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### **Mtsitso Wa Wuraru; The Analysis of Chopi People's Music and Its Relation to Indonesia**

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Many scholars have suggested that Chopi performance was influenced by Indonesian performance practices because of its similarity to Javanese and Balinese Gamelans (Jones 1964, 6). By using non-musical evidence to support their arguments, some have explored in depth the similarities in the use of the terminology, tuning system, organology and orchestration. Even though they found some striking similarities, the lack of evidence of this issue rendered their arguments inconclusive. Therefore, I am here not to argue against or to agree with these scholars. Instead, I will reexamine their arguments, especially the one by A.M. Jones in his Book "Africa and Indonesia," and based on my knowledge of Indonesian music and literature review of the music of Chopi people, and hopefully to come to the most coherent conclusion. This paper discusses the historical, cultural, and musical form of the music of the Chopi people of Southern Mozambique. The Chopi has an extraordinary musical culture, which features their large xylophone orchestras. I will examine their xylophone (timbila) in terms of its history, instrumentation, cultural and social context, as well as briefly explore the performance of dance based on literature review. I will analyze a piece from Hugh Tracey's impressive recording called "Mtsitso Wa Wuraru," the third orchestral introduction of the Migodo dance performance, to illustrate the complexity of the playing technique and musical performance. Then, I will compare the xylophone tradition of the Chopi and Indonesian, in order to find the similarities and differences between them.

*Key words: chopi, xylophone, timbila, wilah, bilah*

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## Introduction

Timbila, Wilah, and Bilah, terms for the wooden and bamboo or bronze xylophone, struck my attention and evoked my curiosity of the relationship between the two musical cultures. These terms, consecutively, are from Africa (the Chopi people of Mozambique), Java, and Bali. It is interesting when morphologically they have similarities in the use of syllables, although they come from three different regions. Historically, Java and Bali have a strong cultural relationship, but the Chopi people does not have any cultural connection with Java or Bali.

When viewed from the context of organology (related to the shape and construction of the instrument) and also the function of each instrument in the ensemble, there are indeed some similarities. Xylophones in Java and Bali are arranged according to the arrangement of five (seven) tone scale system (arranged in a row from low to high). A resonator is placed under each key. The function of each instrument of the xylophone in Java and Bali is an analogy to village community's structural organization. The xylophone in Mozambique, on the other hand, also display similar function, shape, and construction.

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This paper discusses the historical, cultural, and musical form of the music of the Chopi people of Southern Mozambique, viewed from literature review. The Chopi has an extraordinary musical culture, which features their large xylophone orchestras. I will examine their xylophone (Timbila) in terms of its history, instrumentation, cultural and social context, as well as briefly explore the performance of dance, based on literature review. I will analyze a piece from Hugh Tracey's impressive recording called "Msitso Wa Wuraru," the third orchestral introduction of the Migodo dance performance, to illustrate the complexity of the playing technique and musical performance. Then, I will com-

pare the xylophone tradition of the Chopi and Indonesian, in order to find the similarities and differences between them. All historical and cultural information of the Chopi people presented in this paper is the result of a comprehensive library study of some writings by scholars like A M Jones (1964), John Miller Chernoff (1979), Alan K Smith (1973), Brian Hogan (2006), and others, discussing artistic life in Mozambique. The musical analysis of "Msitso Wa Wuraru" was carried out with an analytical study in world music approach and my own experience of studying African music for two years with a West African teacher, Kofi Gbolonyo (2009 -2011), with no direct contact with the Chopi people.

### 1. The Xylophone of Chopi People; Historical, Cultural, and Musical Form

There are many regions in southern Africa that have their own diverse musical, cultural and ethnic mixtures, though they have the shared history of being past Portuguese colonies. One of these ethnic groups is the Chopi people who live in the southeastern area of southern Africa, more precisely in southern Mozambique. The Chopi is a small group of people, approximately 250,000 individuals, who live on fertile land 350 km north of Maputo, the capital city of Mozambique. The Chopi are mostly farmers, and usually have leisure time during which they concentrate on their complex and inventive music.

Hugh Tracey outlined the known history of the Chopi, who were not only the first ethnic group in Africa to be visited by Christian missionaries in the middle of the sixteenth century, but were also the first to have had their lyrics notated (Tracey 1964, 91). This was done in 1560 by Father Andre Fernandes, a young Jesuit priest, and virtually made the Chopi "founding members" of the African Music Society and of all subsequent research on Bantu folk music.<sup>1</sup> Tracey then presented a documentary film to which he added a running commentary, showing the collecting of original materials in the countryside and the process by which the skilled Chopi craftsmen created their finished product, a beautiful and incredible xylophone.

