

# Stimmungen+Tonsysteme

## Xylophone, Lamellophone in Afrika

1. Lamellophone: Mbira, Sanza, Kalimba
2. Musik und Spieltechnik
3. Tonsystem und Stimmung?







Prototyp einer Mbria: Lamellen, Metallringe, Kasten mit Schalloch



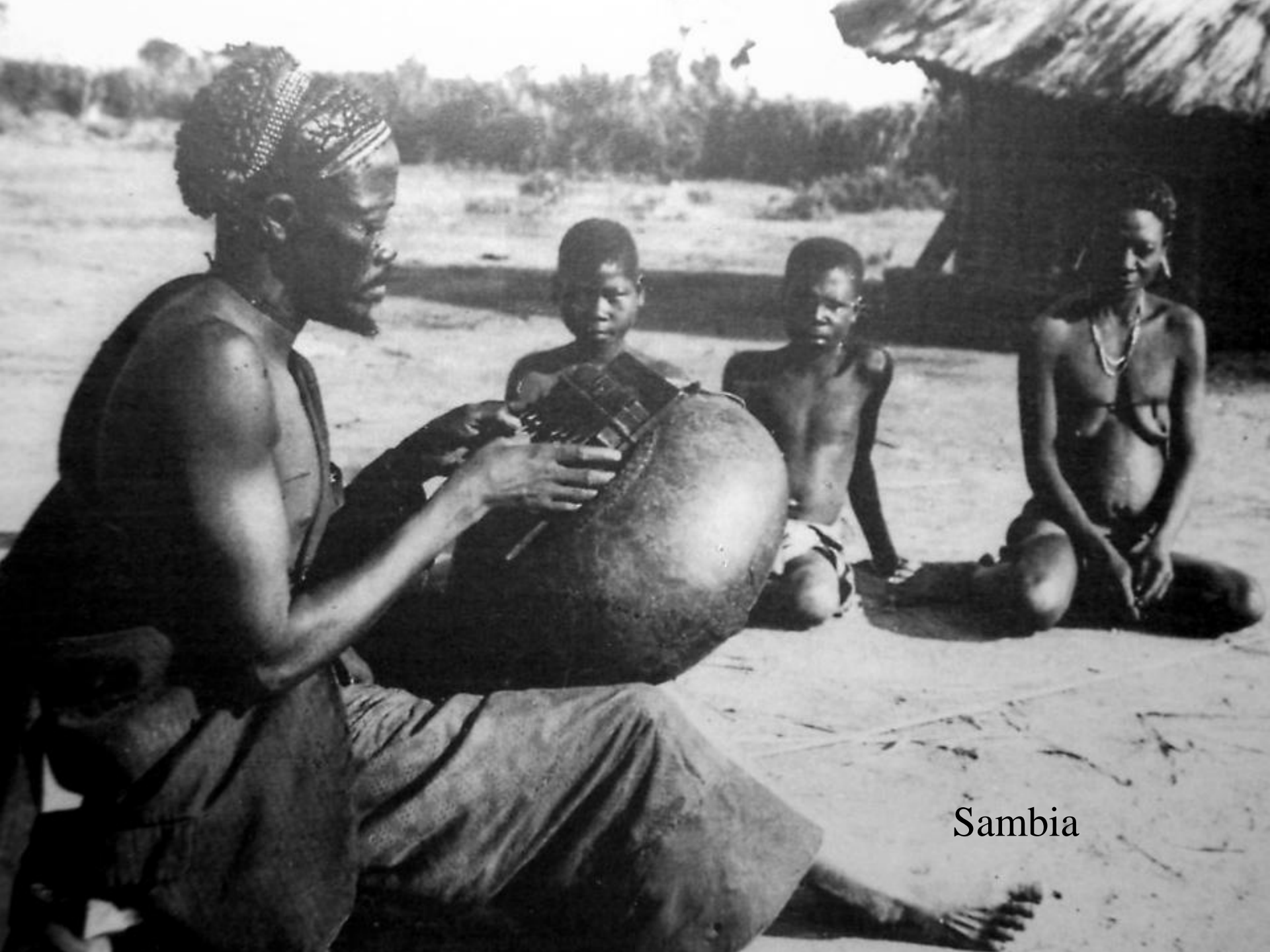


Kamerun

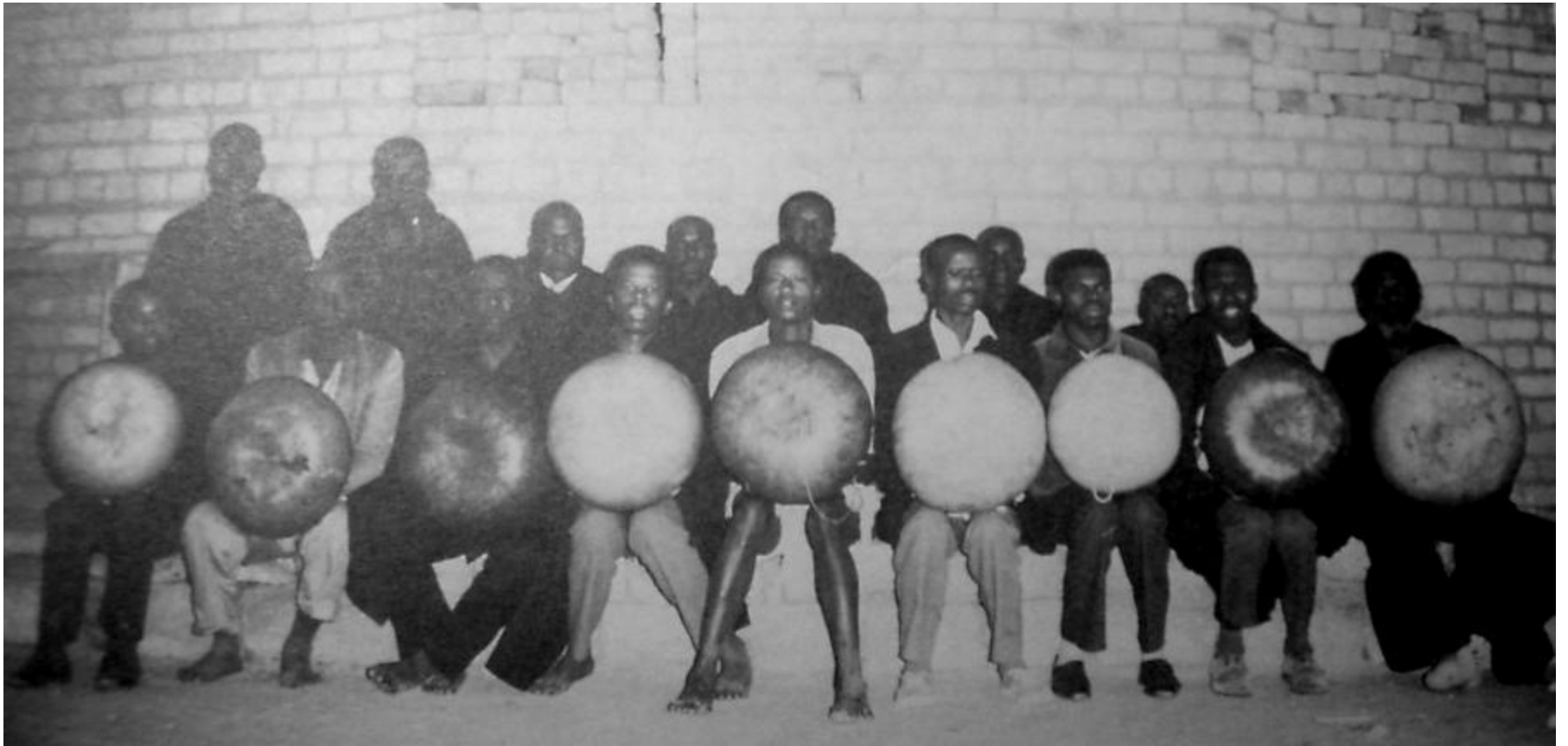




Zaire (Kongo)



