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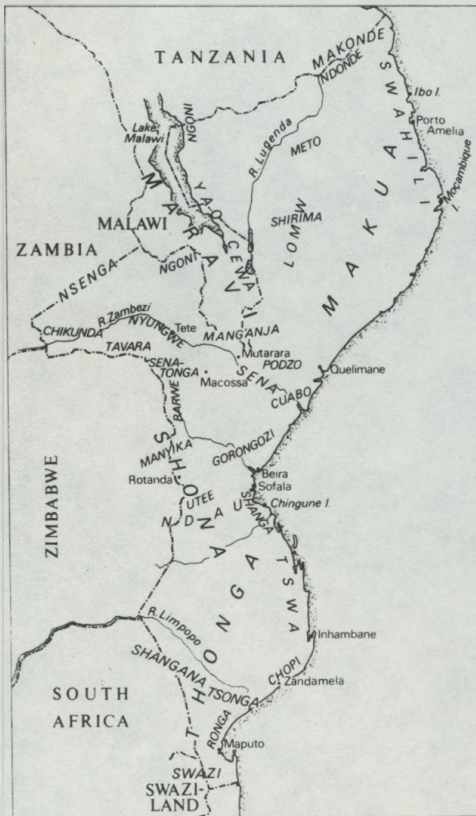
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- LADISLAV BURLAS

Mozahili. One of the three voices of Georgian ecclesiastical polyphony; see GEORGIAN RITE, MUSIC OF THE.

Mozambique [Moçambique]. African state.

- 1. History and ethnography. 2. Music areas. 3. Instruments and instrumental music. 4. Vocal music.

1. HISTORY AND ETHNOGRAPHY. After about four centuries of Arab influence and settlement on coastal islands such as Moçambique and Ibo, the first Portuguese, Pero da Covilhã, reached Moçambique Island and Sofala in 1489. Rapid settlement followed and within a century most of the coastline had been colonized. In 1752 the General Government of Mozambique was created. The main areas of development were Moçambique Island, the lower Zambezi and Manica highlands, and the coastal area from Inhambane southwards. Except for the Tete area in the Zambezi valley, however, Portuguese rule was finally established in the interior only in the early 20th century (the final campaign was in 1912). Lourenço Marques (now



1. Map of Mozambique showing the distribution of the principal peoples

Maputo) became the capital in 1897. Mozambique became independent in June 1975.

The Zambezi valley divides the primarily matrilineal peoples of the north from the patrilineal peoples of the south; it also marks the approximate southern limit of Swahili or Arab influence, which was manifested in trade and the introduction of slavery and Islam. The north is inhabited by the Swahili, whose territory extends along the coast into Tanzania; the Makonde, who are also divided between Tanzania and Mozambique, and who are noted for their rich sculptural tradition, their masked dances, and other cultural features more typical of central than east African peoples (see TANZANIA, §6); the Makua group, the largest; and the Maravi group (which includes the Cewa, Mang'anja, Ngoni and Yao) (see map, fig.1).

The Zambezi valley and delta have been an access route for at least three groups of invaders: the Indonesians, who also settled in other large African river valleys, and are presumed to have come in about 500; the Portuguese, who established military posts and engaged in extensive trade and agriculture from the 16th century; and the Nguni invaders who, originally escaping from warfare in Natal at the beginning of the 19th century, marauded throughout central Mozambique until the end of the century, finally settling among the Maravi people. The heterogeneous population of this area includes the Chikunda, the Nyungwe (including the Sena-Tonga and the Tavares), the Sena and the Cuabo. Many of the Shona peoples (who include the Manyika, Barwe, Utee and Ndau sub-groups) consider themselves closely linked with the culture of the Shona of Zimbabwe (Rhodesia), and were adherents of the Monomotapa empire in the 16th and 17th centuries.

The Thonga group, consisting of Tswa, Tsonga, Ronga and Shangana, predominate in the south. In the 19th century the Shangana were conscripted into the armies of the Nguni, who controlled southern and parts of central Mozambique, Zimbabwe and Malawi throughout the century.

