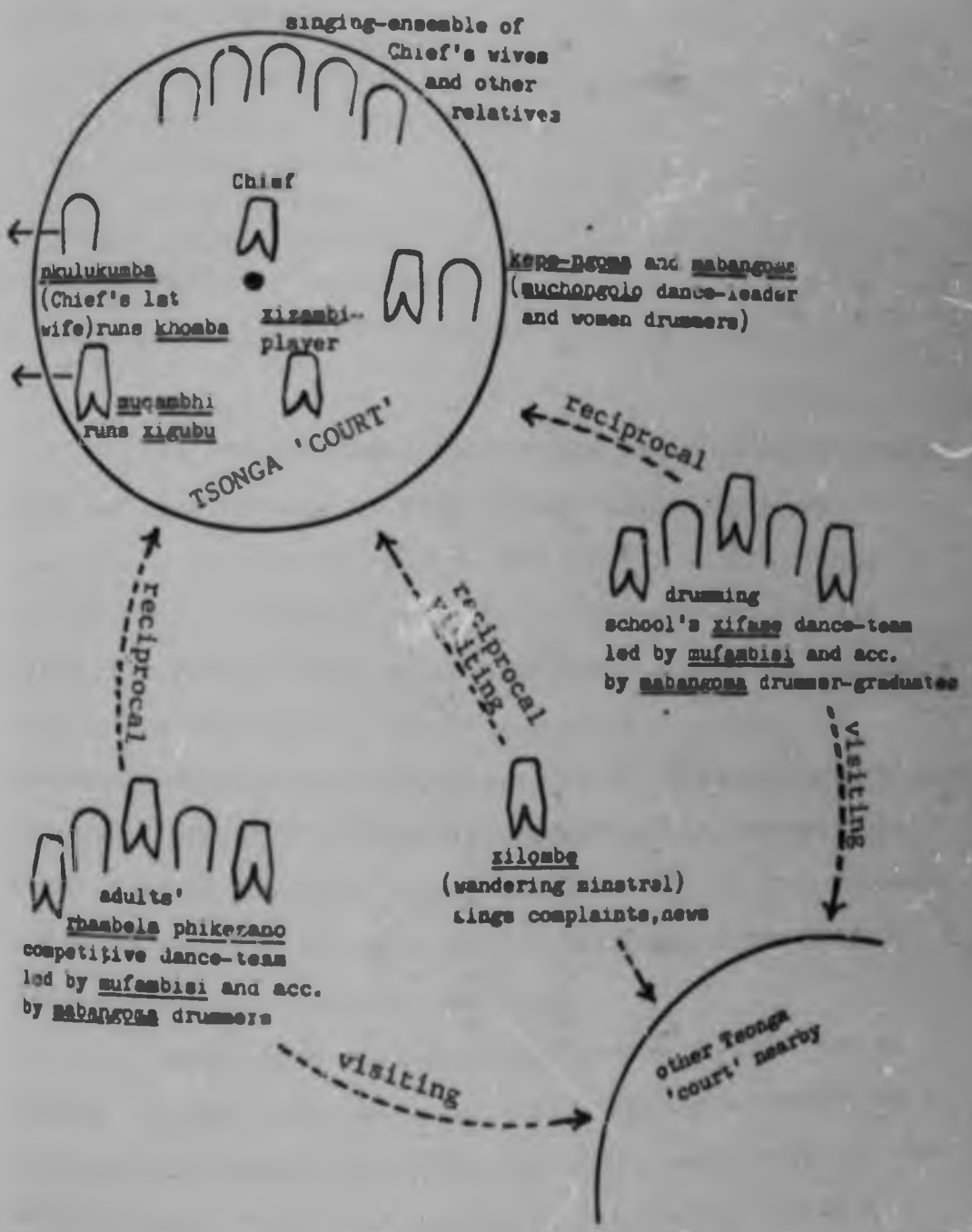
Beer-drink Music as Tsonga 'Court' and Inter-'court' Music

Pursuant to the discussion of the inter-institutional pervasiveness of Tsonga beer-drink music, one is led to consider how beer-drink music (as 'court' and inter-'court' music) mirrors the occupational roles, rivalries, and social allegiances of the Chief (hosi) or Headman (ndzuna), and other figures and performers at the present-day Tsonga 'court'.

Apart from dispatching the two types of visiting dance-teams, xifase and rhambela phikezano, to uphold musical reputations and help cement administrative ties, each Tsonga Chief maintains a professional friction-bow player (an adapter of beer-songs) and a semi-professional muchongolo dance-leader to organize domestic entertainment.

Minstrels (swilombe) wander between 'courts' relaying gossip, complaints, and praises; they claim food, drink, and lodging from the Chief or Headman, and receive immunity from certain forms of local taxation and work. Dignitaries visiting a Chief are entertained by 'court' singing-ensembles consisting of the Chief's wives and other relatives; the singing is accompanied by women drummers of specified social rank. This particular role of beer-drink music is illustrated in Figure 25 below.

Fig.25. Beer-drink Music as Tsonga 'Court' and Inter-'court' Music



Summary of the Principles of Tsonga Music

Within any one style of Tsonga music, the ultimate product is a result of the modification of the following factors:

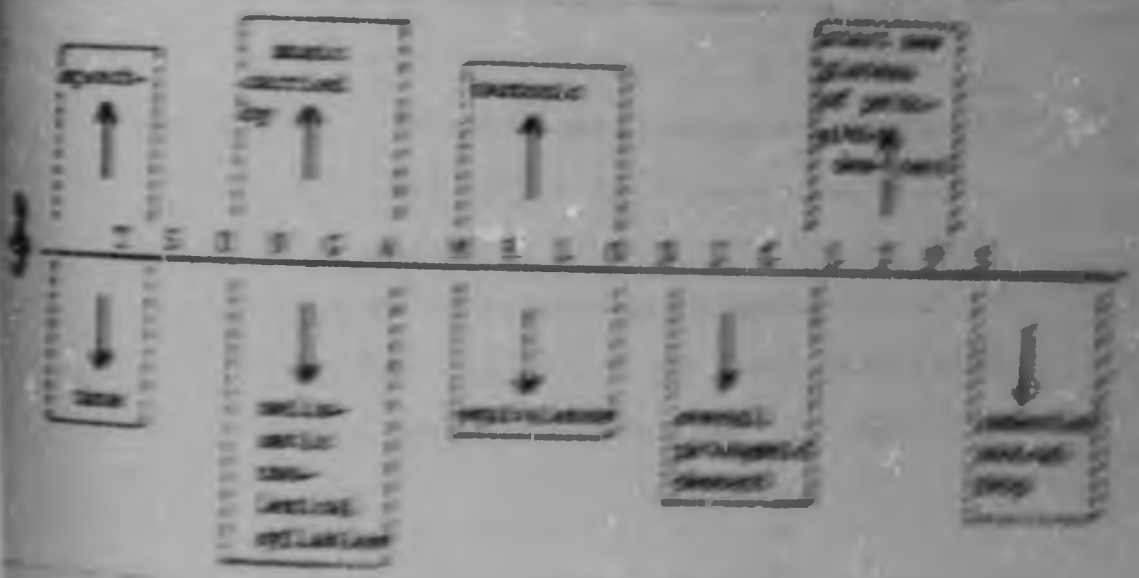
(i) length and number of the song-words;
(ii) conformity to speech-tone;
(iii) melodic contour;
(iv) melodic range;
(v) rhythmic pattern;
(vi) 'harmonic' framework;
(vii) overall metrical length;
(viii) musical form.

All of the above factors are modified in accordance with the requirements of each Tsonga musical category. Limiting the amount of speech-tone control in all categories are a number of musical operants: observance of overall pathogenic descent from an initial peak; a need for cadential drop at phrase-endings; use of a special vocabulary of melismatic non-lexical syllables; use of 'harmonic equivalence'; implicit 'harmonic' framework controlling the composition; vowel elision; terminal syllable contraction or prolongation; use of 'm' and 'n' as note-carrying syllables; and programmatic onomatopoeic musical settings.

Apart from the above-mentioned occasional use of melisma, Tsonga vocal music generally evinces a one-to-one relationship between the syllables of the song-words and the melody-tones. This relationship is responsible for much

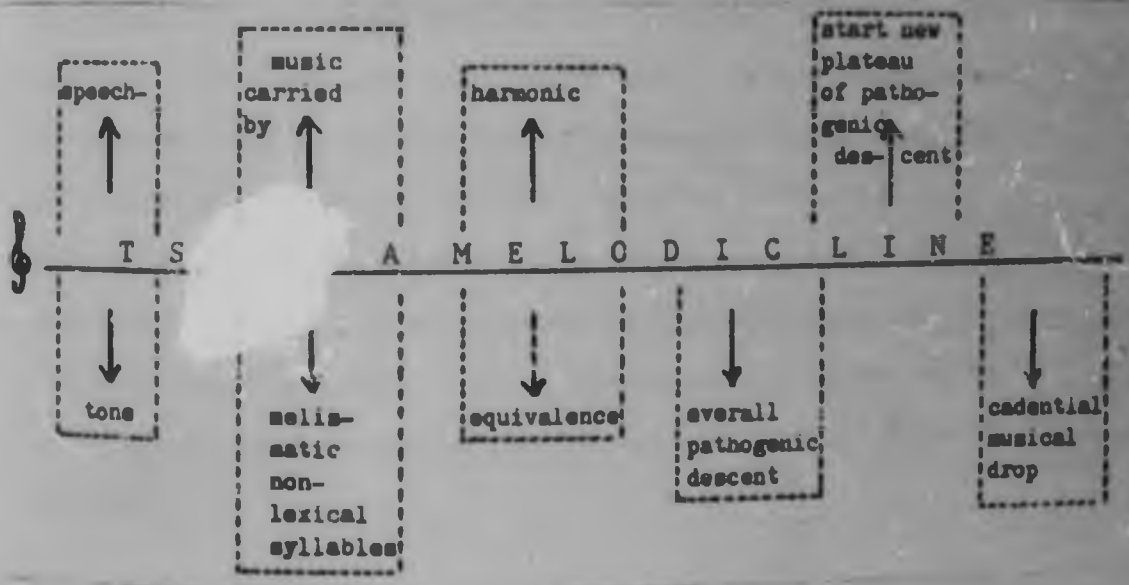
interdependence between verbal idea and musical setting: a lengthy verbal expression and its verbal response will necessitate correspondingly lengthy musical phrases and a metrical period based upon 16, 24, 32, or some other relatively high number of basic pulses (choice of which depends in part upon the dance-steps which the song is designed to accompany). The musical stress of those pulses, i.e., whether they will be accented (♩.) or unaccented (♩), is controlled in part by the syllabic stress of the song-words. Figure 26 illustrates factors influencing Tonga melodic rise and fall.

Fig. 16. Factors Influencing Tonga Melodic Rise and Fall



interdependence between verbal idea and musical setting: a lengthy verbal expression and its verbal response will necessitate correspondingly lengthy musical phrases and a metrical period based upon 16, 24, 32, or some other relatively high number of basic pulses (choice of which depends in part upon the dance-steps which the song is designed to accompany). The musical stress of these pulses, i.e., whether they will be dotted (♩.) or undotted (♩), is controlled in part by the syllabic stress of the song-words. Figure 26 illustrates factors influencing Tsonga melodic rise and fall.

Fig. 26. Factors Influencing Tsonga Melodic Rise and Fall

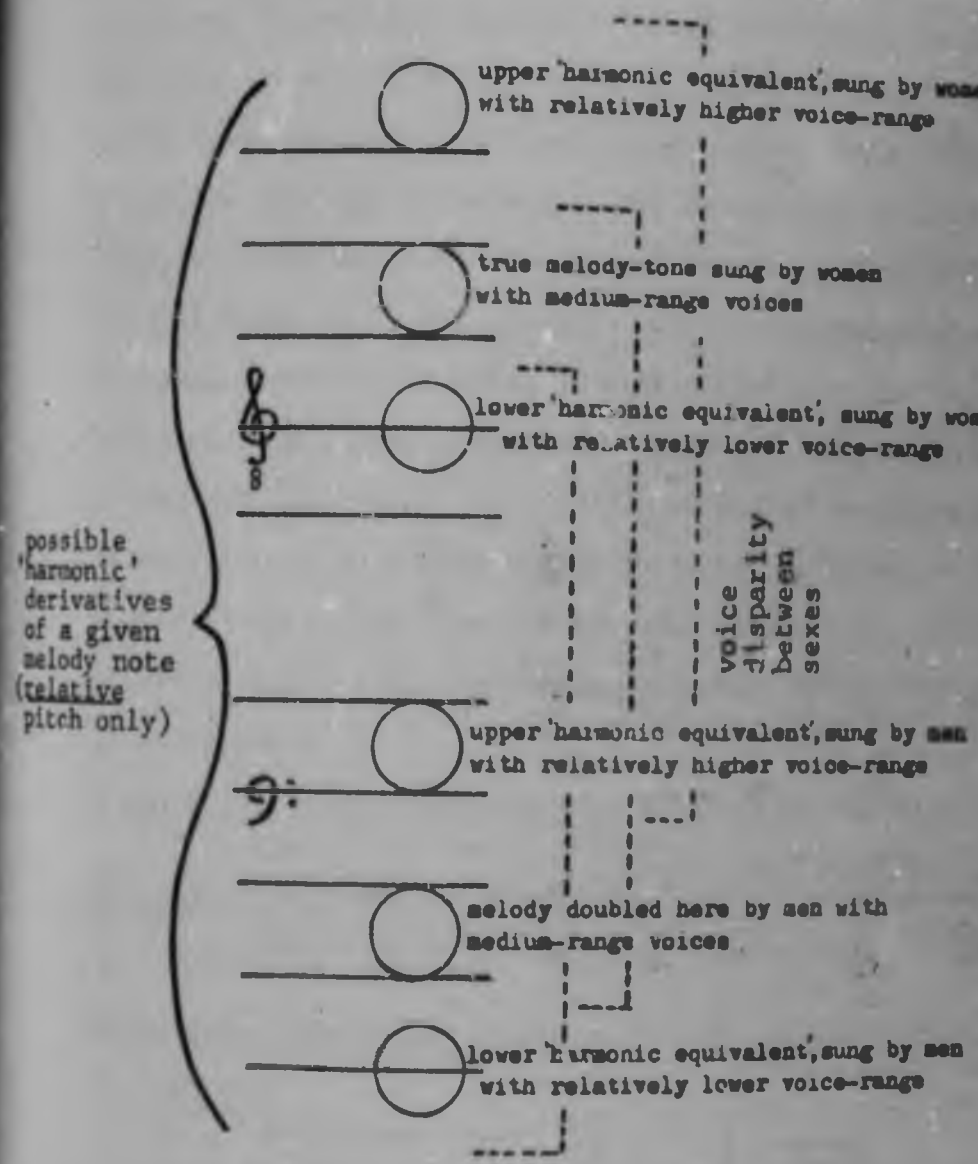


Summary of the Principles of Tsonga Music: Harmony

Disparity of age and sex within a given social situation is responsible for much part-singing in Tsonga communal vocal music, and the ratio of upper to lower 'harmonic equivalents' within a given musical performance will be determined in part by two factors: (i) the starting pitch of the man-, woman-, or child-caller; and (ii) the proportionate numbers of men, women, and children present in the chorus ensemble.