Sambia



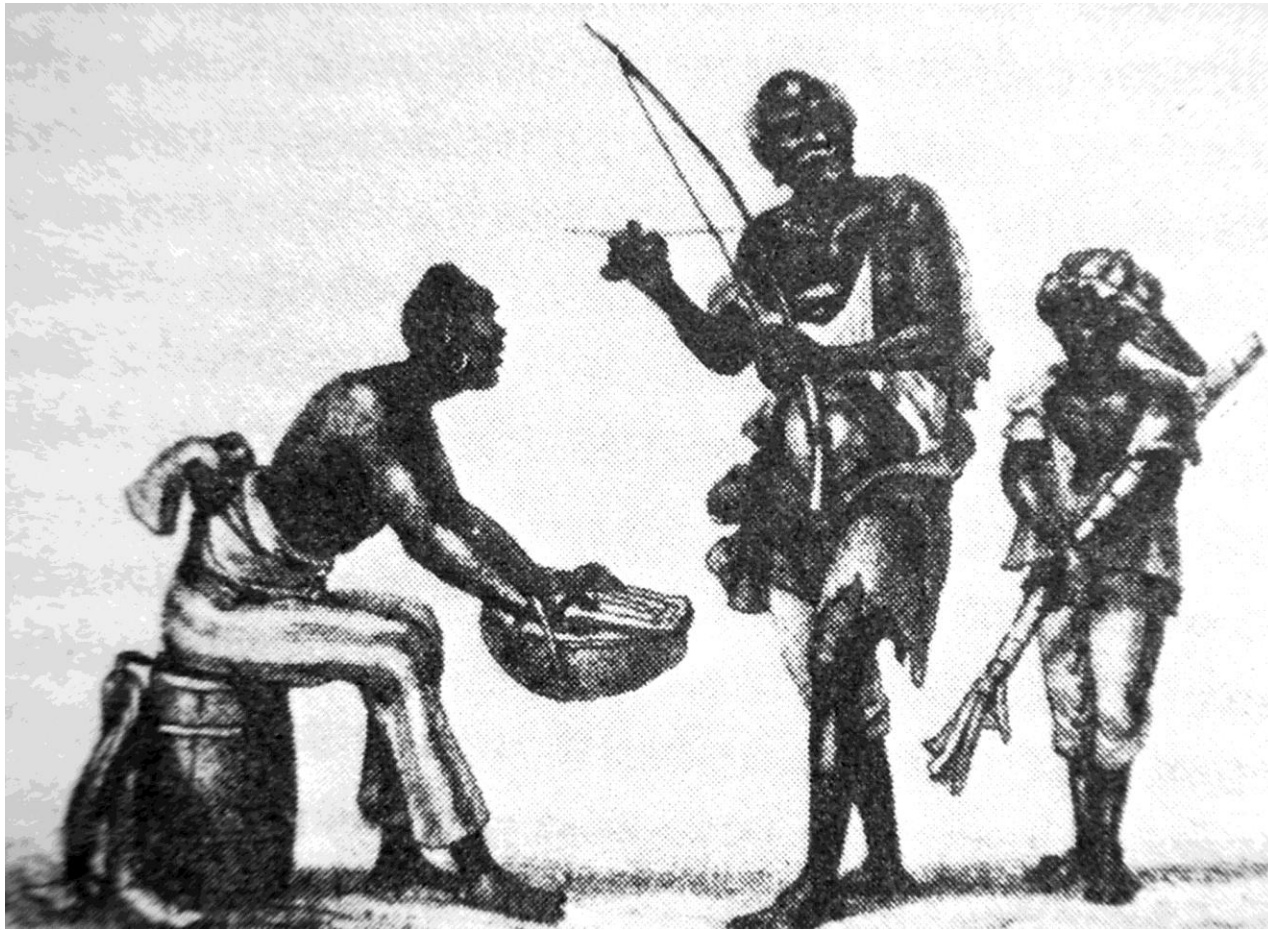
Das Mbira-Orchester Muchatera Mujuru (Zimbabwe)



