

60
 raa, 22 (+4) shiryàa, 19 rikàa, 16 koomàa, 12 (+2) kaamàa, 10 (+1) hanàa, 9 (+5) kafàa, 8 (+9) hadàa, 8 rasàa, 7 (+18) 'iyà, 6 (+10) 'aikàtaa, 6 (+1) daukàa, 6 (+13) ginàa, 6 (+5) taaràa, 6 taimàkaa, 6 tunàa, 5 dainàa, 5 gaanàa, 5 (+4) karfàjaa, 5 zubàa, 4 gamàa, 4 (+1) jeefàa, 4 karyàa, 4 tsayàa, 3 (+9) kyautàtaa, 3 (+3) miikàa; ferner erscheinen 14 Verben je dreimal, 19 Verben je zweimal, restliche einmal.

b) Von 265 Verben (+21 VN) im II. Stamm sind

50 sàami/ee, 32 dàuki/ee, 18 (+2) zìyàrci/ee/aa, 14 (+3) hàlàrci/aa, 14 (+3) nèmi/ee, 13 tàimàkee/i, 9 zàabi/aa, 7 (+4) kàrbi/ee/aa, 7 shàafi/aa, 7 shàawàrci/ee, 6 fàdi, 6 nìsànci/ee, 6 sàkee/i, 5 (+1) fàhìnci/aa, 5 (+4) ròoki, 5 (+2) sàyi/aa, 5 yàbi, 4 'ùmàrci/ee/i; ferner erscheinen 4 Verben je dreimal, 7 Verben je zweimal, restliche einmal.

c) Von 182 Verben (+24 VN) im IV. Stamm sind

20 kasàncee, 15 (+1) saakèe, 14 (+1) kaarèe, 14 (+1) wucèe, 7 (+3) kashèe, 6 (+3) buudèe, 6 (+1) daacèe, 6 wankèe, 5 (+2) gaanèe, 5 saukèe, 4 ficèe, 4 goodèe, 4 rikèe; ferner erscheinen 5 Verben je dreimal, 10 Verben je zweimal, restliche einmal.

Ein Vergleich der Verbalstämme in Liste 6 untereinander zeigt, daß die Verben im IV. Stamm zahlenmäßig hinter denen im II. Stamm zurücktreten. Stattdessen ist eine bemerkenswerte Zunahme der Verben im V. Stamm (Kausativstamm) gegenüber der übrigen Lektüre zu verzeichnen; diese Tatsache soll jedoch Gegenstand einer späteren Untersuchung werden.

A Musicological and Folkloristic Investigation in Southeastern Africa

By Thomas F. Johnston

A thorough collection and analysis of Tsonga musical and folkloristic material was recently completed in Mozambique and the Northern Transvaal, under grants from the Wenner-Gren Foundation for Anthropological Research (#2504) and the University of the Witwatersrand. To accomplish this the author lived with the group for two years (1968—70), learning the language and customs. The study deals at length with the music of one specific southern African people — the

Tsonga — in terms of their own musical classification system and set of musical principles. It analyzes the sound, discusses the musical behavior and associated musical institutions, and attempts to explain to the reader the internal logic of a vital, living musical system.

These people are the outstandingly musical Shangana-Tsonga (Thonga, Tonga, Tsonga), numbering about 1,200,000 in Mozambique and 700,000 in the Northern Transvaal. They are linguistically and culturally distinct from the Tonga of Zambia, Rhodesia, and the Inhambane area.

The Tsonga were, in Henri A. Junod's *The Life of a South African Tribe* (London: Macmillan & Co., 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, Nda, Pedi, Swazi, and Chopi. The research therefore aims to fill a major gap in Southern African ethnomusicological literature.

The Layout of the Report

The subject-matter of the report¹⁾ 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

¹⁾ The 550-page report includes 33 figures, 210 musical transcriptions, 100 plates (mostly in color), a bibliography, and three reels of recorded tape. It is available from the Music Department of the University of Alaska, Fairbanks, or Xerox University Microfilms, Ann Arbor, or from the library of the University of the Witwatersrand, Johannesburg.

for children's games, stories, and other activities, through the initiation school music for adolescents, to the beer-drink music and 'exorcism' music for 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 study.

The Report Itself

The theoretical goal of the report was 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 etic 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 (worksongs, 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 report, 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 substyles according to specific function (game-songs, storysongs, etc.);
- (ii) puberty school music, which, apart from the assembly, dispatch, and greeting-back songs, is centered around an important body of ritual songs and musical formulae featured during the secret river-rites (finally witnessed by the writer after 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 music, 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.