

CONTENU SONORE

Instruments	Forme d'expression
Arc Ugubhu.	The <u>ugubhu</u> musical bow is the classic Zulu instrument for individual song accompaniment. It was played, in former times by adults of either sex, to accompany their own solo singing, and it is said to have inspired the composition of many historical songs. In her girlhood, Princess Constance Magogo learned from her grandmothers—the wives of King Cetshwayo—how to make and play the instrument. It is not normally played solo, without the voice, but the short solo extract recorded here demonstrates a typical ostinato phrase used in song accompaniment. The two fundamental notes are approximately a semitone apart, and deliberate use is made of selectively resonated harmonics of these—particularly fifth and octaves (3rd and 4th partials).
Noté par :	TEXTE Traduit par :

Langue d'origine	Traduction
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For solo songs, singers traditionally accompanied themselves on a larger type of bow, with attached calabash-gourd resonator. The ugubhu is the classic Zulu instrument for this purpose. Princess Constance Magogo seems to be the only remaining player of this bow in Zululand today. I am indebted to her for the examples on this disc and for the studies I was able to make of the instrument and its music. Her ugubhu is about 165 cm long and has a single undivided string made from twisted hair from a cow's tail. This is struck with a piece of thatching grass and yields a deep fundamental note. To tune the bow before playing, the string tension is adjusted until the required partials can be resonated by the gourd. A second fundamental, generally about a semitone (90 to 150 cents) higher, is produced by 'stopping' the string near its lower end, through pinching it between the left thumb and forefinger. Partial 2 to 5 of these fundamentals can be selectively resonated by moving the mouth of the gourd resonator closer or farther away from the player's breast. These harmonics are used to provide a simple ostinato below the vocal line.

Songs accompanied on the ugubhu usually employ five or six notes per octave. Of these notes, four always bear the relation of fifth or octave to the fundamentals of the bow, corresponding with partials 3 and 4, as represented in Diagram 2. In some songs the additional notes correspond with one or both of the 5th partials, marked X and Y in the diagram. But in many other songs neither of these notes is used, and the note marked Z occurs instead. This note is not derived directly from any of the resonated harmonics of the bow. Nevertheless, it is commonly sung with the lower fundamental, to which it bears the relation of minor third. Diagram 3 shows which fundamental is normally used to accompany each of the vocal notes in this 'mode'. (In this and subsequent diagrams, the vocal notes used in various songs have been abstracted and represented serially in the form of modes, transposed to a common pitch norm for comparison. Correspondence with harmonics of one or other fundamental of the bow is shown, and these connections also indicate which of the fundamental most commonly accompanies each vocal note.)

Observations :