The Chopi are a small isolated group (c250,000) related culturally to the Shona of Zimbabwe, and famous for their xylophone orchestras. Their land is fertile, and abundant crops allow them much leisure for music-making. Since 1975 patronage of xylophone orchestras has passed from chiefs to political officials and there has been a move towards the establishment of Chopi orchestras as a 'national' music.

2. MUSIC AREAS. The music of Mozambique may be considered in relation to three main areas. In northern Mozambique the music is generally hexa- or heptatonic: there are many kinds of drums and drumming styles but only simple xylophones and lamellaphones. Some singing in parallel 3rds occurs among the Makua, Makonde and Ndonge; otherwise singing is monophonic or with movement in parallel 4ths and 5ths. Various elements indicate Arab influence: ornamented monophonic singing, timbre and intonation, the use of drone, the characteristic lowering of the voice by a whole tone at the end of a long held note, and the use of one-string spike fiddles and *daira* (tambourines). Much of the population is Muslim, particularly along the coast. The central area (as also the Chopi and Tswa further south) has many complex types of xylophone and lamellaphone and many string and wind instruments; drums are less

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common. The music is generally heptatonic and polyphonic, mostly using 4ths and 5ths in oblique rather than parallel part movement. In the south, among the Thonga and Ndau (and also the Ngoni further north), musical bows, lamellaphones and guitars are common. The use of drums is relatively limited. Melodies are penta- and hexatonic, vocal harmonies consisting mostly of 4ths and 5ths in parallel movement.

3. INSTRUMENTS AND INSTRUMENTAL MUSIC.

(i) *Idiophones*. These are among the most important instruments and include the xylophone and lamellaphone, many varieties of rattle (made of gourd, tin, basket, reed-raft, fruit shell, seed-pod, moth cocoon, palm leaf etc), and percussion beams, clappers, iron sheets, pipes etc. Slit-drums and bells, characteristic of central and west African music, are not used in Mozambique.

There are four distinct xylophone traditions. The best known is that of the Chopi xylophone orchestras (Port. *marimbeiros de Zavala*; fig.2a overleaf) associated with the dance known as *mgodo*, the 'classical' music of the Chopi. The *mgodo* performers are male xylophone players, rattle players and dancers, who also sing. There are between five and 30 xylophones (*mbila*, plural *timbila*), usually about 12, carefully constructed in five sizes and tuned to cover a range of four octaves (Table 1). The four higher-pitched instruments are played seated; the four-note *chinzumana* is played standing, and provides a deep rhythmic drone. The slats are made of highly resonant sneezewood (*Ptaeroxylon obliquum*) and require tempering by fire before they will ring. Each slat has its own resonator, made from the shell of a wild orange tuned in sympathy with it. A single central member forms the frame, with holes for the attachment of the resonators. As with many African xylophones a buzzing membrane is attached over a small hole in the side of each resonator. A peculiarity of the Chopi instrument is the use of a small cylindrical piece of gourd, one of whose ends is fixed to the resonator surrounding the membrane to make the tone rounder. In all, about 15 different natural products are used.

The tuning system is equi-heptatonic (i.e. with seven intervals to the octave, each about 170 cents). This has been used as evidence by Jones and others to associate the xylophones of Africa with those of Indonesia. The absolute pitch of the tonic, which is variously called *dikokoma dawumbila* ('the note which gives the quality of the *mbila*'), *chilanzane* ('the first note of the highest instrument') or *hombe* ('the great note'), does not vary from village to village by more than about 100 cents. Many Chopi musicians have a sense of absolute pitch. Hugh Tracey (1948) described in detail the physical arrangement of the orchestra and dancers, the structure of the movements (usually 10 or 11) and the high degree of control exercised by the leaders of the orchestra and dance group through rehearsal and by aural and visual cuing. The musical texture is complex and dense owing to the variety of ways in which each of the many players may present his tune. The two hands of the xylophonist move in rhythmic counterpoint, which experienced players vary continuously throughout a performance. Rhythmic patterns of two against three and three against four are always present. Some types of tunes appear to be harmonically based; the preferred intervals are 4ths, 5ths and octaves, as in most southern African music, although 3rds, 6ths and to a lesser extent 7ths and 9ths