The colonization of Mozambique by the Portuguese began with the establishment of the general government in 1752. The direct colonial contact was mostly limited to the coastal regions of Mozambique, and the middle area was not colonized until the early 20<sup>th</sup> century. Mozambique achieved its independence in June of 1975. Subsequently, twenty years of widespread civil war greatly changed Mozambican life. Because of this

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1 The Bantu people are a diverse ethnic group including the Venga, Thonga, Shone, and Chopi, who live in South-eastern Mozambique.

war, the Chopi people lost their timbila xylophone orchestra; the timbila orchestra became “extinct” due to the male Chopi population being reduced due to labor migration and deaths in the war. There was an attempt by government agencies to sponsor Chopi ensembles to study directly from the remaining chief in their villages and they also tried to introduce the potential for politically motivated musical change (Kaemmer in Hogan 2006, 6).

The Chopi people have lived in the coastland near the Limpopo River since the 1500s, and they speak Chichopi, which is a tonal language (Smith 1973, 565). Like a musical form, their speaking style has a beautiful contour that gives us insight into their musical concepts. The tone and style of their speaking is reflected in their music. When they speak in high and low tones, they write them higher and lower in the staves. The composer begins with the words and the music is suggested by the flow of the words. As the language is tonal, the sound of the words themselves almost suggests a melodic flow of tones (Vail and White 1983, 909). Hugh Tracey mentions the same idea that, “the Chopi, like other Africans, speak ‘small’ and ‘great’ notes for treble and bass, and many of their musical terms are biological similes” (Tracey 1948, 107).

This idea of reflecting linguistic contour in musical form can be heard in Migodo, the orchestral dance suite of the Chopi. In Migodo, intricate performance choreography is formally unified with the instrumental and textual elements of the music. Migodo contains topical texts, carefully choreographed dances, and the orchestrated music of timbila ensemble. The most important element in this performance is the text, because it is the unifying compositional element of Migodo, as the dance and music are composed according to the meaning and the tonal contour of the text.

The composition of Migodo is a collective, dynamic, and temporally extended process, which begins with the creation of the text of a single movement (Hogan 2006, 7). Generally, Migodo consists of nine to eleven movements. The movement opens with a short preliminary phrase by the musical leader to which the orchestra responds. Then the “real” orchestral introduction brings in the full ensemble. There will be a special signal from the musical leader to end the movement, and usually there are three rising notes upon which a cycle is repeated an agreed number of times before it ends with the answer in unison. The next movement is the second orchestral introduction and is followed by the third orchestral introduction. After that, dancers will enter the stage for the following movement, which is the call of the dancers. The first and second dance will continue after the call of the dancers is finished. This is followed by the song, the councilors, and the dancer’s finale. The

end of the performance is the orchestral finale. The demands of the structure are frequently referred to in the song itself. This performance usually consists of a line of xylophones in front of the dancer. The audience will stand facing the musicians. Movement by the performers will shift the focus between the dancers and musicians. The dancers stand together, each of them bearing a shield, spear, and wearing full traditional dresses. The dances consist of many types of formation that every section of the piece is fully choreographed to and also features a solo sung text performed by one or two dancers at a time.

In terms of the process of composition, there is a process of gradually adding new movements and replacing the old ones until a complete set of new movements is formed in over a few weeks or months (Tracey 1948, 7). During this process of composition, critiques and contributions from the community are very important in order to achieve a good result, though the actual composition of the music and text is done by the musical leader.

The musical leader in Migodo is called Musiki wa Timbila, who is considered the core behind all of the music. His role is to compose the first element of Migodo and to direct the whole performance with special calls (*kuvelusa*). The Musiki wa Timbila works very closely with the dance leader (*Muningeti wabasinyi*) in the creation of Migodo. Usually, after all of the movements are composed, *Muningeti wabasinyi* is responsible for the choreography of the dance. According to Hugh Tracey, new Migodo are composed every two years or so, and usually musicians and dancers will forget the forms and texts of the old one (Tracey 1948, 4).

