

NOTICE THIS MATERIAL MAY BE PROTECTED BY COPYRIGHT LAW

Request # 11 of 44.  
Screen 1 of 2

ILL record updated to IN PROCESS.

CAN YOU SUPPLY ? YES NO COND FUTURE DATE:  
ILL: 902472 Borrower: ZCN ReqDate: 890327 Status: PENDING 890327  
OCLC: 5702058 NeedBefore: 890426 RecDate: RenewalReq:  
Lender: HLS,\*BOS,IUL,CLU,UIU DueDate: NewDueDate:

1 CALLNO: 24 PHT MPH FUL SEL  
2 AUTHOR: GNI 489  
3 TITLE: Artes populares.  
4 EDITION:  
5 IMPRINT: Budapest, Folklore Tansz'ek [E'otv'os L'or'and Tudom'any-Egyete  
6 ARTICLE: Lutero, Martinko "Notes about the popular traditional music in

Moza..."  
7 VOL: 1 NO: na DATE: 1983 PAGES: 337-350

8 VERIFIED: OCLC  
9 PATRON: Carvalho  
10 SHIP TO: interlibrary loan/columbia university libraries/535 west 114th  
st./new york, ny 10027

11 BILL TO: Same  
12 SHIP VIA: First Class MAXCOST: \$20.00 COPYRT COMPLIANCE: CCG  
13 BORROWING NOTES:  
14 LENDING CHARGES: DATE SHIPPED: SHIP INSURANCE:  
15 LENDING RESTRICTIONS:  
16 LENDING NOTES:  
17 RETURN TO:

jour' hui, Proceed-  
1-4. XI. 1982.,  
Folklore - ELTE),

### Notes about ditional music Mozambique

ho (Maputo-Budapest)

European concept. But even if we consider that point of view, we know that when the Jesuits came to Inhambane, a province of Mozambique, they found groups of musicians who had already developed orchestras playing in five parts something not very usual to the Portuguese ear of the 16th century. This example shows that a development of African music independent of the development of music in Europe existed.

The presence of the colonial system deformed the independent development, changed the system of production and, therefore changed the way of life and thoughts of the people. In Mozambique this transformation probably started with the Arab trade, although its influence was geographically limited. It was the Portuguese colonial occupation that influenced the largest part of Mozambican territory. The course of musical development before the colonial occupation is unknown. Knowledge and technique were orally taught from one generation to

NOTICE: THIS MATERIAL MAY BE  
PROTECTED BY COPYRIGHT LAW  
(TITLE 17 U.S. CODE)

in Artes Populares, 1 (1983).

Folklore in Africa Today/Folklore en Afrique d'aujourd'hui, Proceedings of the Workshop/Actes du Colloque, Budapest, 1-4. XI. 1982., Budapest, African Research Project (Department of Folklore - ELTE), 1984: 337-350

# 24

## Notes about the popular and traditional music in Mozambique

LUTERO, Martinho (Maputo-Budapest)

### ORIGINS

Many thousand years ago, men must have discovered how to make their first sounds by clapping their hands and feet. Still earlier, they would have made vocal sounds by shouting in answer to their needs for survival.

Music in Africa is as old as in any other part of the world. It appeared with social organisation, almost simultaneously with the systems men created when they needed to work. African music is often presented as being in a primitive stage, according to the ancient European concept. But even if we consider that point of view, we know that when the Jesuits came to Inhambane, a province of Mozambique, they found groups of musicians who had already developed orchestras playing in five parts something not very usual to the Portuguese ear of the 16th century. This example shows that a development of African music independent of the development of music in Europe existed.

