## Table of Contents

1	Intr	oduction	15
	1.1	Methodological Approach of the Study	18
	1.2	Outline of the Thesis	19
2	The	Relationship Between Past and Present	21
	2.1	Introduction	21
	2.2	The Theories	21
	2.3	Conclusion	38
3	The	Regional Context and Environment	43
	3.1	Introduction	43
	3.2	The Area of Study	44
	3.3	Traditions of Origin and Migration	46
	3.4	Occupation	49
	3.5	Political Organization.	49
	3.6	Worldview and Religion.	50
	3.7	The Colonialization of the Bura	51
	3.8	The Bura as Subject of Anthropological and Linguistic	
		Research	56
	3.9	Conclusion	57
4	The	Bura Tsinza Xylophone	59
	4.1	Introduction	59
	4.2	The Tsinza in the Context of Other African Xylophones	60
	4.3	Tsinza – Oral History	66
	4.4	Construction of the Tsinza - A Case Study	70
		4.4.1 Construction and its Language	77
		4.4.2 Decoration and its Meaning	79
		4.4.3 Organological Description of the Tsinza	82
		4.4.4 Regional Differences in Construction and Decoration	83
	4.4	Conclusion	85

5		nguistic Approach to the Description of Bura Musical ruments	87
	5.1	Introduction	87
	5.2	Drums and their Ways of Beating – Sur tsayeri na fit fitari	0,
		ka kisim (Membranophones)	88
		5.2.1 Ganga	88
		5.2.2 Kwala	89
		5.2.3 Words Describing or Naming Musical Ensembles with only Drum Instruments	92
		5.2.4 Words Describing or Naming Musical Ensembles	
		with Drum Instruments and any Other Instrument 5.2.5 Words Describing or Naming Musical Ensembles	95
		with Drum Instruments and Singing	95
		5.2.6 Words Describing or Naming Musical Ensembles	
		with Singing Only	97
	5.3	Suryeri ar Mbura ka Mya (Aerophones)	100
		5.3.1 Shola	100
		5.3.2 Algaita	100
		5.3.3 Timbul	102
		5.3.4 Hyika	102
		5.3.5 Words Describing or Naming Musical Ensembles With Aerophones	103
		5.3.6 Words Describing or Naming Musical Ensembles	103
		with Aerophones and any Other Musical Instrument	104
	5.4.	Sur Tsayeri ka Nvada na Kula Fita (Idiophones)	104
		5.4.1 Bara	104
		5.4.2 Kace – Kace	105
		5.4.3 Humbutu	105
		5.4.4 Kugwa	107
	5.5	Sur Tsayeri na ka Mpila Fit Fita ka Suwur Puwa	
		(Chordophones)	107
		5.5.1 Gulum	108
		5.5.2 Yakandi	109
	5.6	Conclusion	109

6	The	Tsinza in its Traditional Context	111
	6.1	Introduction	111
	6.2	Bura Funerals	115
		6.2.1 Funeral Rites of an Adult Bura Man	116
		6.2.2 Funeral Rites of an Adult Bura Woman	122
		6.2.3 Funeral Rites of a Young Bura	124
		6.2.4 Funeral Rites of a Chief	125
		6.2.5 Funeral Rites of Blacksmiths	126
	6.3	Repertoire of Bura Funerals—A Case Study	126
	6.4	Tsinza as a Medium of Communication	136
	6.5	Conclusion	141
7	The	Introduction of Christianity to Bura Land	143
	7.1	Introduction	143
	7.2	The Beginning of Mission Work	143
	7.3	Impact of the Missionaries on Bura Land	146
	7.4	Conclusion	150
8	The	153	
	8.1	Introduction	153
	8.2	Bura Occasions of Musical Activities	153
		8.2.1 Bansuwe Dance	157
		8.2.2 Kildzi/Lausa (Wedding)	157
		8.2.3 Christian Occasions	159
		8.2.4 Christian Funerals	161
	8.3	Conclusion	166
9	Sun	nmary and Conclusions	169
Bibliography			170