# Munyonga aus Zimbabwe







Mbira, Berimbau Zuckerrohr:  
1834 Brasilien



Vorstellung moderner Mbiras aus Simbabwe im Video  
“How to play Zimbabwean mbiras by Edgar Bera”

[https://youtu.be/f\\_m3teFPYbg](https://youtu.be/f_m3teFPYbg)



# Die Mbira-Musik und ihre Funktion

... die Vielfalt der Musik (Mbira-Vielfalt.mp3): 

**Angola – Kamerun – Zambia – Malawi – Angola – Uganda – Togo – Nigeria - Angola**

# Nhemamusasa

li Finger

re Finger

Stick 6/8

shaker

Ähnlichkeit mit Amadinda!

5

The image shows a musical score for the piece 'Nhemamusasa'. It consists of five staves. The top staff is for 'li Finger' (right hand) in treble clef, 12/8 time. The second staff is for 're Finger' (left hand) in bass clef, 12/8 time. The third staff is for 'Stick 6/8' in a percussion clef, 6/8 time. The fourth staff is for 'shaker' in a percussion clef, 12/8 time. A large teal diagonal banner with the text 'Ähnlichkeit mit Amadinda!' is overlaid across the score. A measure number '5' is written above the top staff in the third measure.



# Nhemamusasa

li Finger

The musical score for 'Nhemamusasa' is presented in a system of five staves. The top staff, labeled 'li Finger', is in treble clef with a 12/8 time signature and contains a melodic line of eighth notes. A finger number '5' is indicated above the fourth measure. The second staff, labeled 're Finger', is in bass clef with a 12/8 time signature and contains a melodic line of eighth notes with slurs. The third staff, labeled 'Stick 6/8', is in a percussion clef with a 6/8 time signature and contains a rhythmic pattern of eighth notes. The fourth staff, labeled 'shaker', is in a percussion clef with a 12/8 time signature and contains a rhythmic pattern of eighth notes.