The presence of the colonial system deformed the independent development, changed the system of production and, therefore changed the way of life and thoughts of the people. In Mozambique this transformation probably started with the Arab trade, although its influence was geographically limited. It was the Portuguese colonial occupation that influenced the largest part of Mozambican territory. The course of musical development before the colonial occupation is unknown. Knowledge and technique were orally taught from one generation to

another up to the present day. However, we probably receive a very different form of what they were thousands of years ago. The existing records date, from the description of the colonial chroniclers, that is, since 1500. These records, although very superficial, show a number of instrumental technologies, dances and several songs, already existing at that time. (1)

From the historical point of view, the process of formation of the Mozambican nation is recent, as in the major part of African countries. The cultural displays reflect the existing traditions of the different peoples of Mozambique. Rituals, including initiation rites, remained. Nowadays, what we can find in Mozambique is an enormous diversity, resulting from the different ways in which each community dealt with nature, gods, work and so on. Music has always been present in all those cultural activities. Weddings, religious rites, initiation rites, ceremonies connected with work, rain prayers for the harvest, etc, always had a musical expression, differing according to the traditions of the different ethnic groups. The music depends on how those social activities are regarded by the musician and his community.

In practice and in daily life, the musical activity cannot be separated from dance. Music and dance are indissolubly connected. In every ceremony music and dance always come together. If we take for instance, the dance Tufo, we see that it does not exist on its own nor the music Tufo. Tufo is an activity comprising both music and dance. Music and dance as a whole are sometimes associated with theater. These popular forms of artistic expression may only be separated from the point of view of methodology for analysis. We can take a part of those expressions and study it in its tendencies, forms and uses. It is therefore a question of methodology for us to specifically study the music.

#### VOCAL MUSIC

The most frequently found form in vocal music in Mozambique is choral singing. In the country, choral singing existed before the invasions and external influences on the Bantu people. This is proved by trustworthy records, which refer to "animist" songs. (2)

The present vocal music in groups shows deep influences from the two main invading cultures: the Moslem and the Western Christian. The coastal area, north of the Save river, and specially the Island of Mozambique, is deeply influenced by the Moslem religion.

In the Moslem religion, men are considered as children before the prophet. When they pray, they must adopt an extremely humble position. Listening to the Moslem songs, the old women's voices remind us of childish voices. That is produced by a vocal technique that has no base in the diaphragm and which the tongue is used as a supporting element to the sonorous inflexion. The result is the use of soft vocal chords that produces the childish voice, which is in accordance with the ideology of the relation between Moslems and their di-

vinity.

The scheme of organization of the sounds in scales is different from the Western Christian influence. In Moslem chants, sounds are modally organized. A great variety of ornamentation is also used in the melody. Nowadays, the choral singing of Moslem influence still keeps its liturgical character. In festivities, people sing in choral forms, but often with religious meaning. That is the case of weddings, where the bridal pair's happiness is celebrated in song, being the blessing of Allah always present in the background. Harvest songs transmit, more than joy, a deep gratitude to God for having blessed this harvest; otherwise it is a lamentation for Allah's punishment.

One important example of the Moslem-influenced song is a Tufo. In Mozambique, the Tufo dance can be found in the northern provinces, Nampula and Cabo Delgado. A small community originated from Nampula, driven there by the colonial repression, is still dancing Tufo in one of Maputo's quarter. The Island of Mozambique, in Nampula province, is where Tufo is more played, sung and danced. According to various researchers, Tufo was, from the beginning, a dance with religious characteristics. There are vestiges of that tradition in the songs of the Island. Legend says that Tufo was born the day the Prophet arrived in Mecca. It also claims that the origin of women's groups lies in the fact that the prophet's wife used to play the timbrel to entertain herself. Reliable information about the date when Tufo started being played in Mozambique is not available. It probably appeared right after the settlement of the first Arabic trading posts. There is no doubt about its Arabic origin, since there are many similarities with other Arabic dances and songs. In the Tufo dance, the chorus acts as a base to the dance which, with the overlying pattern of the drums, completes the performance. The song is always sung in choral form. In the beginning, a duet opens the song, with one of the voices making the solo and the other singing a descant over it. After this initial phrase by the duet, the women's choir sings in one, two or three parts. This chorus is not necessarily an imitation of the solo voices, but sometimes it develops its own variations with the same harmonic base. Men are never seen singing Tufo, but at present, men can be found playing Tufo, although this used to be forbidden. The musical phrases are often short, never exceeding six bars. The melody is interrupted from time to time with flourishes, in the style of Arabic songs.