Tsonga vocal 'harmony' is not completely parallel, for it follows a span process whereby alternate steps of a descending pentatonic scale are recognized as synonymous. Additionally, to avoid occasional 'harmony' at the major 3rd/minor 6th, singers will 'mark time' on one 'harmonic equivalent' while the melody-tone changes -- the need for this kind of adjustment varies according to the melodic pattern being sung. Figure 27 below shows how the distribution of vocal parts is related to the principle of 'harmonic equivalence'. The alternate tones shown can be 'picked out' by members of the chorus, or even by solo singers.

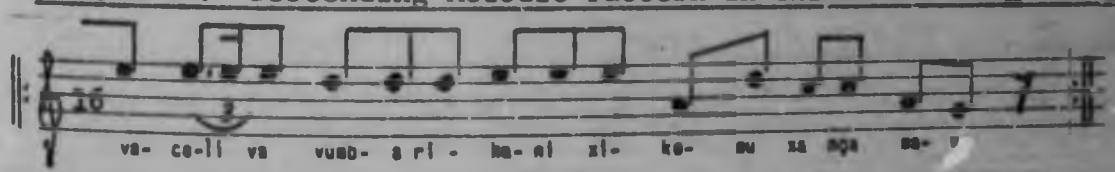
Fig.27. Distribution of 'Harmonic Equivalents' Among the Parts



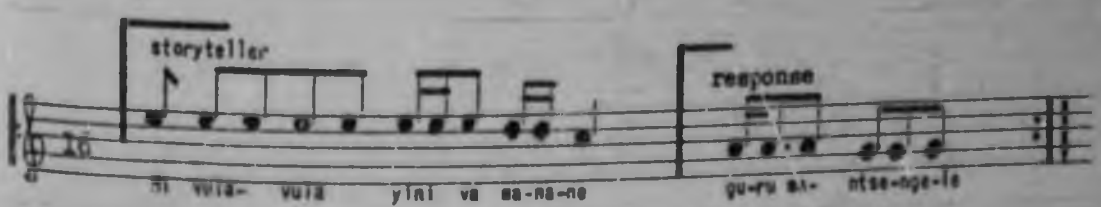
Summary of the Principles of Tsonga Music: Melodic Patterns

Many of the melodies in Tsonga communal vocal music are based upon specific Tsonga descending patterns, the most common of which, GEDCAG, yields off-shoot patterns which were mentioned in Chapters IV (Children's Songs) and V (cf.the tingoma formulae). The descending pattern GEDCAG complies with natural voice-range requirements (transposition allowed for), and conforms to principles governing Tsonga pathogenic descent, Tsonga preference for major 2nd/minor 3rd speech-generated singing-steps, exploitation of 4th/5th 'harmonic' possibilities and of occasional 4th/5th melodic leaps, and peak/median/nadiral placement of tonal centers such as the 4th (C) and the octave (G). Examples utilizing the Tsonga descending pattern GEDCAG (or part) are given below.

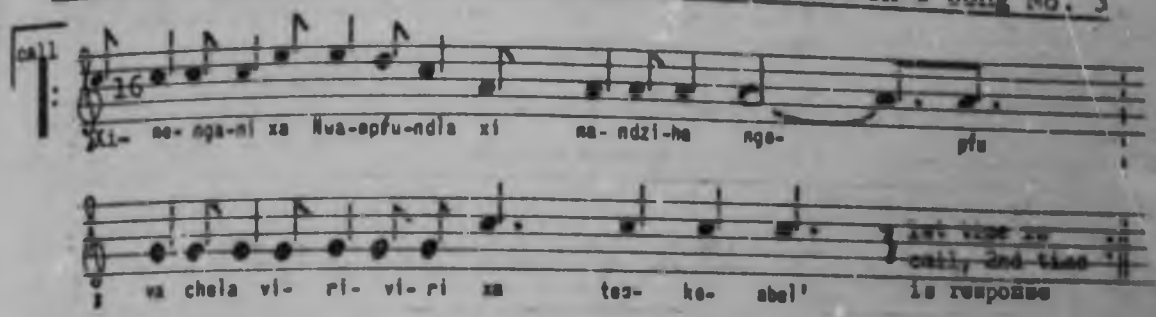
Example 15. Descending Melodic Pattern in Children's Song No. 1



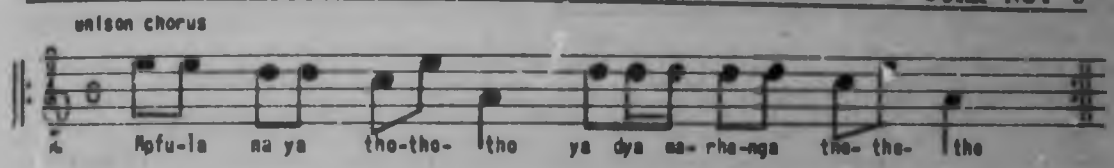
Example 16. Descending Melodic Pattern in Children's Song No. 2



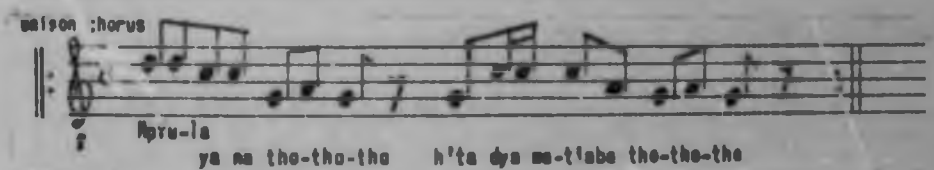
Example 17. Descending Melodic Pattern in Children's Song No. 3



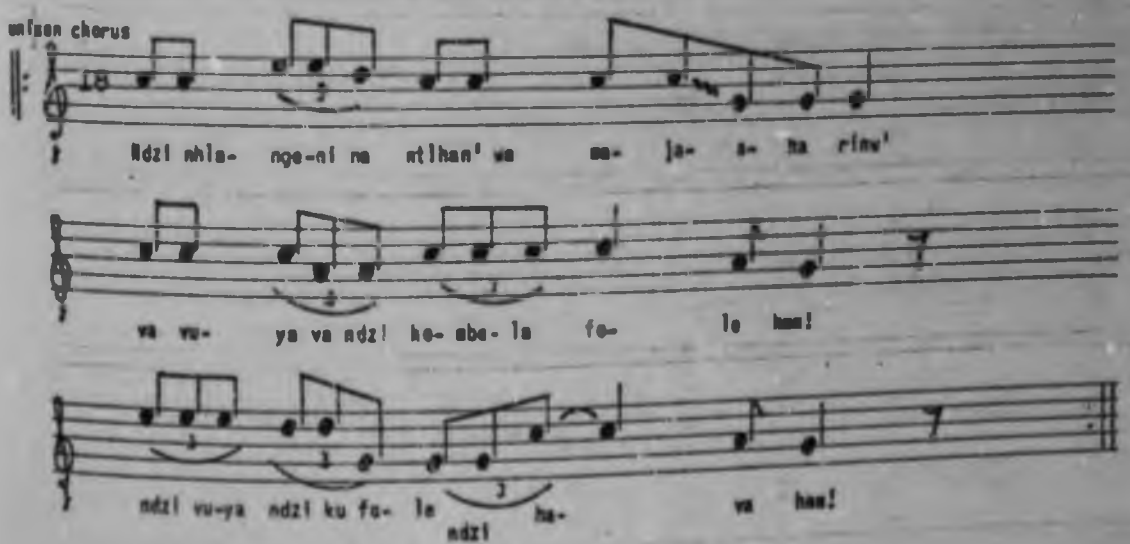
Example 18. Descending Melodic Pattern in Children's Song No. 6



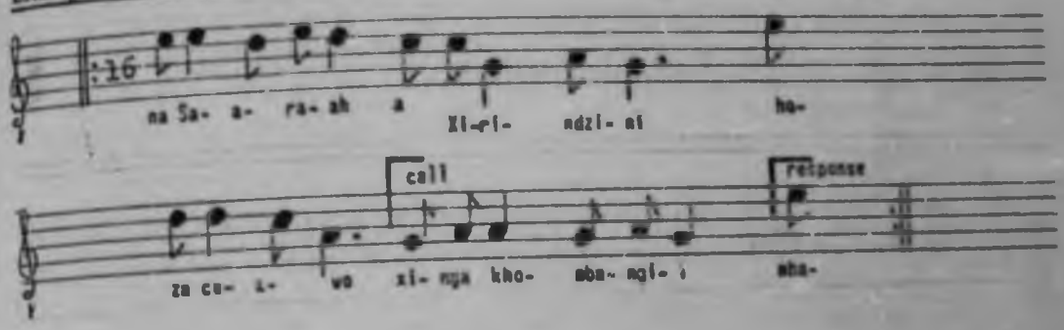
Example 19. Alternative Version of Above



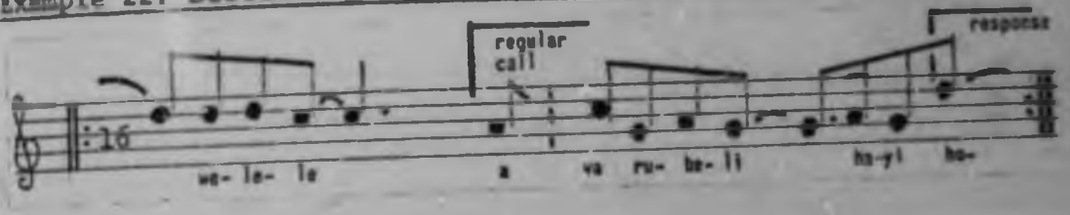
Example 20. Descending Melodic Pattern in Children's Song No. 8



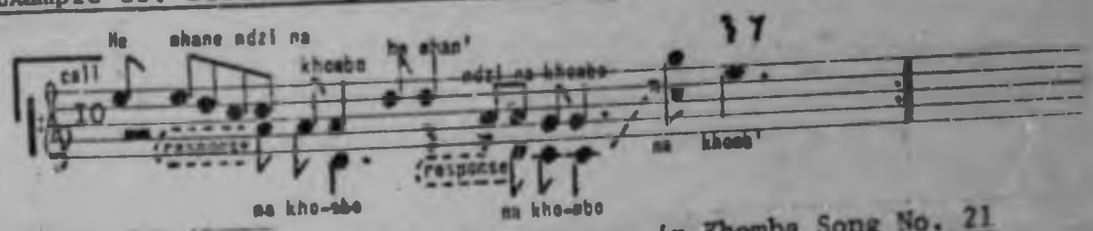
Example 21. Descending Melodic Pattern in Khomba Song No. 2



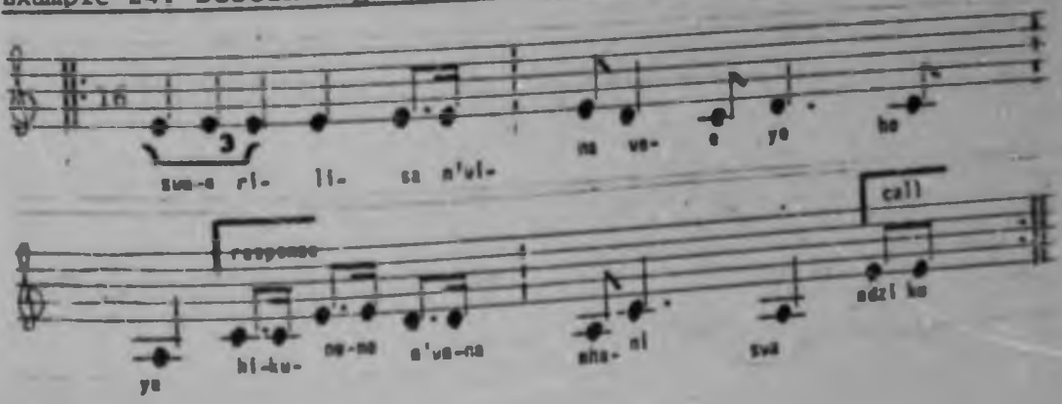
Example 22. Descending Melodic Pattern in Khomba Song No. 9