TABLE 1: Relative compass of the five xylophones of the Chopi orchestra

chilanzane sanje		dicle (mbingwi)		dibhinda		chinzumana	
1	7	1	7	1	7	1	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1
7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1

occur; chord movement is rarely parallel. In other pieces the music is dependent on the words, and sometimes moves in parallel 4ths and 5ths. In many tunes there is a harmonic alternation between chords based on the tonic and chords based on the note immediately above. The tunes are based on cyclic patterns which vary from four rattle beats to 32 (frequently 8, 12, 16, 20, 24 or 26 beats). The *mgodo* serves as recreation and as a means of social control at the village level; at the national level it is a source of pride and provides a sense of identity both for the Chopi and for Mozambique.

The Tswa people are immediate neighbours of the Chopi. Their *muhambi* xylophone resembles that of the Chopi (i.e. an equi-heptatonic fixed-key instrument with individual gourd resonators) but has lighter keys and beaters, giving a different tone quality. It is played by adults, mostly in groups of three, accompanied by dancers, singers and three drums, in a suite of three or four contrasting movements, which often include elements of drama or mime. The style is related to that of the Chopi but is freer in form, and includes more improvisation and use of parallel octave part movement. This simpler type of performance may well be the original from which the Chopi developed their complex orchestral style. Xylophones made by the Tswa are bought and played by neighbouring peoples, the Shangana and the Ndaushanga, who adapt their own musical styles to it.

The third xylophone tradition is that of the Mang'anja, Podzo, Cuabo, Yao, Sena, Barwe and Ndau peoples in the lower Zambezi area. Their heptatonic instruments include the free-key type (with rough slats or logs laid across two long bundles of grass; fig.2b) and the trough-resonated type (with all the keys sharing a common resonator box), as well as those with individual gourd resonators (fig.2c). While they are generally played singly, there is always more than one player to an instrument. The players sit either together on one side or on opposite sides, and beat the keys in the centre with

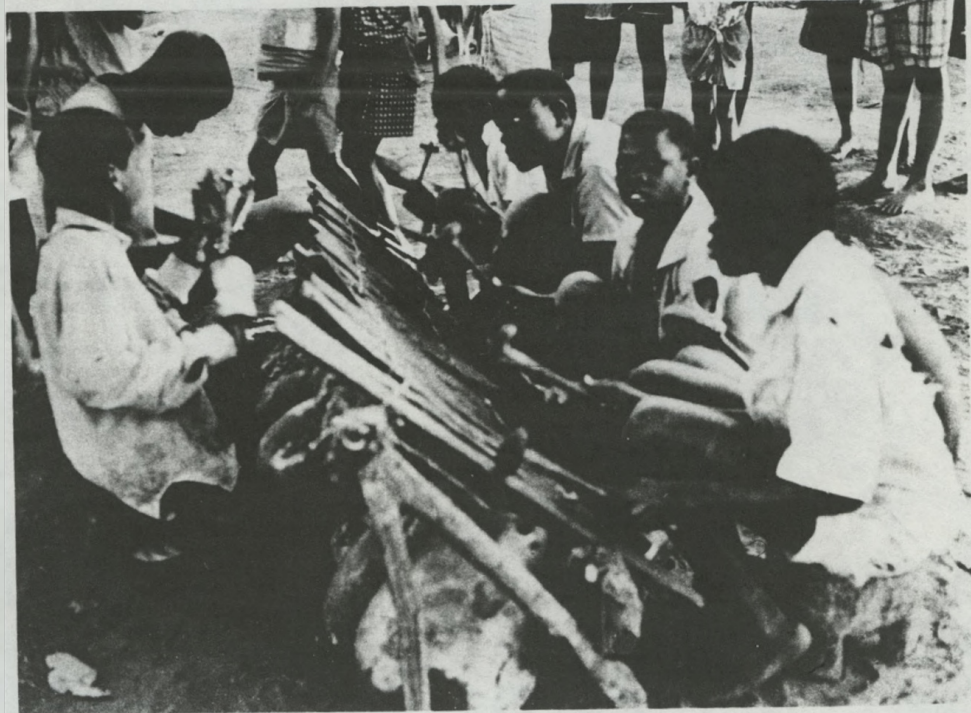


(a)