The Christian song is different from this. The Protestant-Christian missions, because of their profound influence of positivistic philosophy, see man as a human being made to the image and likeness of God. It is not an image of a childish human being that needs protection, as in the Moslem situation, but a conscious being near divinity, that becomes more assuming and strong the less a sinner it is. The song with this philosophy as foundation is a powerful song with a more vigorous vocal technique. The stronger the voice is, the better.

In the South, where the marks of Western-Christian influences are strong, the song has nearly liberated itself from its liturgical

characteristics. The Catholic fathers used a tactic to allow the same harmonious and melodious themes to be filled up with words speaking of daily and social problems. Maybe that is the reason that almost a tradition became in practice to use the same music for saying something completely different than the original was meant for. This can be one of the reasons that facilitated the base of the revolutionary songs being more harmonious Christian than Moslem. A great majority of the revolutionary songs and the songs of the armed struggle has, in fact, a base of a melodious and principally harmonious structure out of the Western-Christian choral music.

The animist religious influence is stronger in the Northwestern part of the country, particularly in the areas neighbouring the borders of Malawi and Zimbabwe. The animist religions have a very particular way of dealing with the elements of nature, and they worship their ancestors. The singing reflects this conception. It can be soft as a bird's voice, or as strong as a lion's roar, as in hunting songs. There is no rigid school of types of songs, as in the case of songs with Moslem and Christian influence. However, there is an imitative process that can even become more creative as the abundance of sounds in nature is limitless.

The important aspect is the improvisation which constitutes the general rule in the composition's structure. This applies to all songs with a religious connection, but not specifically connected with Christians or Moslem religions. In the province of Tete, we can find women's choir with very interesting characteristics in the way the sounds are produced. This song is probably of pastoral origin, as it appears in an area where almost all the instruments are wind instruments. The singing imitates the sound of flutes, with a variation that is sometimes larger than an octave between two notes of the melody. It reminds one of the songs of Tyrol. These songs are usually composed to tell of events connected with the land. Whether to commemorate a good harvest, or to lament an ecological misfortune. However, the biggest current repertory of the songs consists of songs to pray for rain, as there are periodic droughts in the area.

There are no solo voices with the choir in these songs. Singing is always done in group without soloist introduction. One of the singers leads the choir. He indicates the songs to be executed and initiates directly with the whole group. A curious fact is that the singers have perfect pitch, or automatic definition of the starting note for each song. In the choruses of Christian influence, there is always someone who sings the first note before the songs. In the Moslem singing, the soloist starts the note when he sings his melody. But in the third type of songs, all the women singers start together on their note. This suggests that each song has its own natural note and that the singers have absolute pitch for the song.

Religious rituals are an important aspect in choral singing, subject to religious influence. Contrary to what is sometimes believed, traditional rites are not confined to sexual initiation rites; and there

is a variety of other traditional rituals. Rites are essentially the transmission of knowledge from the old people to the young, through the invocation of ancestors.

From the musical point of view, traditional rites seem to have changed little over the years. The music that is played with the rites seems to show few external influences from religion. For example, there are Macuas in the coast who are Moslem, and Macuas in the interior who are Animist, with very similar initiation rites from the musical point of view. ④

Solo singing is almost always accompanied by instruments. Usually only one instrument is used, and is played by the singer himself, who maintains a dialogue with the instrument. Such is the case of the singer with Kanyembe, Pankwe, Chitata, and others. In some cases, the instrument is merely a background without any direct influence on the singing, as with the Xiquitsi, Bendi, etc.

The solo singing appears as an individual message from the artist. It is a comment, an appreciation of daily life, according to the artist's own idea and interpretation. The music has social purposes: to describe facts, to give personal information, to give homage to people individually, to thank ancestors for their favours and private gifts, and to seek their help in the resolution of personal problems. Less often, it can be a love song or a cradle song. Most frequently, is a song of consolation, in cases of death and misfortune. The majority of these are sad songs and laments. A soloist rarely sings a song of joy and satisfaction.