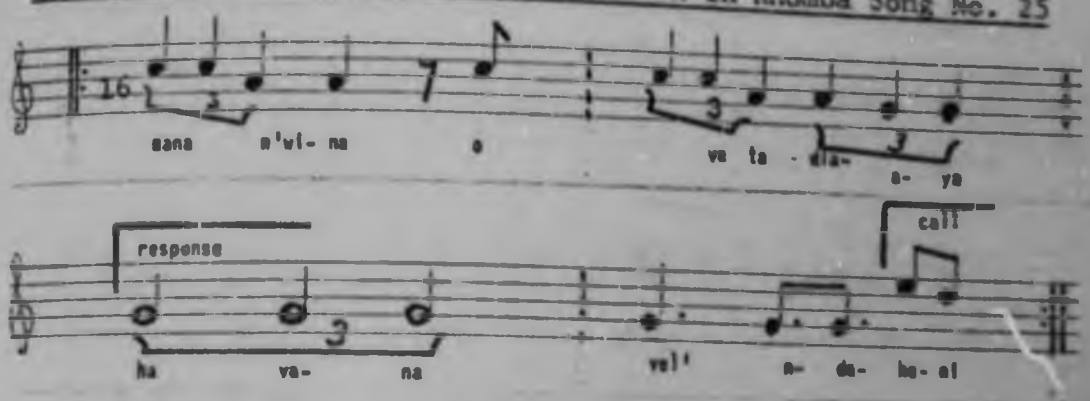
Example 23. Descending Melodic Pattern in Khomba Song No. 18



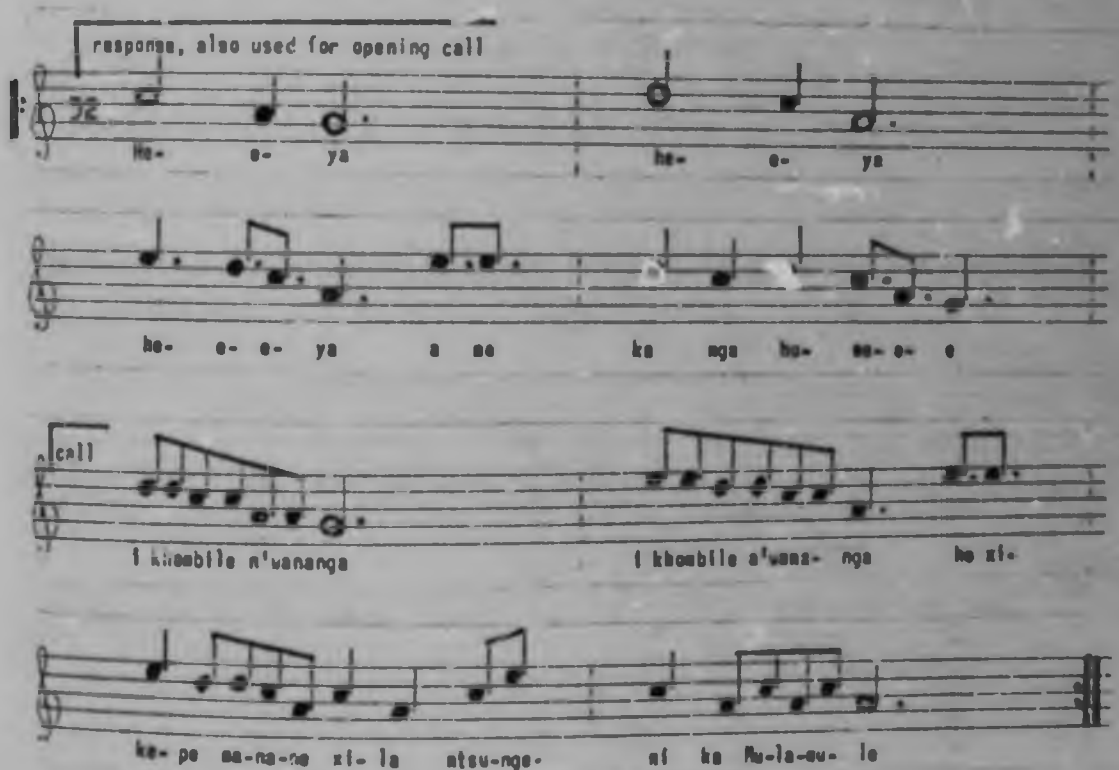
Example 24. Descending Melodic Pattern in Khomba Song No. 21



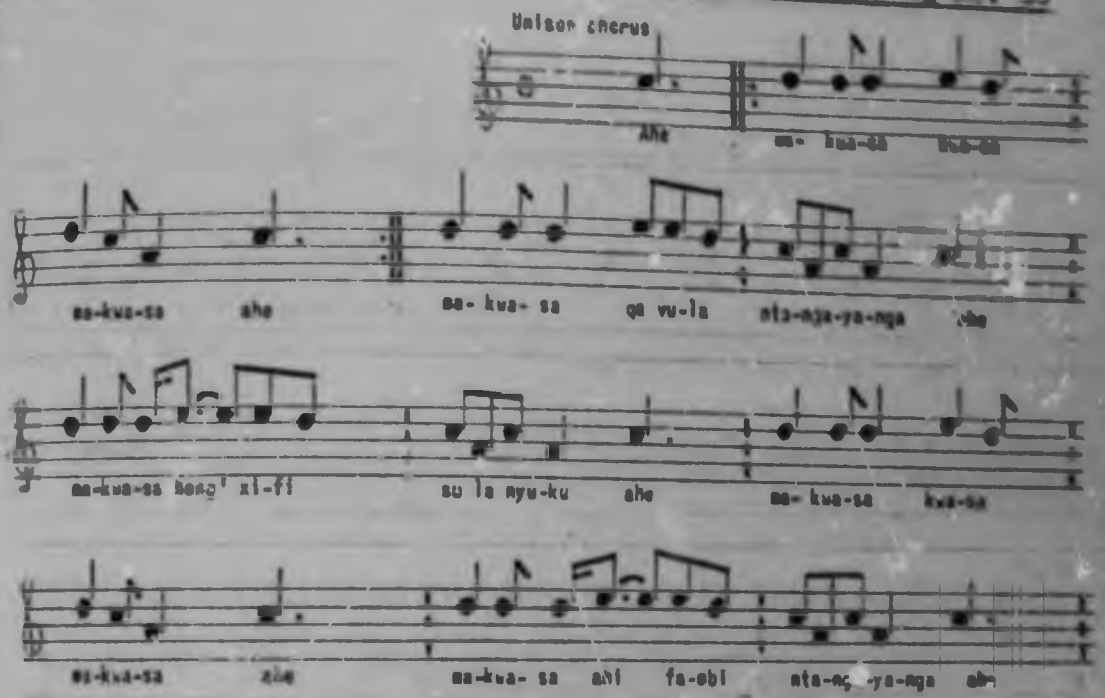
Example 25. Descending Melodic Pattern in Khomba Song No. 25



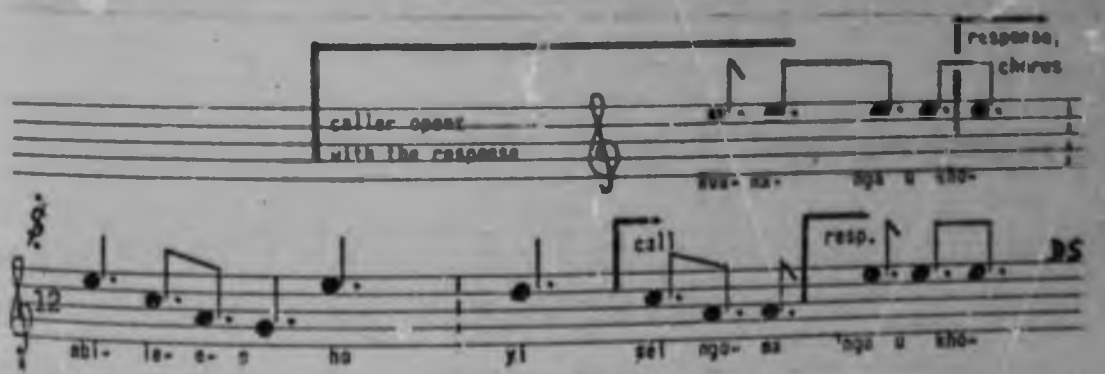
Example 26. Descending Melodic Pattern in Khomba Song No. 33



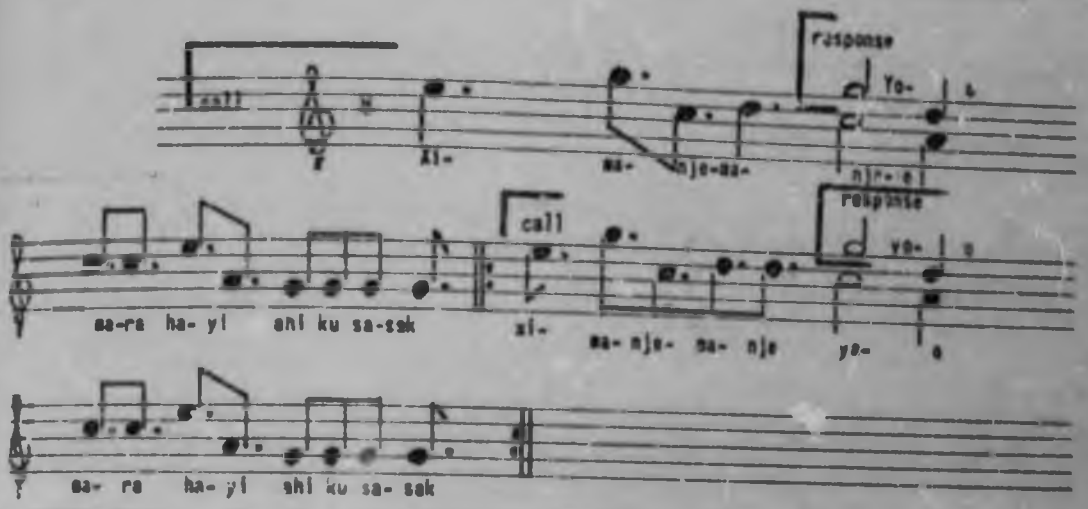
Example 27. Descending Melodic Pattern in Khomba Song No. 35



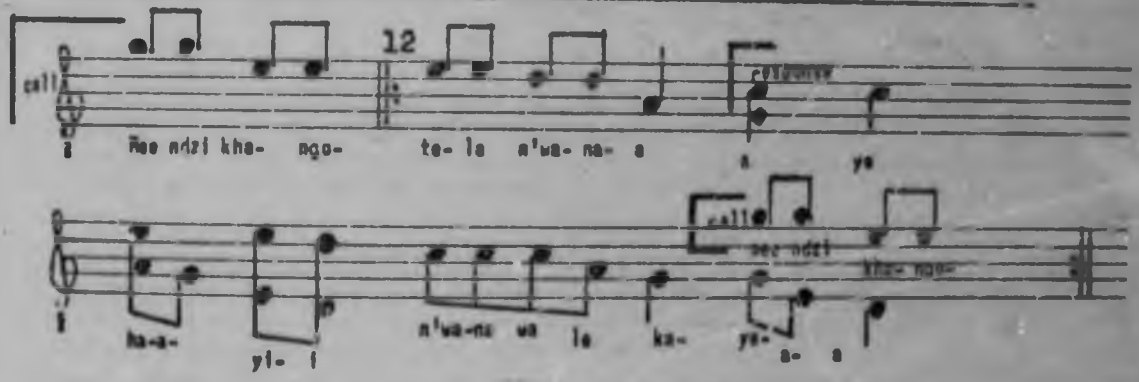
Example 28. Descending Melodic Pattern in Khomba Song No. 38
(This song may be related to Song No. 33)



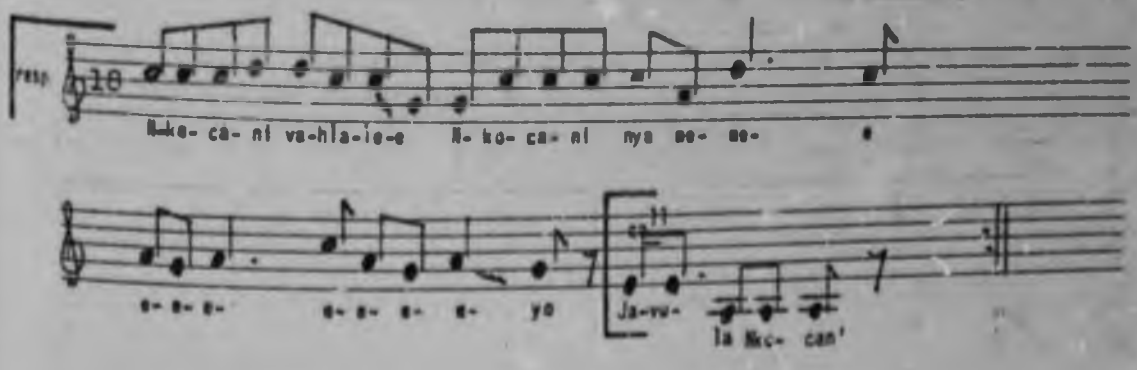
Example 29. Descending Melodic Pattern in Beer-song No. 3