(b)

2. *Xylophones: (a) mbila orchestra of the Chopi people, Zandamela; note the double-bass xylophones at the back, and rattle players in front; (b) valimba with keys resting on bundles of grass, Sena people, Rotanda; (c) valimba with individual gourd resonators, Sena people, Macossa*



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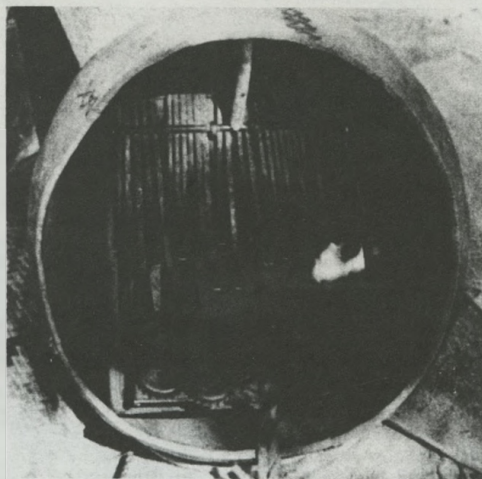
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soft-tipped sticks. The compass varies from about ten notes in the simpler types to four octaves in the gourd-resonated types. The parts interlock rhythmically; some of the music is related to that of the lamellaphone traditions and has a strong harmonic framework. The xylophone is usually called *valimba*, and less commonly *varimba*, *ulimba*, *madudu*, *bachi*, *mambira*, *marimba* or *ngambi*. It is normally played for young people's dances at night, accompanied by singing, rattles and sometimes a drum.

The fourth xylophone tradition is that of the Makua and Makonde peoples. Their hexatonic free-key log xylophones (with six to eight keys resting on two banana trunks, or on a pair of logs padded with grass) are always played by two players sitting opposite each other. In contrast to the lower Zambezi xylophone tradition, the keys are struck not at the centre but at the ends, with plain wooden sticks. As in other African log xylophone traditions (in Uganda, Zaïre, Cameroon etc) the playing technique requires the interlocking of the two parts at high speed. The Makua call this instrument *mangwilo*, the Makonde *dimbila*.

There are three main lamellaphone performing traditions, found in the north, the Zambezi basin and in the south. In the north, among the Makonde and Makua, the lamellaphone is known as *shitata*, *chityatya* etc, and is a small instrument with calabash resonator and seven or eight keys (similar to the *malimba* of southern Tanzania), played solo with the thumbs and one forefinger. The Zambezi basin tradition is the richest of the three and extends into most of Zimbabwe and parts of Zambia, Malawi and Transvaal. There are at least nine types of lamellaphone, mostly calabash-resonated with slightly wedge-shaped bodies and from 8 to over 30 keys: the tuning of these instruments is heptatonic (with a tendency to equal spacing) and harmony is important, the style being based on chord sequences of 4ths and 5ths. Up to five men play together, producing complex polyphony. The nine main types are *kalimba* (Nsenga, Ngoni, Cewa, Nyungwe and Chikunda peoples); *ndimba* (Nsenga); *karimba* (Nyungwe, Chikunda, Sena-Tonga and Tavara); *njari* (Nyungwe, Sena-Tonga, Manyika and Utee); *njari huru* (Chikunda); *hera* or *matepe* (Tonga, Nyungwe, Sena); *mbira huru* (Manyika); and *nyonganyonga* (Barwe, Gorongoi and Sena). *Mbira*, *marimba* and *nsansi* are broad generic names also used in this area. Some of the instruments in this family (the *njari*, *hera* and *mbira huru*) are played in ancestral spirit ceremonies; the others are usually played for entertainment. The southern instrument, called *mbira dza vaNda* by the Nda and *timbila* by the Tsonga, is related to the above group, and is widely played in Mozambique south of Beira (fig.3). It has hexatonic tuning with widely differing intervals, and three manuals of keys. It is played by young men for entertainment and courting, and also by a class of older minstrels known as *varombe* who entertain professionally, sometimes achieving a wide reputation. Several Mozambique radio stations broadcast traditional music; players such as António Gande (an Nda musician from Chingune Island) and Lázaro Vinho (a blind Nyungwe *njari* player from Tete) were well known as broadcasters in the early 1970s (for further discussion of lamellaphones in Mozambique see LAMELLAPHONE, §§2, 3).