The most prominent instrument among the Chopi people is the timbila xylophone. The timbila’s keys and the main frame are made of special wood that they called *Mukusu* and *Mwenje*. The resonator is made of gourds, the hard shell of a wild fruit called *Matamba*. The maker will use bees-wax to agglutinate between the resonator and the main frame of the timbila. The work of building a new timbila requires a skilled craftsman capable of very hard and detailed work. Not every maker is a good craftsman. The vocation of instrument maker is handed down from father to son. However, the skill and the feeling for the work appear to be more developed in the sons of craftsmen (Tracey 1970, 129). There are five different types of timbila which are named according to its size and function in the orchestra (see appendix A). These Chopi names may be broadly compared to their equivalent English names, for example: *Alto*, *Sange* or *Sanje*, is the leading instrument and has a range nearly three octaves, starting from about a fourth of fifth above *Debiinda*’s lowest note, extending to just over an octave above *Dole*’s top note; *Treble*, *Calinzane*

**Introduction – (0:0-4:42)**  
**First Solo introductory of *Sange***  
**Responded by all other instruments**  
**playing short melodic pattern in unison**

**The Main Section – (0:45-4:00)**  
**Second Solo introductory of *Sange***  
**Repeated 12 beats melody**  
**Ending**

Figure 1. Mtsitso Wa Wuraru

or Malanzane, whose range and pitch is the same as Sange's except that it always starts on the keynote Hombe, which is about a fifth higher than sange's lowest note; Tenor, Dole or Mbingwe, which starts about a fourth above Debiinda and may have a range of nearly two octaves; Bass, Debiinda, has a range of a little over an octave; and Double Bass, Gulu or Kulu, which only has four notes (Tracey 1970, 119). Beside the keynote Hombe, they also have a special name for each note on their xylophone (see appendix A). The most common and most popular instrument is Sange. And the person who usually plays Sange is the leader of the orchestra, Musiki Watimbila.

The function of timbila is primarily to be played in the group rather than solo. However, there are some individual musicians playing it naturally as a solo instrument, usually to accompany children's dance with drum. But many Chopi musicians claim that no piece exists for a solo timbila, and that they only play pieces for timbila that come from various forms of Migodo. Migodo and Indonesian gamelan are identical with respect to several key characteristics, including their usage of calls, the inclusion of dance in the performance, and the instrumentation of the ensemble consisting of many different types of xylophone.

## 2. Mtsitso Wa Wuraru

Mtsitso wa wuraru (third mtsitso) is the third orchestral introduction of the Migodo, which uses 13 xylophones and has a cycle which is 12 rattle beats long. This piece is composed and led by Shambini, one of the last makers who regularly used nyenze, a powerful and feared magical preparation designed to give sound to a xylophone, technique to players, and inspiration to composer.<sup>2</sup>

In my transcription, because of my lack of knowledge in understanding the playing technique, I have not transcribed each instrument that is happening in the same cycle. Instead, I followed the way that Hugh Tracey recorded the piece, where he moved from one instrument to another in order to hear the melodic patterns of each instrument closely. On the score, however, I aligned them in order to compare their relationship. I assume that the gulu will play the same melodic pattern for the entire piece because it provides the main melody

of the piece. The other instruments (i.e. dole, cilazane, and dbiinda) are also repeating the same melodic pattern. However, they might vary their melodic patterns a bit, but the basic skeleton of their melodic pattern does not change. On the other hand, the lead instrument (sage) has the opportunity to develop its melodic pattern freely while still addressing the basic melodic pattern of the gulu.

For the purpose of this analysis, I am using western notation to transcribe the piece. I choose E Major scale for my transcription because it is the closest scale that I can perceive to match with the timbila tuning, particularly for the one I transcribed. Even though I use the barlines in the score, the Chopi musicians might not give a stress in the beginning of every bar, because it might be given in a special place based on the arrangement of its rhythmic patterns.

For my analysis, I divided the piece into two parts (see figure 1). The first part or the introduction is a solo introductory part played by the lead instrument, sange, which plays some kinds of improvisation to introduce the main melody. This part ends with a short unison melodic pattern of the orchestra answering the call of the sange – type of call and response (see figure 2).

The second part is the main body of the piece, which starts in the same manner as the first part, where it starts with an opening solo improvisatory of the sange (but shorter), and followed by the same call and response (figure 2). Instead of functioning as an ending like in the first part, the call and response here functions as an opening to the main melodic repetition. The main melody is a repetition of a twelve-beat melody in a ternary subdivision.