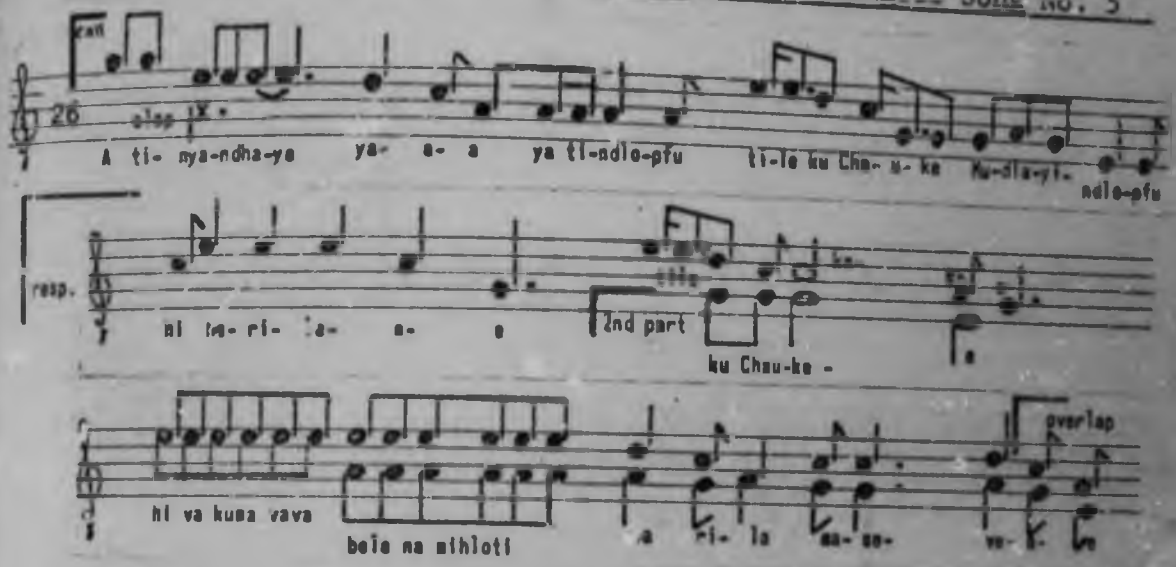
Example 30. Descending Melodic Pattern in Beer-song No. 14



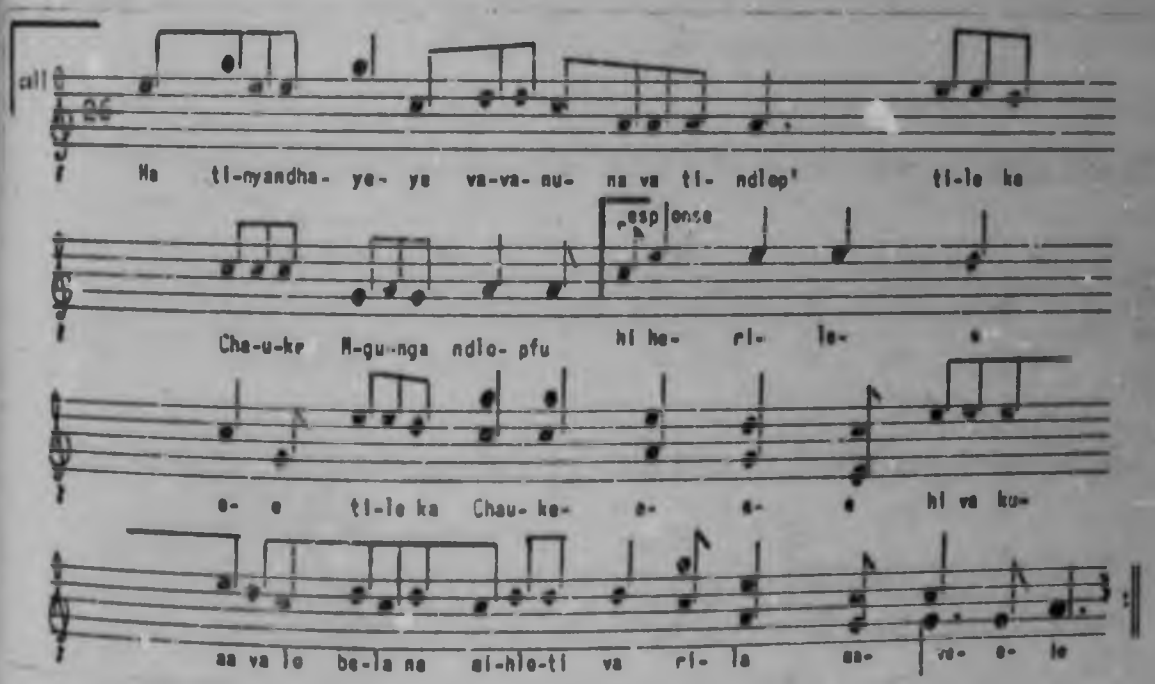
Example 31. Descending Melodic Pattern in Muchongolo Song No. 1



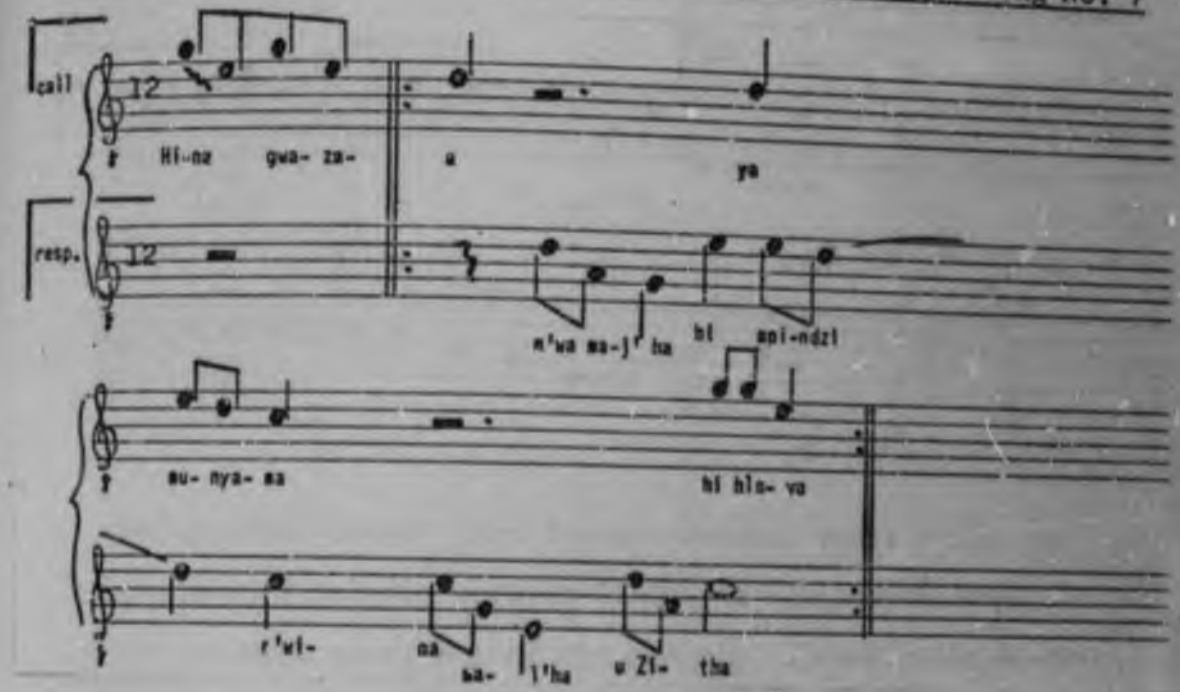
Example 32. Descending Melodic Pattern in Muchongolo Song No. 5



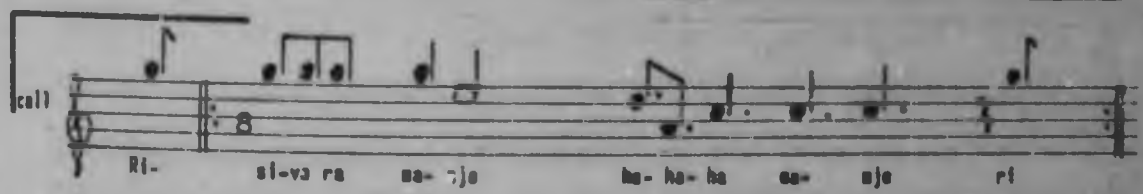
Example 33. Alternative Version of Above



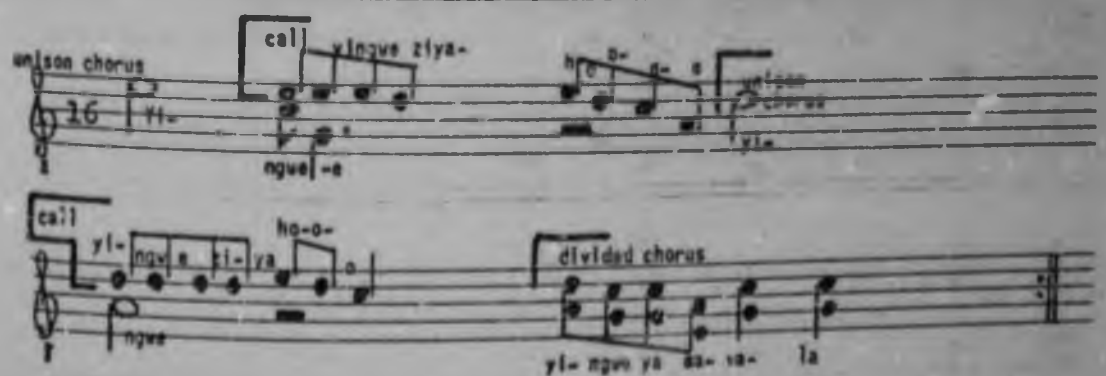
Example 34. Descending Melodic Pattern in Muchongolo Song No. 7



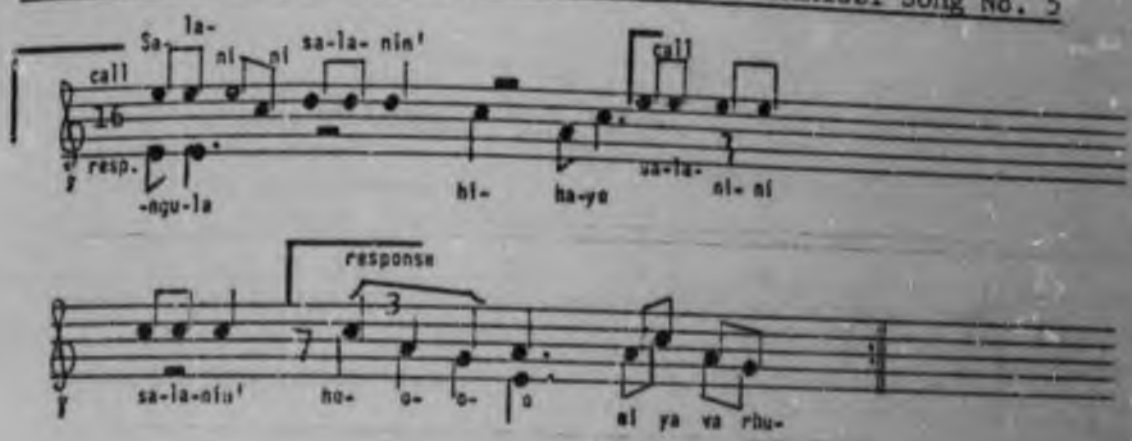
Example 35. Descending Melodic Pattern in Muchongolo Song No. 8