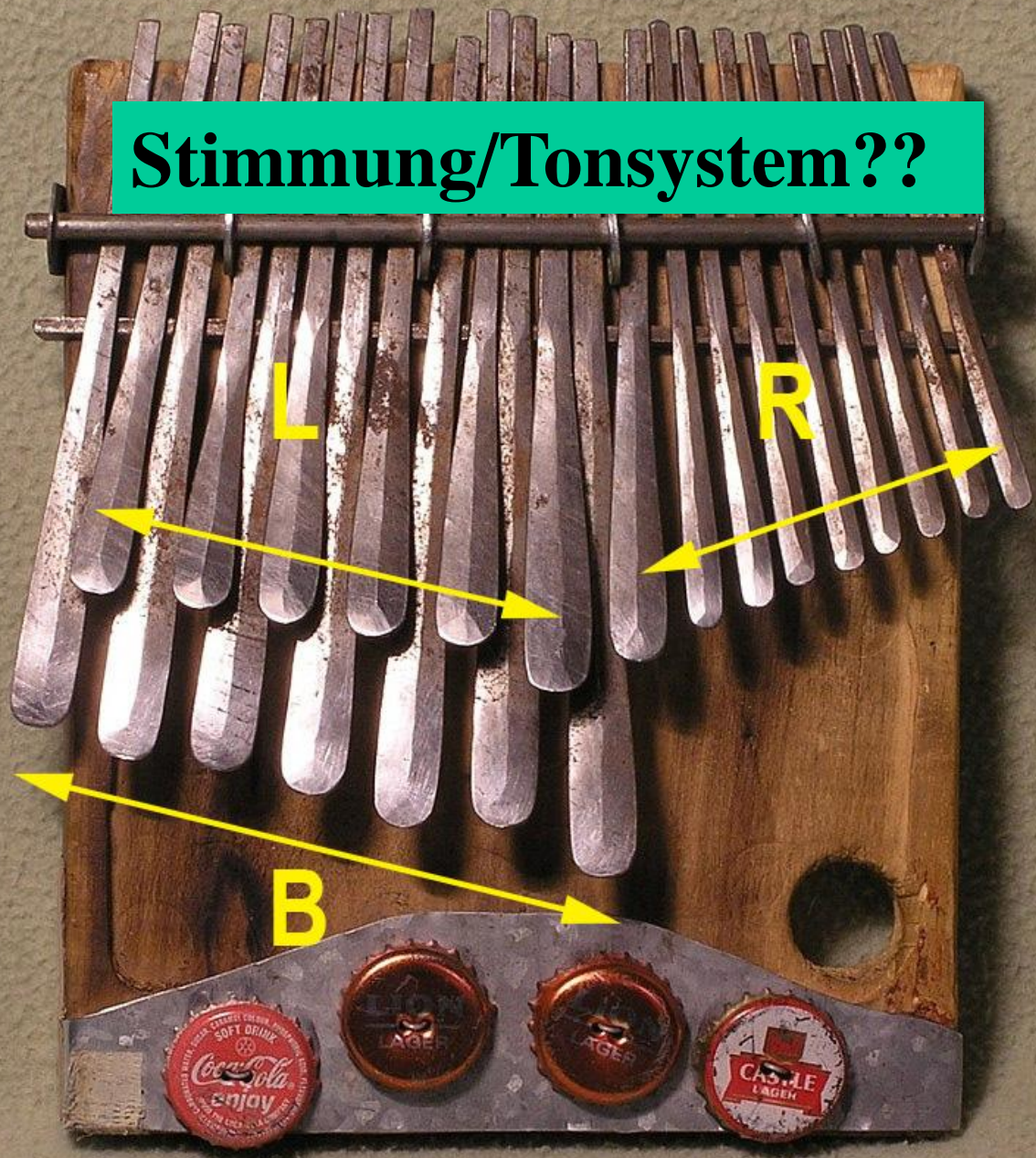
Das ganze Stück



Loop



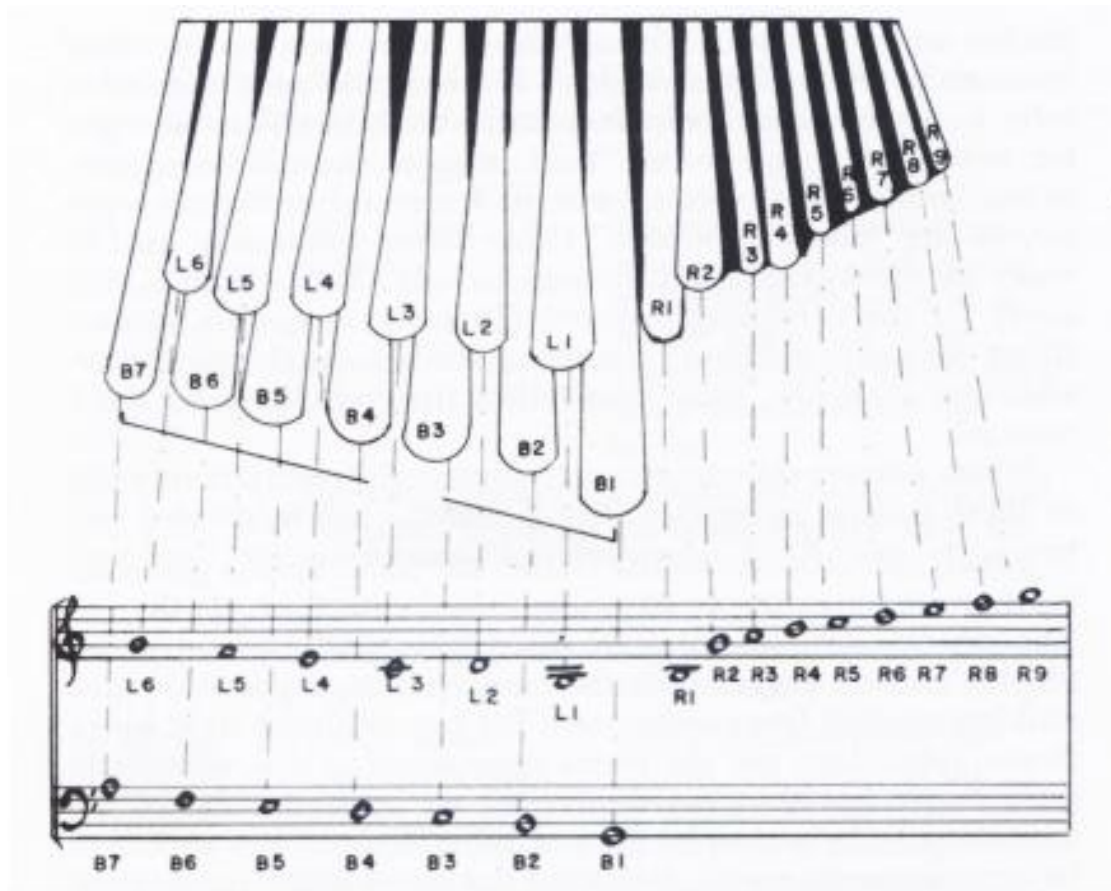
# Stimmung/Tonsystem??