Each instrument has their own melodic patterns (see figure 3). The dotted-eight-note beat is played by the rattle (shaker). The main melody is played by the gulu that synchronizes with the rattle part or the beat. The sange, dole, cilazane, and dbiinda, on the other hand, are playing the development of a mixture consisting mostly of octaves and fourths and fifths, with an occasional third or sixth in relation to the gulu part. In terms of its rhythmic aspect, the pattern of the gulu and the rest of the instruments have the common trait of the African music, which is two-against-three.

Four instruments (gulu, dole, cilazane, and dbiinda)

<sup>2</sup> The Information is quoted from Tracey's CD liner note.



Figure 2. Call and Response of the Ending of the Introduction

are basically repeating the same melodic patterns. Gulu and dole are repeating the exact same melodic patterns, when cilazane, and dbiinda vary their melodic patterns slightly (see figure 3). The melodic patterns of the lead instrument, sange, are varied. It starts with the same melodic progression on the first eighth of the eighth-note (the first five beats of the shaker), and then it is varied until the end of the cycle. This shows that besides functioning as a leading instrument, it also has some degree of improvisations.

To end the piece, the lead instrument will play the same kind of call like in the introduction, and it will be answered by the orchestra with the same response. After that call and response, all instruments continue the sequence until the same call and response is played again to end the piece. In this ending call and response, the sage varies its call compared to the one played in the introduction by changing the first two notes into E and F# (see figure 2 and 4).

To conclude my analysis, there are some points that I want to re-address: the bass instrument (gulu) plays the principle of the melody. The lead instrument (sage) cues the beginning and ending as well as has a freedom in developing their melodic patterns. The rest of the instruments are playing the development of the melody based on the principle melody played by the gulu –this can be the exact same repetition or varied. There is a type of call and response that functions to begin and end the piece. There is an absence of cross rhythm between the sange, cilazane, dole, and debiinda part. This argument might be flawed due to the fact that I know nothing about their playing technique. Also, cross rhythms can occur within one instrument, because of the use of two mallets in their playing technique. My lack of knowledge about the playing technique makes it difficult to answer this question. However, one common characteristic of African music that I found between the gulu and the shaker part different from the rest of the instruments is the three-against-two.

It is interesting to see that while the xylophone in most African cultures is often played as a solo instrument, it is sometimes used in the orchestra. This is predominantly the case among the Chopi people whose orchestras may contain up to some twenty xylophones, the instruments being of five different classes according to

their pitch range. The function of each instrument may also exhibit the level of function in the communal life, where there is a leading instrument, the instrument that holds the melodic principle, and the instruments that play the elaboration part. All of these instruments work together and support each other in making such a complicated music.

### 3. Africa and Indonesia

Many scholars have argued that the African xylophone was Indonesian in origin (Jones 1964, 6). Erich M. Von Hornbostel (1911) said that Ankermann's evidence using the museum approach (1901), by considering xylophone at the level of organology rather than of music, and his belief that xylophone was invented independently in both places (Indonesia and Africa), is inadequate and partly wrong. Hornbostel compared the pitches and musical scales of Indonesian and African xylophones and found them very much in agreement. Jaap Kunst (1935) went into more detail than the previous writer in discussing the organology of the xylophone. He compared the tuning of three African xylophones with a Javanese and a Balinese one. He said that there is an instrument of gender type (one of the Javanese forms) that occurs in Mozambique. Kunst agreed with Hornbostel's statement that the tunings show very close agreement, came to the conclusion that the African xylophone came from Java. His great knowledge of Indonesian music, supplemented with much study of the African xylophone and its music, makes his statement stronger. F.J. Nicolas makes lists of various names given to the xylophone in Africa, and he concludes that it was for the most part Portuguese navigation that was responsible for the importation of the Indonesian xylophone into Africa.

Jones maintains that the xylophone is the instrument of Indonesian people, which spread to the Asiatic mainland, including places such as: Cambodia, Thailand, and Burma, and the Indonesian Archipelago: Java, Sunda, and Bali (Jones 1964, 10). The far more sophisticated craftsmanship, beautiful carving and decoration of the Indonesian xylophone provide a complete visual contrast with the African xylophone. However, the function of each instrument in the performance, its range, its pitch, and the characteristic of its music, dance and sung text, has similarities with the timbila dance performance at Chopi people (Jones 1964). There is a paral-

Figure 3. Two Cycles Transcription of the Second Part of *Mtsitso Wa Wuraru*

Figure 4. Call and Response in the Ending of the Second Part

lel between Indonesian and African music in that both use the Equiheptatonic and pelog scales<sup>3</sup> (Jones 1964). Each xylophone is also representative of a whole musical complex of Africa and Indonesia.