Example 36. Descending Melodic Pattern in Mandhlozi Song No. 3

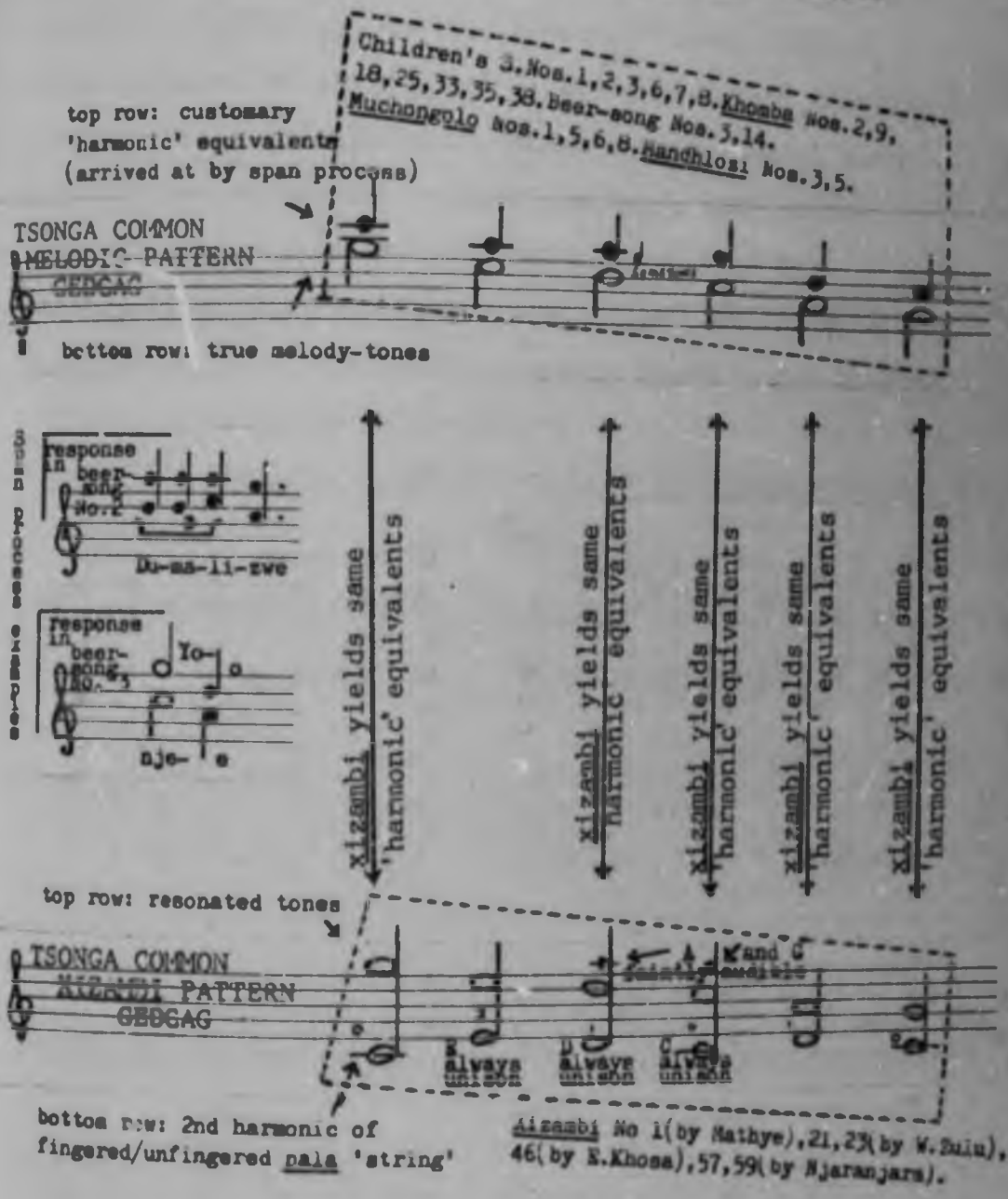


Example 37. Descending Melodic Pattern in Mandhlozi Song No. 5



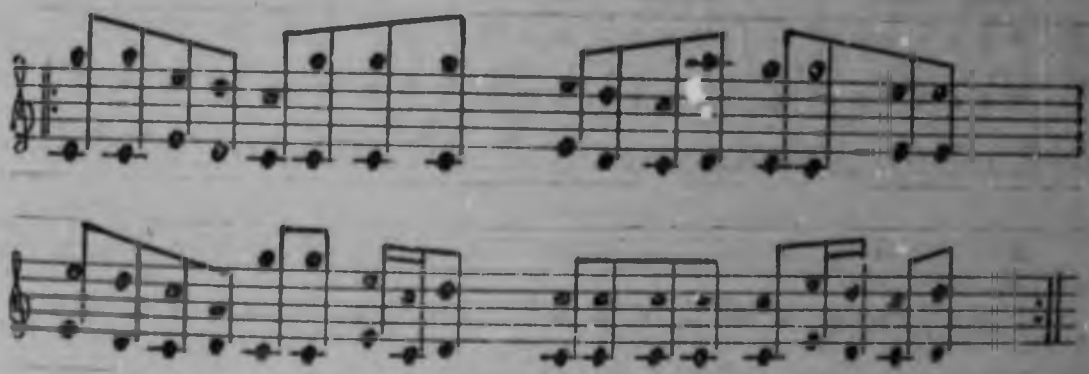
The apparent ideal (for Tsonga communal vocal music) of the descending melodic pattern GEDCAG may be responsible for the gradual emergence of the xizambi notched friction-bow as a 'court' instrument and for the social significance of its music -- this pattern is the one most easily produced upon that instrument. Tsonga vocal music principles -- including those pertaining to range, interval preference, peak/median/nadiral tone-disposition, and (especially) 'harmonic equivalence', are coincidentally fulfilled by the musical characteristics of xizambi music. Figure 28 below illustrates this point.

Fig.28. Tsonga Utilization of Those Xizambi Characteristics Which Coincide with Vocal Music Principles



It must be emphasized that Tsonga communal vocal music is probably not derived from bow music. Rather, those features of the xizambi friction-bow which coincide with the basic principles of Tsonga communal vocal music are utilized by players. Other features, such as the chromatic and modulatory possibilities offered by various fingerings/resonations, are rarely utilized. Examples of principle-obeying xizambi performances by four different players are shown below.

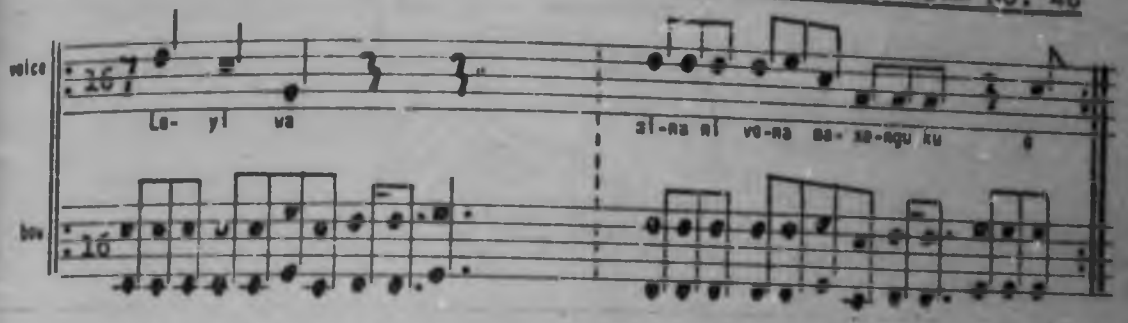
Example 38. Descending Melodic Pattern in Xizambi Item No. 1



Example 39. Descending Melodic Pattern in Xizambi Item No. 21

Example 40. Descending Melodic Pattern in Xizambi Item No. 23

Example 41. Descending Melodic Pattern in Xizambi Item No. 46



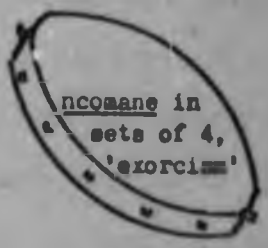
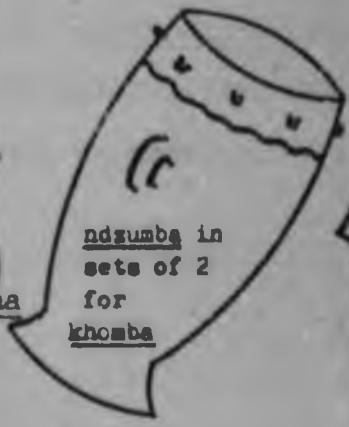
Example 42. Descending Melodic Pattern in Xizambi Item No. 57

Example 43. Descending Melodic Pattern in Xizambi Item No. 59

Summary of the Principles of Tsonga Music: Rhythmic Patterns

In Tsonga dancing, not only are particular rhythmic patterns mandatory for certain social and musical functions, but the type of drum is mandatory. Tsonga dances, and the drums customarily employed for each, are shown listed in Figure 29 below.

Fig.29.Tsonga Dances and the Drums Used For Them
(ncomane use is very specific; other drums less so.)

DANCE	DRUM (not to scale)	OFFICIANT
xichayachaya xilala rhambela phikezano muchongolo	Venda pots (in sets of 3) for beer-drinks  OR xigubu drum (2 or more)	mufambisi (dance-leader) kepe-ngoma (dance-leader for muchongolo)
mandhlozi xidzimba xiNdau	 ncomane in sets of 4, 'exorcism'	dzwavi 'exorcist' thwasani ('medium') bangoma (special drummer)
ku khana nanayila managa ku thaga ku rhwala tingoma	 ndzumba in sets of 2 for khomba	nkulukumba (supervisor) bangoma (processional drum-carrier) mufambisi (dance-leader) ndzabi ('schoolmother')
ku wamikapa xifase	 xigubu in sets of 2 for drumming school	muqambhi (instructor)
mayiwayiwane ku nenga	NO DRUMS	n'anga (doctor) madhlala ('shepherds')

For each of the dances and drums listed in Figure 29 above, there are rhythmic patterns which differ according to socio-musical function and to the requirements of individual songs. In the final analysis, however, all of the important Tsonga rhythms can be seen to derive from one basic drumming pattern, thus 

This basic or core drumming pattern must be considered primary in Tsonga music because it permeates all categories where drums are employed (i.e., all musical styles except those of children's songs and songs of the boys' circumcision school). Rhythmic variants deriving from it include the two most important khomba rhythms -- nyanyula and xisotho, a xigubu variant, several beer-song and xizambi variants, and all of the mandhlozi and xidzimba 'exorcism' variants. Figure 30 below illustrates the relationship between these various rhythms.

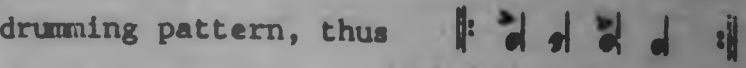
For each of the dances and drums listed in Figure 29 above, there are rhythmic patterns which differ according to socio-musical function and to the requirements of individual songs. In the final analysis, however, all of the important Tsonga rhythms can be seen to derive from one basic drumming pattern, thus 

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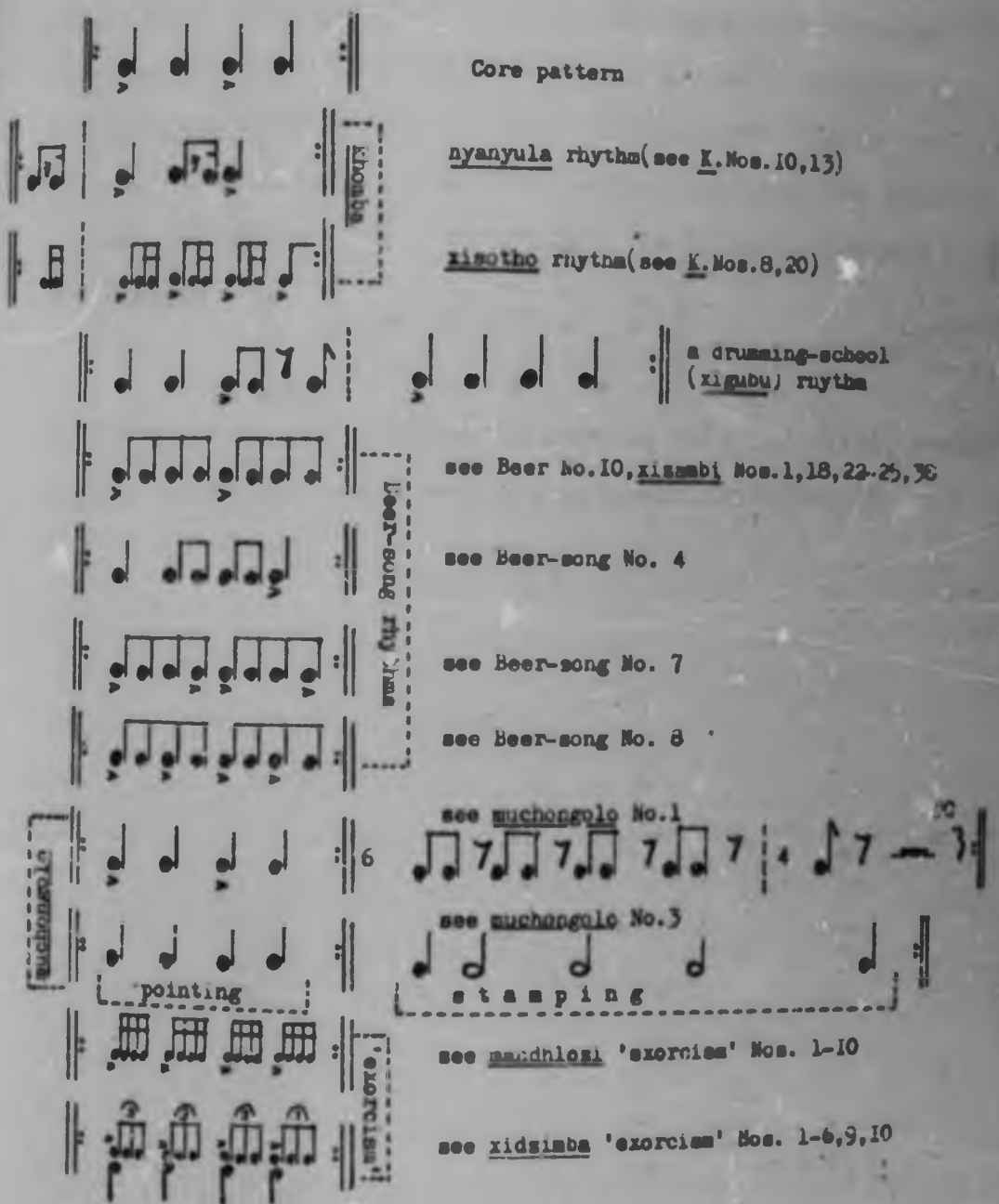
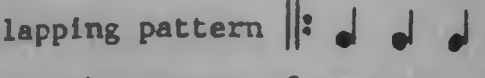
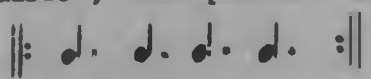
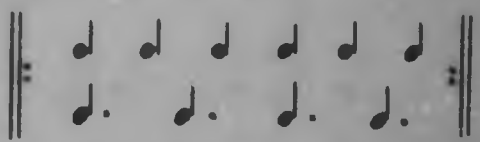
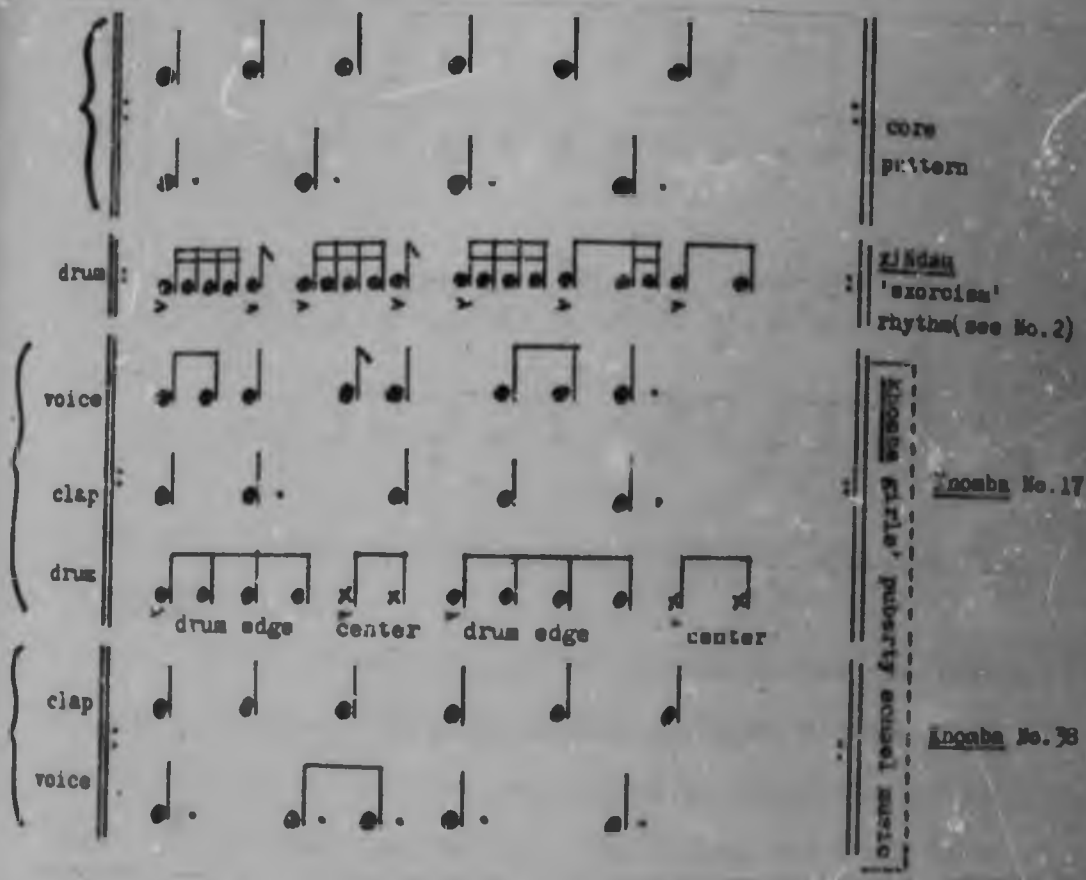
Fig.30. The Core Drum-Pattern in Most Tsonga Music



