

CONTENU SONORE

Instruments	Forme d'expression
Swazi makhweyana bow	The Zulu umakhweyana und 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 <u>ugubhu</u> 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 resonance of harmonics-sometimes up to the 6th partials- is done in the same way as with the <u>ugubhu</u>. 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 <u>makhweyane</u> solos (side B, 3 and 4) appear in diagram 11 and 12.

TEXTE

Noté par :	Traduit par :
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Langue d'origine	Traduction
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The Swazi makhweyana bow has a divided string and is almost identical to the Zulu umakhweyana. In these two examples, a skillful player demonstrates two of the ostinato passages which he uses to accompany certain of his songs. He plays simple melodic phrases, using mainly the 3rd and 4th partials of the fundamental notes of the bow. The required harmonics are selectively resonated by moving the mouth of the calabash resonator closer or farther from his chest. The two segments of the string are tuned roughly a whole-tone apart. In the first item, he uses only these two fundamentals from the open string, plus their harmonics and sometimes uses the flesh of his left forefinger to damp the string to produce an intermittent staccato. In the second item he does not damp the string, but occasionally stops one segment with his knuckle in order to produce a third fundamental, approximately a semitone higher, and produces a melody from the 3rd partials of all three fundamentals, plus the fourth partial of the lowest one. In both items, the 10th partials are also sometimes clearly audible, with the undamped notes. These do not come from the resonator, however, but directly from the stave of the bow, and must be regarded as 'tone-colour' rather than melodic notes. They have not been indicated in the transcriptions, provided in diagrams 11 and 12.

Observations :