Jones' main thesis that Indonesian pelog and slendro tunings are "the same" as African tunings, is not borne out of figures which he quotes himself, some of which differ from each other by amounts as large as 74 cents, or  $\frac{3}{4}$  of a tempered semitone (Jones 1971, 105). Distance not only the degrees of a scale, but also its exact pitch to an extraordinary degree of accuracy.

The scholars mentioned above attempted to connect the musical, historical, and cultural knowledge that they gained from studying and experiencing the music first hand, to this idea of creating a link between the African and Indonesian xylophones. Hornbostel had a strong argument declining Ankermann's museum and historical approach, where Hornbostel was more into looking at the relationship between the tuning system of African and Indonesian xylophones, however he never deeply examined how the concurrent xylophones in both places are related in relation to their pitches. I assume that the pentatonic system found in both places triggered the assumption. On the other hand, Kunst and Jones provide details of the organology and acoustical studies of the African and Indonesian xylophones.

With their knowledge about pelog slendro tuning, Kunst and Jones supported Hornbostel's statement, giving exact measurements of the tuning systems of both places. Yet, we have to keep in mind that in Java and Bali there are no exact tunings; the tuning of one set of gamelan is different from the others and the distance between each of the notes within the scale is also varied. One village might have a "high frequency" of tuning, and the other might have a "medium" or "low" tuning, these categories of tuning however could not be specified at the time of research, as in 1911 Hornbostel was technically unable to measure such things. Traditionally (and currently) the Balinese and Javanese gamelan makers use merely their ears, and *rasa* (feeling) when tuning the gamelan.

How can you define (or generalize) something that is not intended to be standardized? It is not completely valid when you use one example, even if you have examined one instrument in detail, and then use the results of your singular study to generalize the tuning system of all Indonesian xylophones. I am not trying to agree nor disagree, but rather am trying to incite others to remember who we are dealing with, and that is elite locals who are extremely musically sensitive and conscious of "pitch" and who are able to reproduce at a distance exact pitch frequencies within their scale degrees with an extraordinary degree of accuracy.

3 *Pelog* is a seven-tone scale of Javanese gamelan.

### 3.1. Similarities and Differences

In this section, I am looking at the similarities and/or differences between Africa and Indonesia in a broader context, and more specifically, by looking at Chopi, Javanese, and Balinese xylophones. I will compare the instruments, the playing technique, musical elements, and terminologies in both cultures. Since there is no evidence regarding this issue, the result may still be up in the air and we are still guessing whether the result that we are going to get is right or wrong. However, it will be interesting to see whether these two cultures share “the same” xylophone tradition.

The instruments in both cultures have some similar construction. The resonator of the *timbila* instrument is an individual resonator that needs to be tuned separately so that the vibration of the air corresponds precisely with the key on top of it. This method is identical to the way that the resonator is tuned in Indonesian gamelan, especially the Balinese gamelan. In all Balinese gamelan that built with resonators, the resonators are tuned to correspond to the key on top of it. Although most of the resonators are made of bamboo, there is an instrument called *terompong beruk*, a row of wooden slabs hung over coconut shell resonators, that is very similar to the Chopi’s *timbila* (see appendix B).

There is also similarity in the playing technique between the *timbila* of Chopi and Javanese or Balinese style. Referring to my analysis of *Mtsitso Wa Wuraru*, the music is developed by using a mixture consisting mostly of octaves and fourths and fifths, with an occasional third and sixth. Hugh Tracey also mentioned the same idea in his book based on the musical analysis (Tracey 1948, 164). Therefore, this technique is quite similar to one of the Javanese and Balinese techniques of playing the gamelan. In Java, there is a style of playing called *salah gumun*, said to be customary only in playing on special mode (*Patet Nem Slendro*), and it consists of playing continuously in parallel fourths. In the Balinese gamelan, this technique is called *ngempat* (playing in every four notes higher than the main part), which is the same idea as the Javanese *salah gumun*. The complete absence of typical African cross-rhythm, except the typical three-against-two between *gulu* part with the rest of the instruments in *Mtsitso Wa Wuraru* piece,<sup>4</sup> also strengthens the prediction about the influence of the Indonesian musical tradition to the Chopi people.