## INSTRUMENTAL MUSIC

As mentioned above, Mozambique is rich in vocal music. But it is in the instrumental music that we find the wealth that makes the Mozambican musical tradition very rich.

Musical bows can be found in almost all the ancient cultures in Africa. The most likely theory as to their origin is that they were a development of the hunting bow. Nowadays, in Mozambique, musical bows are made specifically as musical instruments. A wide variety of such bows is to be found in different areas of the country, from the simple Chipendane to the complex Kankubwe, which is one of the most interesting types. It seems to be a pastoral instrument used in regions whose wind instruments are the most developed in the country; as is well-known, wind instruments are closely related to the herding of livestock. The Kankubwe uses for the wood of the bow, a hollow core in the form of flute. The resonant cavity is the musician's mouth, and the string is struck to produce the sound. The finger makes the string vibrate and agitates a plate of shells fixed at the end. A special feature of the instrument is the fact that the point of contact of the mouth with the tube of the bow is an oval hole as with a flute. The mouth resonates the sound of the vibrating string and blows into the tube of the bow. The air passing from the mouth

through the tube produces a third sound component in addition to those of the string itself and the plate with the shells. We have, therefore, an instrument which simultaneously produces three different sounds: the vibration of the plate, the vibration of the string, and the wind in the tube.

The Kanyembe is a stringed instrument played with a bow. It is the most developed of the stringed instruments used for traditional music in Mozambique. Some musicologists classified it as a "traditional violin".<sup>5</sup> The instrument is always accompanied by singing, in dialogue producing a duet. The voice serves as a melodic complement to the melody of the string and in rare cases, in subtle harmony with it. The Kanyembe was originally used only for rituals, but it is also used for other occasions nowadays. It is never played by women. It is rare that a male initiation rite takes place among the Macua without a Kanyembe. The instrument plays the role of a vehicle for the musical passing on of the knowledge. To play the Kanyembe is itself indicative of a profound knowledge of the world of the ancestors. When this instrument is heard, the village falls silent, because everyone knows that something important will come from it, whether to modify the present or to bring a message from the past.

In the xylophone's group we find the Varimba, the Makwilo, the Mbila and many others in Mozambique. However, the best known of all of them is without doubt the Mbila. This instrument is used by the Chopes, people who lives in South of Mozambique, in the Inhambane province. The Mbila is a percussion instrument with wooden keys, like all the xylophones, but modified by the introduction of gourds of resonance. Some studies indicate that the Mbila results from the influence of Indonesian migrations to the Mozambique coast, two thousands years ago, which affected an enclave in the region of Inhambane.

Certain details must be respected in the construction of the Mbila such as, for example, the special wood from which the keys are made. This wood is known as Muendje, and only grows in the Inhambane area. It has unique resonance qualities for this type of instrument. Mozambican workers who went to work in the gold mines of Johannesburg built Mbila with wood they found there, but found that the sound they produced was different from that of Mbila made at home. One of the reasons was that they had not used Muendje wood.

The most characteristic feature of the special sound of the chope Mbila is the resonance cavity. This cavity is placed under each key, and is made of a gourd from the Massala tree. The gourd is completely emptied and then two holes are made in it: one that receives the sound from the key, and another which sends it to the exterior and which is covered with a membrane of animal origin. The sound produced by the wooden key makes the membrane vibrate which gives it the characteristic softness of the Mbila. For each key, there is a Massala gourd of corresponding size. The gourds are connected with the body of the instrument by bees wax from a bee which makes its



beehive underground. If all these details are not respected, an inferior sound is produced, so that chope musicians make their instrument with the greatest of care.

Mbila can be used in various dances but it has its principal application in Msaho, the Mbila dance. In this dance, several instruments are used, organized in a special way and including various types of Mbila. From the treble to the bass we find: Chilanzane, Sanje, Mbingwi, Dibwinda and Chikhulu.<sup>6</sup> An interesting detail is that the organization of a group of Mbila is similar to the western chamber orchestra. Because of this similarity, some people have suggested that chope orchestra was created under European influence, and brought by Portuguese priests. However, there are records indicating that the chope orchestras were known as early as the XVI century.