Another basic or core rhythm found in Tsonga music is the clapping pattern  which is used within that group of musical sub-styles performed at beer-drinks (see Beer-song Nos. 2, 4, 14; Work-song No. 2; and Muchongolo Song Nos. 7, 10). In many sub-Saharan African musics, this pattern is used in conjunction with the pattern  to produce the bimetric pattern shown below. 

In Tsonga music, this bimetric pattern is found mainly within xiNdau 'exorcism' music and khomba music, as shown in Figure 31 below.

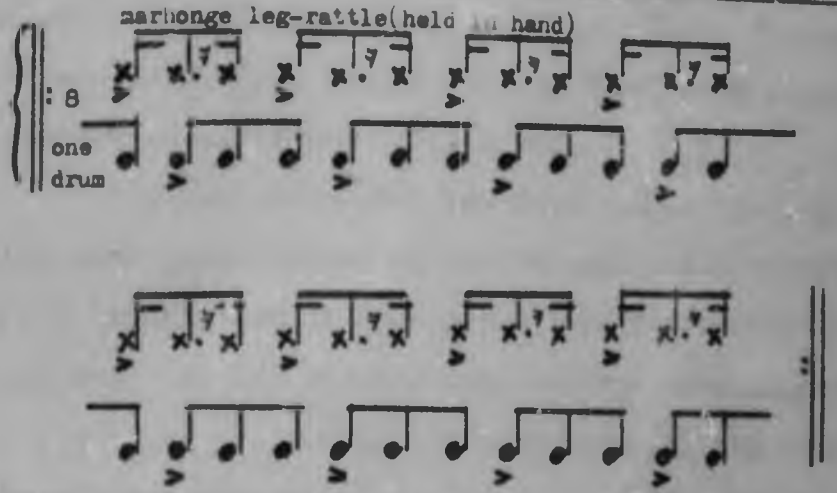
Figure 31. Bimetric Patterns Found Within xiNdau Music, and Within Khomba Music



In Tsonga music, each of the above two constituent rhythms (‖: ♩ ♩ ♩ ♩ ♩ ♩ :‖ and ‖: ♩. ♩. ♩. ♩. :‖) are often found being used separately; the rhythmic pattern ‖: ♩. ♩. ♩. ♩. :‖ is found mainly within khomba music (see Khomba Song Nos. 19, 22, 30, 34) and within xizambi music (see Xizambi Nos. 8, 10, 16, 19, 26, 31, 33-37, 46, 47, 55-58). An example of the use of this pattern is given

below.

Example 44. Dotted Crotchet Rhythm in Khomba Song No. 19



Social and Musical Acculturation in Northern and Southern 'Tsongaland'

While an absence of clicks shows that the Tsonga did not participate in that period of Nguni history when clicks were absorbed into the language, there are indications of acculturation between the Tsonga and their Zulu/Swazi cohabitants of Southern Africa. The Tsonga Chief Muhlaba was descended from Rinono, son of Xitlhelana, son of Nkuna of Zululand; Tsonga Chief Mahiyana (see Plate 60) of Moamba (Moz.) is surrounded by groups of Swazi and can sing several of their songs. While the Southern Tsonga obtained the mqangala musical bow from their Swazi neighbours, the Swazi obtained their umakhweyana gourd-bow from the Tsonga (who call it xitende).

To the East the Ndau and the Chopi 'gave' their mohambi xylophones to the Tsonga, and today at Marievale Mine, near the Transvaal town of Nigel, Chopi 'orchestras' occasionally provide the musical accompaniment to certain Mozambique Tsonga dances (Plate 59).

In the North-east the Ndau transmitted their 3-manual hand-piano layout to the Tsonga, while in the west the Pedi single-manual hand-piano layout found its way into Tsonga use. In the North a rare vellum-and-soundpost musical bow (ximvegomvego, now in the possession of the writer -- see Plate 57) was discovered in the home of Tsonga Chief Mhinga, identical to those collected by Tracey in Rhodesia.[5]

Social acculturation in the form of imported possession cults is still occurring in the North, and it is accompanied by musical acculturation (all of the societies south of the Limpopo seem to have been at one time subjected to an influx of people and ideas from the great Monomotapa empire to the North, whose center is still a spawning ground for the spread of possession cults). This may account in part for Tsonga discriminatory use of non-typical intervals, scales, rhythms,

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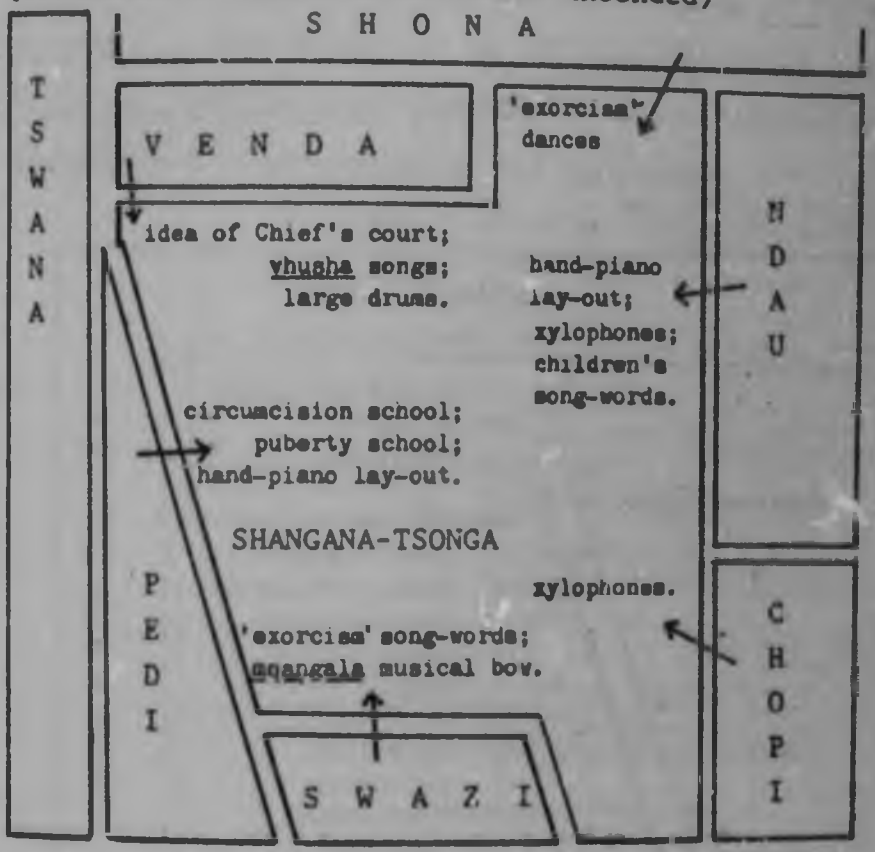
5. Inspected by the writer at the International Library of African Music, Roodepoort, September, 1970. Reported under the name of chimwankoda by Robert Kauffman in Multi-part Relationships in the Shona Music of Rhodesia, Ph.D. thesis, University of California, Los Angeles, 1970, p. 38.

and song-words. Figure 32 below shows the direction of some of this acculturation.

Figure 3[illegible]. Social and Musical Acculturation in Northern and Southern 'Tsongaland' (boundaries indeterminate, and proportional representation not intended)

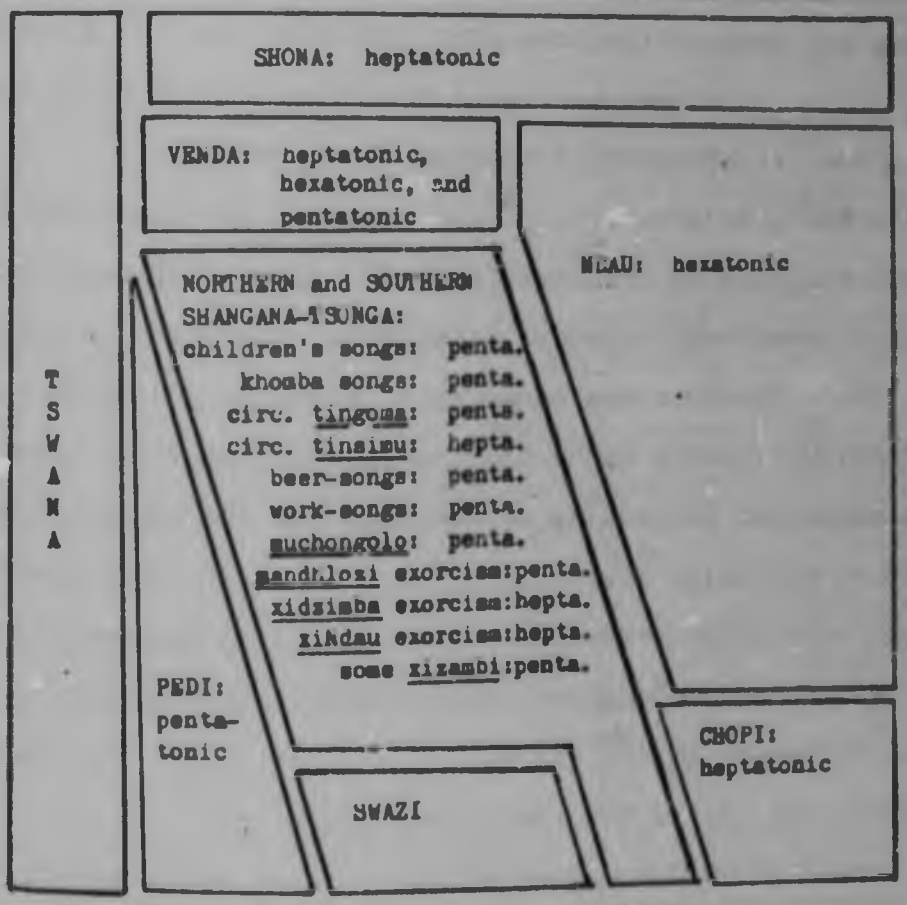


Tentative Identification of Scale Usage in the Northern Transvaal and Environs

It has been ascertained that, of the several Bantu-speaking peoples inhabiting areas adjacent to Northern or Southern 'Tsongaland', the Chopi employ a form of hepta-tonic xylophone tuning, the Ndau employ a form of hexatonic

hand-piano tuning, the Pedi employ a form of pentatonic reed-pipe tuning, and that the musics of both the Venda and the Shona are basically heptatonic in nature. The apparent scale usage of these peoples, together with that of the Tsonga, is tentatively identified in Figure 33 below.

