

root of either of the triads. In such cases it is rendered solo, or in unison, without chording. Constant return to the start, however, seems to be more significant than finality, and since the two or more voices do not usually begin or end their respective phrases simultaneously, the Western concept of cadence is not directly applicable.

A very similar system of dual tonality occurs in certain Zulu songs, accompanied on the ugubhu musical bow, which feature in another disc in this Anthology. The harmonics produced on the Zulu ugubhu, by selective resonation of partials of the two fundamentals, a semitone apart, are shown in Diagram c). The Swazi themselves used a similar instrument, named ligubhu, in former times and, although this is no longer played at all among the singers I encountered, it may well have been influential in the earlier development of this species of tonal organisation. Kirby, writing in 1934 about the ligubhu (on p.199 of his book) stated that: "The fundamentals in this instance were rather more than a semitone apart... This chord sequence was used as a sort of ostinato over which the singer extemporised verses."

In the women's work-song recorded on Side B, No. 6, the chording is based not on two, but on three different roots, as represented in Diagram e). The intervals between the roots immediately suggest the influence of another variety of musical bow, the makhweyane (dealt with more fully in another disc in this series) which was borrowed from the Tonga people of Moçambique in the 19th century. But while triadic chording, and the use of dual or triple root progression, seem to tally with musical bow usage, it cannot definitely be established that Swazi vocal modes were themselves derived solely from the musical bow. Very similar penta and hexa modes -- though they are generally used melodically rather than polyphonically -- occur fairly frequently in Africa and elsewhere, in areas where instruments of this kind are unknown.

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