The uses of calls to direct ensembles are found in many African music. This kind of call is also found in Indonesian gamelan. In Indonesian gamelan, the call is provided by the drum, which functions as the leader of the ensemble. Similarly, in African music such calls

are often performed on drums (Chernoff 1979). In the Chopi ensemble the lead musician who plays *sange* perform the calls, with the response coming either from the whole ensemble or from the dancers. In the Javanese or Balinese gamelan ensemble, the lead musician on the xylophone and the drummer work together as co-leaders of the ensemble with their calls and cues. Even though we may find this trait common to many music in the world, it is one aspect that makes the relation between the two cultures appears.

There are also some identical terms found in both musical cultures. According to Tracey, the word *timbila* comes from the root word *ti*, a plural prefix, and *mbila*, meaning notes or the wooden slats. According to Kunst, the Javanese call their xylophone keys *wilah*. In Bali, the bamboo, wooden, iron, and bronze slats are named *bilah*. The term for the basic note or the most important note of xylophone is also found identical in both places: in Chopi it is called *hombe*, and in Java called *mbem*. To my knowledge, the final *-m* (may also be *-ng*) in the Javanese language is really only a way of stopping speech, so the essential part of the word is *mbe (-m)*. *Mbem* in Java and *hombe* in Chopi are both names for the “great” note, the lowest and most important of the scale.

There are two other similar terms found in Chopi and Java: the word *gulu* and *sange*. In Chopi, the name of the lowest pitched xylophone is *gulu*. In Java, the second lowest note in *pelog* scale is called *gulu*. The alto xylophone of the Chopi is called *sange*. In Java, *sange* is the name of the note in the xylophone music.

The similarities in the terminology mentioned above show a hidden connection between the African and Indonesian xylophones (Jones 1964, 152). The closest Indonesian parallels with African terminology can be found in the island of Madagascar. Among Malay-polynesian languages, Malagays seems to be most similar to the language in Borneo (Otto Dahl in Jones 1964, 180). This indicates that African musical vocabulary, mostly in the Southeastern part of Africa, came from Indonesia to Africa through Madagascar.

### Conclusion

A.M. Jones discovered that all forms of the xylophone found in Indonesia are present in Africa, and all occur within the same areas. Some specific features such as: identical composition of the Chopi orchestra and the Indonesian gamelan orchestra, the method of tuning, the arrangement of the xylophone keys, and some identical terminology, suggest the parallelism between the two cultures (Jones 1964, 142).

It seems incredible that two very different cultures, In-

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4 Ibid

donesian and African, would have independently conjured up the same tonal complex of musical thought, and expressed that complex in the same musical form. More likely, one has to assume that one culture has learned from the other. History indicates that it was the Indonesians who could navigate the oceans, as they are a maritime country, and if one learned from the other, it is more likely that the Indonesians brought the xylophone to Africa. However, there are no such evidence to support this matter. This phenomenon will continue to arouse curiosity to those interested in exploring it.

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Appendices  
Appendix A  
List of Instruments and Its Range

Number	Name of note and range	Instrument					
		Cilanzane	Sayge	Dole	Debiinda	Gulu	
Octave"	16	<i>digumi nidimwedo</i>	x	x			
	15	<i>digumi nicanu</i>	x	x			
	14	<i>digumi nimune</i>	x	x			
	13	<i>digumi nimararu</i>	x	x			
	12	<i>digumi nimambidi</i>	x	x			
	11	<i>digumi dimwedo</i>	x	x			
	10	<i>digumi</i>	x	x			
Octave'	9	<i>nimune</i>	x	x			
	8	<i>Hombe idoko nimararu</i>	x	x			
	7	<i>nimambidi CILANZANE</i>	x	x	x		
	6	<i>nedimwedu</i>	x	x	x		
	5	<i>canu</i>	x	x	x		
	4	<i>mune</i>	x	x	x		
	3	<i>mararu</i>	x	x	x	x	
Tonic	2	<i>mambidi</i>	x	x	x	x	
	1	<i>HOMBE dimwedo</i>	x	x	x	x	
	3	<i>mararu</i>		x	x	x	
	2	<i>mambidi SAYGE</i>		x	x	x	
	1	<i>dimwedo</i>		x	x	x	
,Octave,	4	<i>mune</i>		(x)	x	x	
	3	<i>mararu</i>			x	x	
	2	<i>mambidi DEBIINDA</i>				x	
	1	<i>(Hombe) dimwedo</i>				x	
	—	—					
	4	<i>mune</i>					x
	—	—					
,,Octave,,	3	<i>mararu GULU</i>					x
	2	<i>mambidi</i>					x
	1	<i>(Hombe) dimwedo</i>					x