(ii) *Membranophones*. Drums are played by all the peoples of Mozambique, but the number of types and the



3. *Mbira dza vaNda* (lamellaphone) of the Nda people, with bottle-top buzzers and calabash resonator

frequency with which they are played decrease towards the southern end of the country. Most drums are single-headed with pegged skins and cylindrical or conical bodies, open at the lower end. They are tuned by heating, or sometimes by using tuning-paste. Double-headed drums were formerly rare, but are now more common throughout the country, particularly in towns, because they can easily be constructed from metal cans with the two opposite heads laced together. The friction drum is played by the Swazi to accompany dancing and by the Makonde during puberty ceremonies. Tambourine-type frame drums called *daira* are played near the island of Moçambique and in other areas influenced by Islam in the north, and also in the south by the Thonga during their spirit-possession ceremonies. Closed bowl-shaped drums are used by the Chopi, Nda and Sena-Tonga for the same purpose.

Throughout the country drums are played together in ensemble, usually a minimum of three (see fig.4). The highest-pitched drum usually marks the time, the lowest is the leader. There are several musical styles in which drums are prominent. The *likhuba* (of the Mang'anja and Sena peoples) is a drum-chime consisting of up to ten drums tuned to a pentatonic scale; the leader plays five



4. Sena drummers from Mutarara district accompanying the *likhuba* dance in Bulawayo, Zimbabwe

or six of these with his hands, accompanied by three or four other drummers, rattles, singing and solo exhibition dancing. The Ndaou *muchongoyo* ensemble consists of three double-headed drums beaten by one or two players with sticks, and (with singing and hand-clapping) provides a virtuoso polyrhythmic accompaniment to a unison-dance team performing acrobatic and humorous movements. The Nyungwe *kangoma kabodzi* is a more modern dance form, accompanied by virtuoso drumming on one tall, cylindrical drum. The most characteristic of a remarkable variety of Makonde drums are the slender *neya* drum and the small closed *singanga* drum, whose foot is extended into a narrow spike one metre in length. Ten or more *singanga* may be used simultaneously as part of a drum ensemble.

(iii) *Aerophones*. Horn, bone and wood whistles, and end- and side-blown bamboo flutes, are played in some parts of Mozambique, mostly by herdsmen for private enjoyment. The Chopi, Tsonga and Ndaou of the south play globular flutes or ocarinas of gourd or clay. Ensembles of single-note stopped flutes, common in other parts of southern Africa, are found only among the Chopi, where boys perform the *chimveka* circle-dance in the fields at night, playing in hocket fashion. The magnificent *nyanga* (panpipes) dance of the Nyungwe is a circle-dance performed by 20 to 30 men, each with two-, three- or four-note panpipes making in all a heptatonic compass of three and a half octaves (fig.5). The men dance irregularly phrased steps as they play, interspersing sung notes with blown notes, and each interlocking his part with that of the others so that there is a continuous sound of both blown and sung notes, to which the voices of women singers are added. (See STOPPED FLUTE ENSEMBLE.)

Antelope horns, particularly of the kudu and sable,

with a lateral mouth-hole near the tip, are blown as signal or ceremonial instruments in many districts. Kazoos called *malipenga* are used in ensembles with drums by the Cewa near Lake Malawi. The instruments are made in various sizes from the straight or curved neck of a gourd, closed at the smaller end with a nasalizing membrane, and with a lateral mouth-hole for singing into near the same end. *Malipenga* dances are said to have originated in military drill music in Tanzania and Malawi during the early 20th century.