Figure 33. Tentative Listing of Scale Usage in the Northern Transvaal and Environs (boundaries indeterminate, and proportional representation not intended)



Despite occasional Tsonga use of the above-mentioned Chopi heptatonically-tuned xylophones and Ndau hexatonically-tuned hand-pianos, the musical style and [illegible] implications of the main body of Tsonga music is as distinct from that of neighbouring musics as Tsonga language/culture is distinct from neighbouring languages/cultures (many important Venda rhythms, for instance, are based upon dotted crotchet patterns). Tsonga music, like the famed Tsonga genealogy-recitations, possibly fulfills the chauvinistic function of re-affirming for congregating immigrant participants the ethnic unity of an otherwise widely dispersed people.

Changes in methods of subsistence, and contact with Europeans and European technology inevitably bears an impact upon the Tsonga. The proliferation of Northern Transvaal missionary hospitals, missionary schools, government schools, mine-recruiting agencies, government administration offices, Indian stores, and not-too-distant urban centers increasingly affects the social and cultural experience of the Tsonga, and hence some of the cognitive processes which are involved in the creation of their music. Yet normative factors within Tsonga culture ensure that, upon borrowed Euramerican musical styles, is stamped a uniquely Tsonga character.

It is the considered opinion of the writer that Tsonga music is atypical of Southern African music, and displays elements of Central African musical style.

The rapid tempi, extended periods (i.e. relatively large number of units per cycle), contrastive interspersing of short and long vocal phrases, and the anticipatory build-up toward points of musical intensity are rarely found in other Southern African musics. Certain elements of Tsonga music look northward, toward that of the Plateau and Zambezi Tonga people, though this in itself is not a sufficient basis for linking the latter with the Tsonga. Other elements (notably that of khomba) look southward, and this 'cosmopolitan' diversity emphasizes the dynamic nature of the Tsonga social process and, through it, the Tsonga creative process in music, of selection -- modification (re-creation) -- assimilation.

Research Suggestions

At the time of writing in June, 1971, the African group toward which musical research should next be directed are the Ndau, east of the Transvaal Tsonga and north of the Mozambique Tsonga. Another group worthy of musical study are the Tswana, for whom only Ballantine's short reed-pipe study, Tracey's recordings, Kirby's instrumental description, and a brief article by the present writer have been completed.

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Plate 1
Two women of Machekacheka playing ndzumba drums

Plate 2
Ndzumba drum and ndzumbana drum found being played at khomba (puberty school)

Plate 3

N'anga Mabasa Chauke of Mawambe's location, and four mancomane drums

Plate 4

N'anga Mahlavahlavani of Sabarie, holding a ncomane drum

Plate 5

N'anga Fernando Novela of Moamba (Moz.), with two mancomane drums

Plate 6

Complete set of mancomane drums in Mozambique

Plate 7

Rear view of

pcomane drum

Plate 8

Old Venda ngoma

used by Tsonga

at Bija

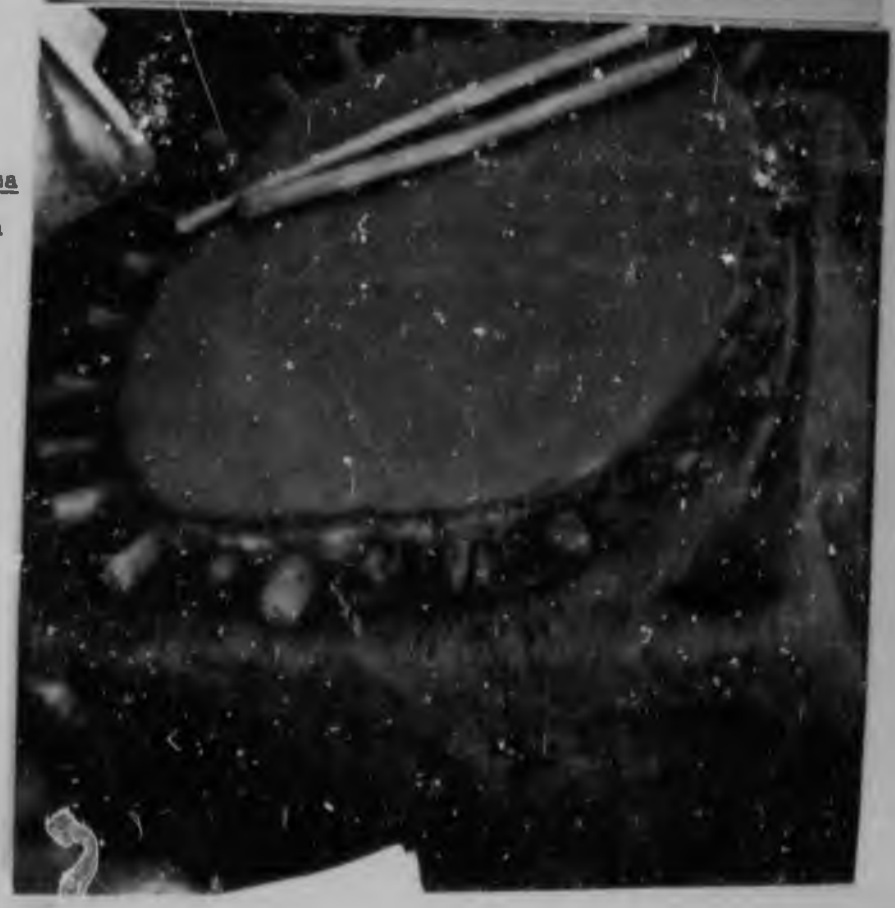

Plate 9

Venda *tingoma* built for Tsonga Headman Mhongani Chauke of Madonse

Plate 10

Xigubu drumming school at Sasaria

Plate 11

Xigubu drumming school at Bachekacheka

Plate 12

Xigubu drumming school at Bibola

Plate 13

Seven xigubu drums

Plate 14

Kaiboard lag-
rattles at
Bija

Plate 15

Three pairs of *marnonge* leg-rattles

Plate 16

Two *mpalampala* antelope horns

Plate 17

Timbila-player
at Langutani

Plate 18

23-key 3-manual
Tsonga (Moz.)
timbila

Plate 19

Timbila-player
in Mozambique

Plate 20

Six Transvaal
Tsonga *timbila*s
and one from
Mozambique

Plate 21

River Platz
xylophonist
Klass Malulcke

Plate 22

Langutani
xylophonist
Headman William
Maphophe

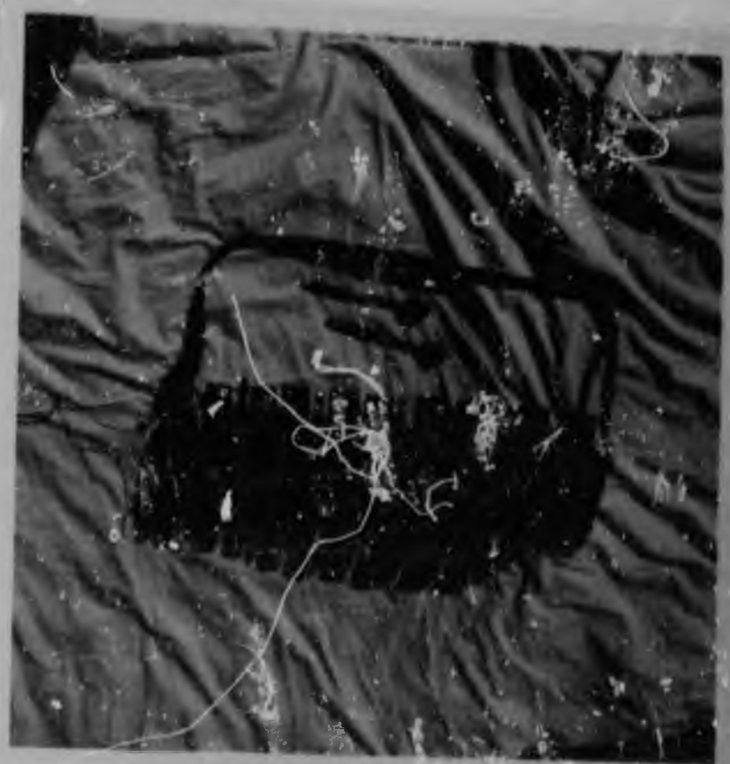

Plate 23

Tsonga-owned
Chopi-built
mohambi
(oblong slats)

Plate 24

Tsonga-owned
Ndau-built
mohambi
(oval slats)

Plate 25

Chief Chavani playing his *xitiringo* flute

Plate 26

Xitiringo flute and a home-made guitar

Plate 27

Xigambi-player Wilson Zulu of Samarie

Plate 28

Xigambi-player Joel Mgoveni of Chavani

Plate 29

Xizambi-player
Xafatuka Mabasa
of Mawambe

Plate 30

Xizambi duettists
Joel Mashava
and Mjaranjara of
Mhinga's location

Plate 31

Xizambi-player at River Platz

Plate 32

Mize xizambis with their fahlwana rattlesticks

Plate 33

Xitende-player Johannes Hlungwani of Langutani

Plate 34

Xitende-player Joseph Mageza of Mahonisi

Plate 35

Student *xitende*-player at Machekacheza

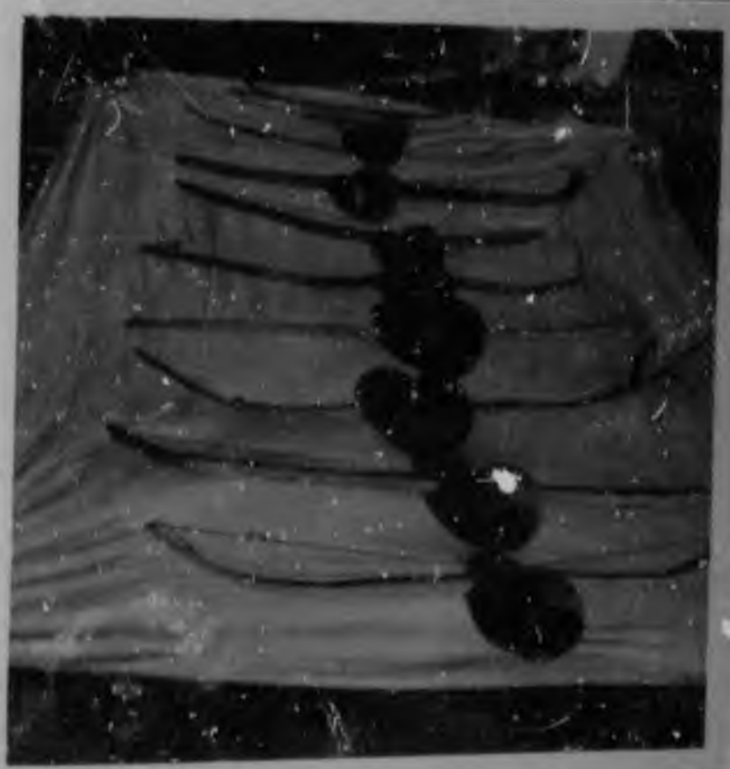

Plate 36

Ten *xitende* braced gourd-bows

Plate 37

Mgangala-player
Risimati Maluleke
of Madonse

Plate 38

Khomba novice
playing mgangala
at Langutani

Plate 39

Three *mpangala* mouth-resonated hollow cane-bows

Plate 40

Xipendana-player accompanies dancing at Samarie

Plate 41

Plucking the *xipendana* with both safety-pin and fore-finger

Plate 42

Girls of Samarie playing *xipendana* duets

Plate 43

Groom taking *xipendana* to bride's home

Plate 44

Eight *xipendana* thick-handled musical bows

Plate 45

Two boys with their nafowa stick-rattles at Elim

Plate 46

Drumming at a beer-drink at Madonse

Plate 47

Women's xilala dance at Klim

Plate 48

In some areas ku thaga is done during xilala

Plate 49

Madeha bangles of woman dancer at Sanarie

Plate 50

'Reading' the set of throwing-bones at Bija

Plate 51

Kuchongolo dancer Fanyias Chavango of Moamba (Moz.)

