

CONTENU SONORE

Instruments	Forme d'expression
Umakhweyana, divided string bow	

TEXTE

Noté par :	Traduit par :
Langue d'origine	Traduction

The Zulu umakhweyana and Swazi makhweyane, also used for song accompaniment are said to have been borrowed from the Tonga people of Mocambique in the 19th century. These bows resemble the ugubhu to some extent, but the string is of copper or brass wire and is divided near its centre so as to yield two "open" notes, generally about a whole-tone or a minor third apart, depending on local or individual preference. An additional fundamental can be obtained through stopping the string with a knuckle of the left hand. In some songs it is about a semitone above the higher open-string note, but sometimes an interval closer to a whole-tone is used. Selective resonation of harmonics- sometimes up to the 6th partials- is done in the same way as with the ugubhu. Some players are very skillful in using these notes melodically, as in Side B, 3, 4 and 12. Vocal modes used with these bows are shown in diagram 4 and 10, and transcriptions of makhweyane solos (Side B, 3 and 4) appear in diagram 11 and 12.

This is a light-hearted song about men and their habits:

"My lover is a drunkard - see him staggering along!

But a man has to be cooked for, whatever his habits!"

A different type of bow, the umakhweyana is used. Princess Magogo tends to play it rather like the ugubhu - which she prefers - by relying mainly on the upper two fundamentals, which are about a semitone apart, and using the lowest note from the other segment of the string, merely in passing. The vocal mode is hexa, as represented in diagram 4.

Observations :