(iv) *Chordophones*. Many types of MUSICAL BOW are still played in the south. They include the popular braced *chitende* with a gourd resonator, used widely by men for topical and humorous songs, the *kadimbwa* (of the Nyungwe and Sena-Tonga), resonated with the mouth, and the *chizambi* (of the Tsonga, Chopi and Ndaou), which is sounded by rubbing the notched body of the bow with a small rattle stick. In the northern half of Mozambique two string instruments are popular. The board zither, known variously as *bangwe*, *pango*, *bango* etc, is played mainly by the Cewa and Yao peoples near Malawi and Lake Malawi, but is also found among the Makua and Makonde. Its single wire or fibre string is stretched seven times from end to end through holes near each end. The player usually strums all the strings with the right index finger, while damping those notes that are not required with the left fingers. The far end of the instrument is sometimes put in a calabash or metal tin for resonance. Among the Mang'anja and Sena of the central Zambezi the instrument has nine to 12 strings which the player plucks (fig.6). The other northern instrument is the long-necked, one-string spike fiddle (Swahili *rabeka*, Lomwe *takare*, Meto *chikwesa*, Cewa *mugole*, Mang'anja *siribo*). It is played by wandering troubadours, some of them blind or crippled, who sing



5. Part of a *nyanga* (panpipes) ensemble of the Nyungwe people at Nsava, near Tete

ballads, epic poems or humorous and satirical songs to its accompaniment. The body of the fiddle is like a small drum and is made of calabash, wood or coconut shell covered with an antelope or lizard skin. The use of a tuning-loop which passes around the neck and the wire or sisal string is distinctive.

4. VOCAL MUSIC. Whereas instruments are nearly always played by men, most singing is by groups of women, who provide an essential accompaniment to many dances and communal performances. The tone of their voices is typically shrill and piercing, designed, like many instrumental timbres, to cut through a welter of polyphonic sound. Yodelling by both men and women is important in central Mozambique (for example in men's lamellaphone songs and women's polyphonic pounding-songs) and also to a lesser extent among the Makua in the north. On Moçambique and Ibo islands in the north large, well-rehearsed choirs of women, beautifully and uniformly dressed in bright costumes and with faces whitened, sing dramatic and romantic songs to the accompaniment of several *daira* and hand-clapping. Thonga men in the south form vocal dance groups called *makwaya* (from 'choir') which sing topical and satirical songs in a vigorous style which was first developed in the mining compounds of South Africa.

In addition to the two traditional harmonic styles using either 4ths and 5ths or 3rds (see §2) there is a third style which uses the triadic harmonies of Euro-American popular and church music. Apart from being used in towns and mission centres this style has had considerably less influence in Mozambique than in most other African countries. Popular music has been influenced by Portuguese music and by the urban musics of neighbouring African states. The guitar, introduced in the 16th or 17th century, is popular in the south. The musical influence of other settler groups such as Indians and Chinese has been minimal. The slow rate of urbanization and development in the country has meant that many traditional cultures have been left relatively undisturbed. This, coupled with Portuguese tolerance of folk arts, has favoured one of the strongest and most varied musical cultures in Africa. Numerous recordings of the traditional music of Mozambique are held at and published by the International Library of African Music, Rhodes University, Grahamstown, South Africa.

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Mozarabic rite, music of the. One of the principal branches of Christian liturgical chant in the west during the Middle Ages. It was sung in the Iberian peninsula, but its interest and importance reach beyond that to touch other repertoires of chant such as the Gregorian, Ambrosian and Gallican.

1. History. 2 Sources and notation. 3 Musical forms in the Office.
4. Musical forms in the Mass.

1. HISTORY. The repertoire of Mozarabic chant belongs to the rite observed by Spanish Christians until its suppression in favour of the Roman rite in 1085. The