Plate 52

Instruments used at a muchongolo dance in Mozambique

Plate 53

Makwaya dancing
at Marievale mine

Plate 54

'Protective'
nanga whistle
made from
bird's leg-bone

Plate 55

Herdboy's
'identity-call'
whistle

Plate 56

Ch'
[illegible]tes,
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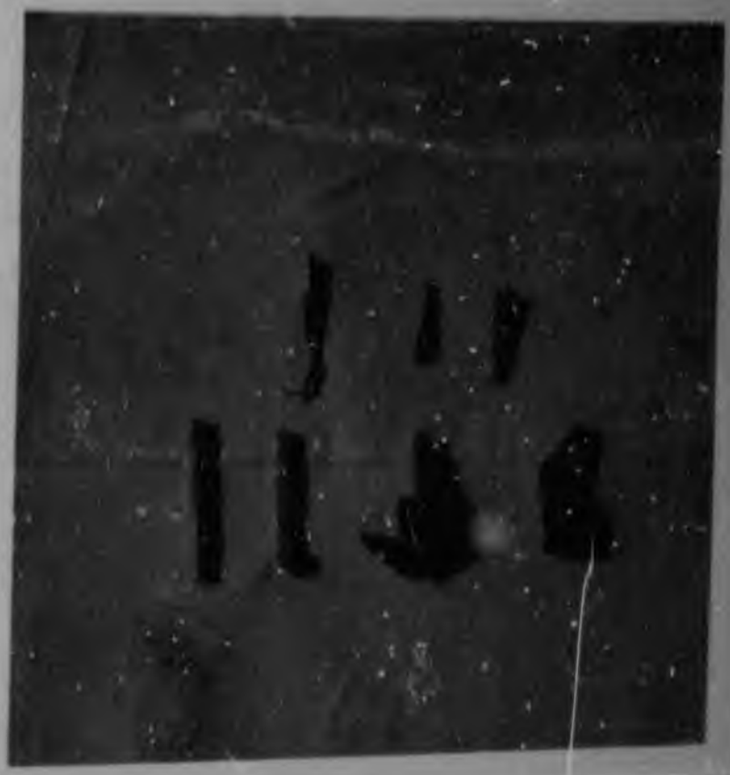

Plate 57

Ximvegomvego, rare bow owned by Chief Mhinga

Plate 58

Ceremonial beer-ladle used as dance-baton

Plate 59

Chopi xylophonists accompany Tsonga dancers

Plate 60

Chief Mahiyana (right) and his wife, of Moamba (Mos.)

Plate 61

Khomba assembly at Kibola, August 5,1970

Plate 62

Khomba assembly at River Flats, August 10, 1970

Plate 63

Khomba assembly at Langutani, June 13, 1970; children watch their blue-uniformed sisters gathering

Plate 64

Blue-uniformed khomba at Langutani does ku khana ('joy-dancing') with two norna, oval drum, and song-leader

Plate 65

Red-headclothed supervisor does zhiringo dance within V-formation under blue flag of Langutani khomba

Plate 66

Sasarie, June 14, 1970: Chief Mutsetweni and council confirm that, because of a nearby death, the special khomba hut cannot be used

Plate 67

Samaris grandmothers, mothers, aunts, and sisters watch the warm-up for the *khomba nanavila* dance

Plate 68

Cone-hatted dance-leader supervises varied-pitch tuning of the three drums

Plate 69

With the drums now tuned, the cone-hatted dance-leader regains her position

Plate 70

Whistles at the ready, dancers form counter-clockwise circle for *panayila* under supervision of cone-hatted dance-leader

Plate 71

Brown-headclothed, flag-waving junior 'rearguard' and senior 'vanguard' (note the many bangles of the latter) assume positions from which to signal various lunges

Plate 72

Left-footed inward lunge and right-handed hatchet-chop of the khomba nanovila dance

Plate 73

Right-footed outward lunge and right-handed hatchet-lift of the khomba panayila dance

Plate 74

Marking time and awaiting whistle signal for the turn and the hop

Plate 75

Now turned, the dancers jangle their leg-rings with the 'feet-together' step

Plate 76

Crowd closes in and an elder 'consecrates' ground for the *khomba managa* dance

Plate 77

'Swishing' of the *xidundo* grass skirts and 'ping-ponging' of the hatchet and scarf in the *khomba manara* dance

Plate 78

With two 'schoolmothers' behind the drum, and the supervisor blowing the horn, two *khomba* novices kneel to be *xangula*'d ('prepared')

Plate 79

With left shoulder now bared, novice is about to be relieved of her red-patterned over-salempore (note its uniformity with the other salempore.)

Plate 80

Having relinquished red over-salempore, novice prepares to doff blue salempore as supervisor blows horn and other novice does *khomba ku thaga* ('crouch'-dance)

Plate 81

Wearing yellow beads, novice on right continues ku thaga as novice on left prepares to relinquish white-towelling waist-wrap

Plate 82

Having now relinquished yellow beads and white-towelling waist-wrap, the two novices fold arms, bow heads, and weep as the horn is blown

Plate 83

Smeared with red-ochre, a novice does ku losa ('self-humbling') upon a spread milala palmleaf mat

Plate 84

A novice is 'striped' -- draped with coloured waist-strands, beads, bangles (the tape-recorder in the picture is the author's)

Plate 85

Two novices do ku rhwala tingoma ('carry the ceremonial drums'), dancing from squatting to upright position

Plate 86

The novices crawl in line abreast across the river-bed

Plate 87

Ku qaqa, a mime in quadrupedic position, wherein the neck and head are lobbed from side to side in simulation of a moving crocodile

Plate 88

A stooping movement, during which one novice lies on the mat in quasi-foetal position

Plate 89

A half-stooped position in which the novices, having returned from finding e stick, file along the river-bed

Plate 90

The third novice 'pounds' with her stick as though it were pestle in a mortar. Note left hand on hip and right hand across body

Plate 91

The file of half-stooped novices makes a left-turn across the river-bed

Plate 92

A slightly-stooped position, in which novices mount 'stage' and extend right arm and foot. Note bangle in left hand of girl in right foreground

Plate 93

The xilimo bangle-dance (novice transfers bangle to right hand and 'jangles' her leg-rings)

Plate 94

The upright position of xigonya, in which, with hands on h , novices revolv while dancing w feet together

Plate 95

A backward-leaning position, in which novices simulate escorted prisoners and sing of the importance of always carrying one's passbook

Plate 96

A tree-mounted position on the 'stage', in which a 'law-teaching' stick is wielded while a third novice does ku losa

Plate 97

A shoulder-mounted position, in which one novice is shoulder-hoisted then hand-held while she demonstrates 'elongation' measurements

Plate 98

Rite in which old women poke poles through a skin or stiff paper held taut across a canister of water by kneeling, singing novices

Plate 99

Arrival of the bone-throwing 'yellow-toothed' doctor and an assistant carrying gray clay models

Plate 100

With fresh clothing and bangle ready, four reed-sprouting clay squares are inserted between the legs of a blanketed novice about to graduate

Summary of the Ph.D. Thesis

"THE MUSIC OF THE SHANGANA-TSONGA"

by

Thomas F. Johnston, Licentiate of the Trinity College of Music, London, 1949; M.A. in Music (minor in Sociology) from California State College, 1968

This thesis describes the music of a Southern African people in terms of their indigenous musical concepts; it analyzes the musical sounds, discusses the musical behaviour and associated social institutions, and, in addition to presenting certain propositions, attempts to explain to the reader the internal logic of a vital and coherent musical system.

These people are the outstandingly musical Shangana-Tsonga (Thonga, Tonga, Tsonga -- the last term is preferred here) of Mozambique and the Northern Transvaal, numbering approximately 1,200,000 and 500,000, respectively. They are linguistically and culturally distinct from the Tonga of Zambia, Rhodesia, and the Inhambane area.

The Need For This Thesis

The Tsonga were, in Henri Junod's The Life of a South African Tribe (Macmillan & Co., London, 1927, 2 vols.)

the subject of a detailed and authoritative ethnography, faulted only by its musical inaccuracies. They remained, until the inception of the present study in 1968, one of the few Bantu-speaking groups in Southern Africa whose music had not been the specialized subject of at least a partial investigation -- this despite their acknowledged musicality, their relative uniqueness as members of segmented clans spatially separated from progenitors in situ, the heuristic value of the present Venda/Tsonga symbiosis in the Northern Transvaal, and the colourful patterns of acculturation (musical and otherwise) involving the nearby Shona, Ndau, Pedi, Swazi, and Chopi. This thesis therefore aims to fill a major gap in Southern African ethnomusicological literature.

The Layout Of The Thesis

The subject-matter of the thesis is presented in the following way. First, the historical and social background is sketched, together with other preliminary material such as the musical calendar, the chain of musical authority, and a brief description of the musical instruments in order to anticipate their mention as accompanying instruments in subsequent chapters. Second, the specialized musical material is presented in six chapters in the order in which it is usually 'encountered' and mastered by groups of Tsonga individuals during social and biological maturation. The reader is

taken processually from the music for children's games, stories, and other activities, through the initiation s ool music for adolescents, to the beer-drink music and 'exc ism' music fo adults, and on to the solo instrumental music of professional 'court' musicians, wandering minstrels, and recluse composers.

Third, in the Summary and Conclusions, the findings of each chapter are related to the main propositions of the thesis.

The Thesis Itself

The theoretical goal of the thesis is to characterize Tsonga musical structure at a level of abstraction adequate for cross-cultural comparisons, and to describe distinctions, similarities, and interrelationships between different styles of music within the system.

The overt classification of, organizing principles of, and preferences for groups of traditional songs are easily determined from social function, and from the statements of performers and informants. The technical aspects of musical differences between styles are not easily verbalized by the Tsonga; the degree of relevance has to a large extent been inferred by the writer from such divisions as the predominant use of either small or large musical intervals, pentatonic or heptatonic melodic patterns, limited or extended vocal range, quadruplet or triplet

drumming-styles, short or long metrical periods, and regularly occurring combinations of these.

Significant data are presented concerning other types of division within the Tsonga musical system, such as that certain musical styles are wholly dependent upon the changing seasons of the Tsonga horticultural year (work-songs, harvest-related styles), while others are not (drumming school music, solo instrumental music); that the performance of certain musical styles is supervised by appointed officiants (notably puberty school music), while the performance of others is organized by 'licensed' officiants (circumcision school music, 'exorcism' music).

The writer presents two main propositions:

(a) that the Tsonga recognize several distinct, homogeneous bodies of music, each possessing clearly identifiable musical characteristics of its own, and each belonging exclusively to a specific social institution;

(b) that certain basic characteristics of Tsonga vocal music are probably not derived from the physical properties of the musical bow (as has been consistently proposed by several authorities), but that Tsonga bow-players select, from an almost limitless range of melodic, rhythmic, and 'harmonic' possibilities, those instrumental characteristics which coincide with Tsonga vocal music principles.

Evidence to support the main propositions and

the subsidiary hypotheses and propositions accumulates gradually throughout the chapters. It is reviewed in the Summary and Conclusions at the end of the thesis, and the findings based upon it may be briefly stated as follows.

The Tsonga recognize precisely seven major musical categories:

(i) children's songs, which comprise five musical sub-styles according to specific function (game-songs, story-songs, etc.);

(ii) puberty school music, which, apart from the assembly, dis[illegible] and greeting-back songs, is centered around an import[illegible] body of ritual songs and musical formulae featured dur[illegible] secret river-rites (finally witnessed by the wri[illegible]fter eighteen months of endeavour, during which he carefully gained the confidence of officiants and participants);

(iii) drumming school music, which comprises three musical sub-styles (including onomatopoeic drum-learning formulae, and voice-and-drum conversations);

(iv) circumcision school [illegible], comprising two musical sub-styles, pentatonic in the one case and heptatonic in the other;

(v) beer-drink music, comprising the three musical sub-styles, work-songs, beer-songs, and muchongolo dance-songs;

(vi) 'exorcism' music, comprising two musical sub-styles employing quadruplet drumming and triplet drumming, and

pentatonicism and heptatonicism, respectively, according to the believed origin of the undesirable foreign 'spirits' to be dispelled;

(vii) solo instrumental music.

These seven musical categories are distinguished, not only nominally by the social institutions they serve, but inherently by their intrinsic musical characteristics (demonstrable by interval analysis and rhythm analysis).

All Tsonga communal vocal music is based upon an accepted, normative set of musical principles involving, inter alia, a degree of speech-tone control and the use of non-lexical syllables free of speech-tone control. An important aspect, as far as the voice/bow controversy is concerned, is the preference accorded specific descending melodic patterns (such as the pattern GEDCAG) and the system of tonal equivalence by which these vocal patterns may be 'transposed'. Tsonga ceremonial use of the xizambi notched friction-bow probably derives from the readiness with which this instrument yields these preferred patterns, and from its natural pairing of tones whose simultaneous sounding is already prescribed by the principles of Tsonga vocal 'harmony'.

The most frequently performed musical style (and thus what might be referred to as the dominant style) within Tsonga music is that performed at family and communal beer-

drinks. It includes the group of songs used by work-parties, those songs which accompany the men's and women's dances xichayachaya and xilala respectively, and muchongolo music.

The institution known as the beer-drink is also related to all other Tsonga social institutions by specific social situations, namely, the coming-out celebrations of the two initiation schools, the beer-song rhythms taught within the drumming school, those occasions during which a variation of muchongolo is danced at 'exorcism' rites, and the instrumental adaptation of beer-songs during solo instrumental performances.

That configuration of musical sub-styles which constitutes beer-drink music may therefore be properly regarded as the nucleus of Tsonga vocal and instrumental music. Furthermore, the reciprocal exchange between Tsonga chiefly 'courts', of competitive dance-teams performing beer-drink dances, and of wandering minstrels singing and playing adaptations of beer-songs, emphasizes the integrative and consolidating role of this musical style.

Tsonga music, in its fast tempi, frequently extended metrical cycle, contrasting of long and short melodic lines, and climactic surge toward summits of melodic and rhythmic intensity, is atypical of most Southern African music. It occasionally exhibits Central African musical tendencies, and aspects are reminiscent of the Plateau and Zambezi Tonga. There are elements, also, of southern (Pedi) influence, especially in the case of khomba puberty school songs. Such

extensive diversity emphasizes the dynamic nature of the Tsonga social process and, through it, the Tsonga creative process in music, of selection -- modification (re-creation) -- assimilation.

The thesis includes 33 figures, 210 musical transcriptions, 100 plates (mostly in colour), a bibliography, and three reels of recorded tape.