**Appendix B**  
**Pictures of Indonesian and Chopi's Xylophone**  
**Timbila of Chopi People**



Javanese Gambang



Balinese Terompong Beruk



**Appendix C**  
**Another Similarities of Africa and Indonesia**



FIG 1 a. WEST AFRICA Atoké      b and c. JAVA Kemanak (after J. Kats 1923)

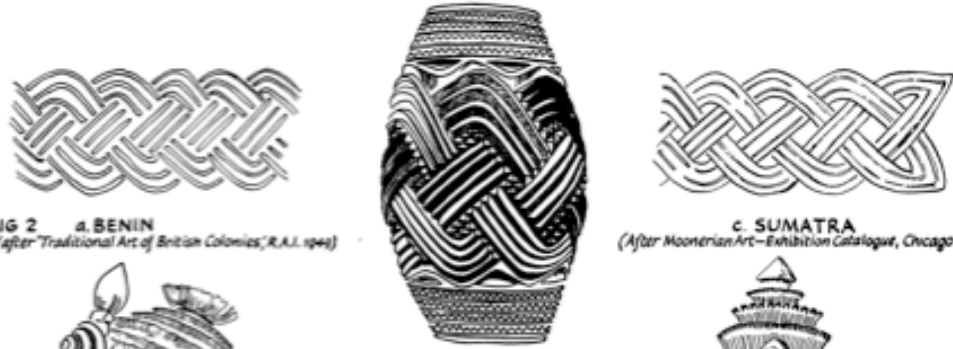


FIG 2 a. BENIN (after "Traditional Art of British Colonies," R.A.I. 1949)      b. CONGO (from photograph by courtesy of British Museum)      c. SUMATRA (After Moernerian Art—Exhibition Catalogue, Chicago 1949)

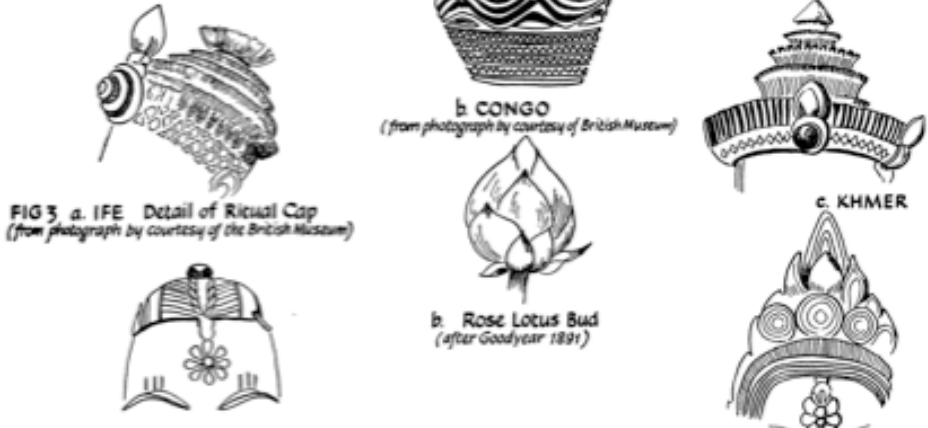


FIG 3 a. IFE Detail of Ritual Cap (from photograph by courtesy of the British Museum)      b. ROSE LOTUS BUD (after Goodyear 1891)      c. KHMER (after Coedès 1923)

FIG 4 a. BENIN (after Underwood 1949)

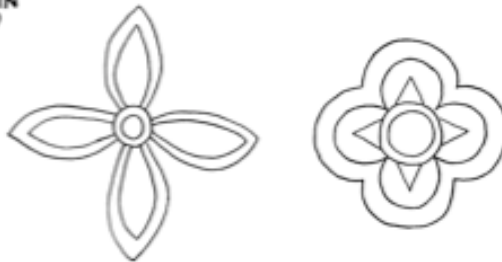


FIG 5 a. BENIN (after Underwood 1949)      b. MALAYA Tampok Manggis (after Singam 1954)