In Zavala - Inhambane, a complete Mbila group includes between eighteen and twenty-three instruments. The structure of the compositions they play is almost always the same, with a well defined musical form and even some rigidity concerning the sequence. There is always a solo instrument which starts the theme and makes an improvisation on it. After its initial cadence, all the others enter with the same theme, each with its own variation.

Until very recent times, the Mbila dance was a traditional chope expression considered as a performance called Msaho. It has the characteristics of a complete "opera" and was therefore considered as an expression without social or religious connections with the traditional culture. However, a chope musician recently mentioned for the first time that Mbila are also used in the initiation rites.

A problem faced by Mbila dances is the transformation of their basic structure, due to extremal influences, which change their fundamental content. In 1939, when the President of the colonial government, Oscar CARMONA, visited Mozambique, an orchestra of a hundred Mbila was especially prepared for the occasion, to play the Portuguese national anthem, with tunings that were completely different from each other and from any western scale.<sup>7</sup>

More recently with the introduction of songs in western tonal form, such as the revolutionary songs, the musicians are often obliged to retune their instruments. It may seem important, but it represents a great change in cultural terms, which may meet with success or failure, depending on the form and orientation of this change. It is not only a matter of changing the tuning, but also of changing the musical ear of people.

Wind instruments can be found most frequently in the provinces of Tete, Inhambane and Zambézia. The variety of wind instruments is not as great as of other categories of instruments, neither are they so widely used. However it is in the wind instruments, particularly in the Nyanga flutes, that we can find the most developed musical form in all Mozambique. It can be found more often in the Tete province.

Certain anthropological definitions indicate the Nyanga as being a wind instrument, made of six or seven pieces of cane of different sizes, tied together.<sup>8</sup> Flutes are of the same type as a set of

pan-pipes, that is a group of two to five canes, tied together in a line with palm fibres. Each cane produces a different musical note, composing the range of the flute. Each flute has a different name, like Pakila, Kabombo, Gilile, etc...

As with the majority of musical forms in Mozambique, Nyanga consists of both music and dance. The performers dance in a circle, usually with more than twenty members playing, dancing and singing at the same time making the performance extremely rich. Playing a wind instrument and singing while playing is something unique in Mozambique.

In Nyanga the singing alternates with blowing in the instrument. But sometimes the player uses the same breath from his voice to blow the pipe, producing two notes together: one from his voice, while the other is produced by the resonance of his breath in the flute.

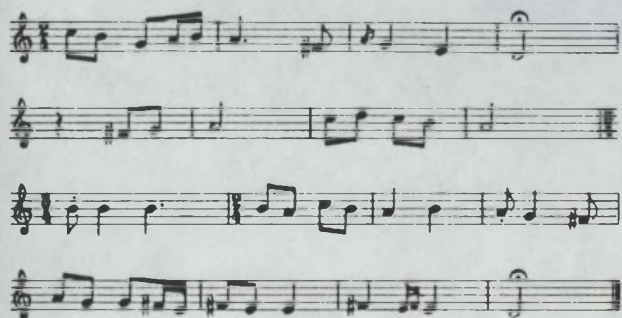
The organization of melody and harmony in the musical works of Nyanga demands a considerable knowledge and experience. Each instrumentist has only two to five notes to play, added to the notes to sing, and it is the group of twenty or more player-singers who build the "polyphonic architecture" of the performance. The distribution of the elements of the group is done according to the different timbres of the flutes. The Pico-Pico is the mediating element, which communicates with all the flutes, insuring that they play correctly.

The music of the Nyanga flutes is not greatly innovative. The knowledge is passed from a group to another and from the older to the younger players, with few innovations. This is due to the fact that the musician's creativity is limited by society. The music is played for the living, but also for the dead in funeral ceremonies, to invoke the sentiments of the one who has died. The music is completely inserted in a ceremony, and the innovation therefore becomes difficult, for to change the music would show a lack of respect for the ancestors. The theme in Nyanga songs is almost always a lament. It is often an improvisation on a theme or event.

In almost all dances and other traditional cultural activities, we find instruments which are used almost only as ornamentation. This is the case with rattles. The sound of the rattles is almost always produced by seeds, which knock against the vessel in which they are contained. Basically it is the type of seed and its container that can change in these instruments. The way of playing can also vary: they can be held in the hands or tied around the legs. Among the hand-held rattles, the most common in the whole country, and the only one not accompanied by other instruments, nor played with a dance or in a group it is the Chiquitsi. It is made of grass of thin cane, in the same way as a folded mat woven of straws, making a box. The seeds are held inside this box. This instrument is often played at festivities and weddings, and sometimes it is played by pregnant women, while they think about their coming child. In the North of Mozambique this instrument is called Kaembe and is generally accompanied by singing, mostly by women. Nowadays it has begun to develop a lan-

Musical examples and photos - Table 1  
(by Martinho LUTERO)

I. Song from TUFO - collected in Island of Mozambique in 1980  
by Martinho LUTERO

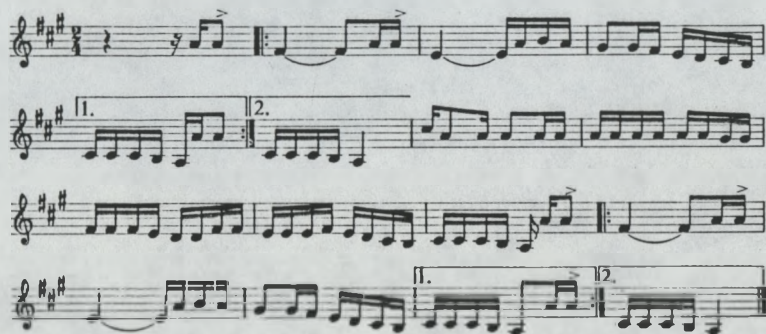


1. Singers of TUFO - Island of Mozambique, June 1980



Musical examples and photos - Table 2  
(by Martinho LUTERO)

II. Song from Gaza - Collected in South Mozambique in 1978  
by Martinho LUTERO



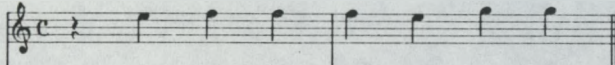
2. MBILA players from zawata-Inhambane, 1979



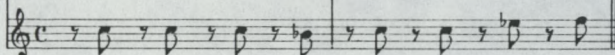
Musical examples and photos - Table 3  
(by Martinho LUTERO)

III. Part played by PAQUILA in the NYANGA dance  
Collected in TETE in 1981 by Martinho LUTERO

Voice



Flute



The image shows two staves of musical notation. The top staff is labeled 'Voice' and contains a melody in treble clef with a common time signature. The bottom staff is labeled 'Flute' and contains a melody in treble clef with a common time signature, featuring many eighth and sixteenth notes.



3. NYANGA-flute players  
from TETE, 1980

guage of its own, losing its role as a simple accompaniment to the singing. Groups can be seen making music with rattles alone, without any other instruments, dances or singing. This obviously requires virtuoso performers, but their more and more frequent presence shows that the language of the rattles is gaining form.

### CONCLUSION

The development of African music was greatly marked by colonial influences. The colonial influence was stronger after the Conference of Berlin, when Portugal was obliged to carry out the "pacification campaigns" in order to achieve occupation of its territories.

Soon the colonialism discovered the possibility of using the traditional music of Mozambique. They were interested in maintaining tribal division, as this was the most direct and least expensive way to domination. The process of development of the colonial society led to the myths of multiracialism. Traditional music was turned into folklore by being emptied of its fundamental content, that is, separated from its cultural setting.

A Mbila performance came to be obligatory at the arrival of any visiting colonial official. As mentioned above, orchestras of hundred Mbila were formed to play the Portuguese national anthem, although the visitors could not understand that this was an aberration of the Chope modal system. It would be simplistic to say that the colonists massacred native culture. As a matter of fact, with one or two exceptions more spectacular to the colonist's eyes, the music was greatly limited. The explanation is to be found in the colonial regime's need to establish a new form of labour organization. The subsistence economy did not fulfill Portugal's needs for capital accumulation. It was necessary to organize the labour force in a more rational way, in order to use it to greater benefit, with less effort. Traditional music is closely connected with festivities, rituals and ceremonies. It was not the drumming itself that worried the colonists, but the useful time the colonized spent in organizing the celebration, and in the ensuing period. In some way the colonist himself was interested in maintaining a situation of underdevelopment as that required the minimum of investment. A complete contempt for traditional culture was the principal characteristic of colonialism in Mozambique. The music was neither enriched nor stimulated and with one or two exceptions, nothing was known about the potential and diversity of the music produced by Mozambican people.

It was during the Liberation Struggle that Mozambican music was "detribalised" for the first time. In the liberation areas, singing broke its restricted world and contributed to be an incentive to the spirit of National Unity. However, it still keeps its specific characteristics since the process was not imposed in an authoritarian way, but because it is the result of the process of transformation that occurred in the peasant's own mentality.

For the first time in Mozambique the Liberation Struggle gave

the music a social role connected with the Liberation process. Singing was used by the soldiers during their military exercises, to acquire a notion of marching rhythm. It is also used by the people to praise the soldiers when they came back after the attacks. Music was also used to mobilize and communicate the slogans and the tasks needed to the development of the struggle.

With the coming of the Independence, the songs of the armed struggled period were "canonized". The music still has the same task: to mobilize and to be a vector of National Unity, to struggle against racism, tribalism and regionalism. The explosion of people's creativity was enormous. Suddenly, songs or dances began to appear, although they were not yet organized nor rationalized. The circuits of communication among people are now getting wider, people travel inside the country, taking their traditions with them.

To set free the creative initiative of the people so that they may produce; seems to be the task which is asked of intellectuals and those responsible for the production of music, if they are to accompany and assist the development of musical creation. For the peasants, the basic sound is the sound of everyday life. It only remains that they should have the possibility of creating on the basis of this sound. A fundamental step would be to spread their music all over the country. When the musicians meet each other, one can hear them formulating their own ideas. Their opinion is fundamental and their knowledge of their instruments and of their role in the society is much more concrete than many existing academic studies.

The last word belongs to the people, as they are the only real producers of culture. For the peasant of Mueda the basic sound for his creativity comes from the his daily life. When the noise of the tractor replaces the sound of his mattock, it is certain that his music will change. Certainly something new will happen then.

#### NOTES AND REFERENCES

1. WICKY, Jos S. J.  
1561/1563 Documenta Indica V, Archivio S. L. 2 f. 7  
Roma.
2. DOS SANTOS, Frei João  
1609 Ethiopia Oriental Évora.
3. DE CARVALHO, Alvaro P.  
1969 Estudo coligido de usos e costumes muçulmanos,  
Moçambique.
4. MELLO MACHADO, A. J.  
1970 Macuas de Angoche, Prelo-Lisboa.

5. VIEGAS GUERREIRO, M.  
1966 Macondes de Moçambique, Junta de Investigacao do Ultramar, Lisboa.
6. TRACEY, Hugh  
1940 Tres dias dom os Ba-Chopes, Moçambique, 23/112.
7. MUNGUAMBE, Amandio D.  
1972 La Musica dei Chopi, Pont. Instituto di Roma.
8. COURTOIS, Pe. Victor José  
1900 Dicionário de Cafre-Tetense Portugues, Coimbra-  
Imprensa da Universidade.



Folklore in Africa Today/Folklore en Afrique d'aujourd'hui, Proceedings of the Workshop/Actes du Colloque, Budapest, 1-4. XI. 1982., Budapest, African Research Project (Department of Folklore - ELTE), 1984: 351-359

25

## Waza, the musical instrument of the Funj tribe in the East of the Sudan

SALAH, Mustafa (Khartoum—Budapest)



Figure 1: Funj musicians