Mbira Dza Vadzimu



Messung Paul F. Berliner



	Hz (1)	Int (1)	T	temp	Centabw.
L1	198		g	196,0	17,60
R1	234	289,21	b	233,1	6,81
L3	244	72,45	h	246,9	-20,75
L2	284	262,81	c#'	277,2	42,06
L4	310	151,65	d#'	311,1	-6,28
L5	328	97,71	e'	329,6	-8,57
R2	380	254,76	f#'	370,0	46,20
L6	382	9,09	g'	392,0	-44,72
R3	424	180,59	g#'	415,3	35,87
R4	464	156,07	b'	466,2	-8,05
R5	504	143,16	h'	493,9	35,10
R6	572	219,11	d''	587,3	-45,79
R7	624	150,64	d#''	622,3	4,85
R8	674	133,44	f''	698,5	-61,71
R9	772	235,02	g''	784,0	-26,68
B1	106		G#'	103,8	35,87
B2	114	125,96	B	116,5	-38,16
B3	122	117,42	H	123,5	-20,75
B4	133,5	155,95	c#'	130,8	35,20
B5	160	313,48	d#(e)	155,6	48,68
B6	170	104,96	f(e)	174,6	-46,36
B7	216	414,60	a	220,0	-31,77

Messung Paul F. Berliner

	Hz	T	Centabw.
B1	106	G#'	35,87
B2	114	B	-38,16
B3	122	H	-20,75
B4	134	c#'	35,20
B5	160	d#(e)	48,68
B6	170	f(e)	-46,36
L1	198	g	17,60
B7	216	a	-31,77
R1	234	b	6,81
L3	244	h	-20,75
L2	284	c#'	42,06
L4	310	d#'	-6,28
L5	328	e'	-8,57
R2	380	f#'	46,20
L6	382	g'	-44,72
R3	424	g#'	35,87
R4	464	b'	-8,05
R5	504	h'	35,10
R6	572	d''	-45,79
R7	624	d#''	4,85
R8	674	f''	-61,71
R9	772	g''	-26,68



**Sortiert!**

Messung Paul F. Berliner



Aus: Berliner „Soul of Mbira“





**Sortiert!**

**„Ideal“**

**C-Dur-Tonleitern**



**„Wirklichkeit“**

g	h	c	d	e	f	g	a	h	c	d	e	f	g	a	h	c	d	e	f	g
g#	b	h	c#	d#	f	g	a	b	h	c#	d#	e	g	g#	b	h	d	d#	e	g
36	-38	-20	35	48	-46	18	-32	7	-21	42	-7	-9	-44	36	-8	35	-45	5	39	-27

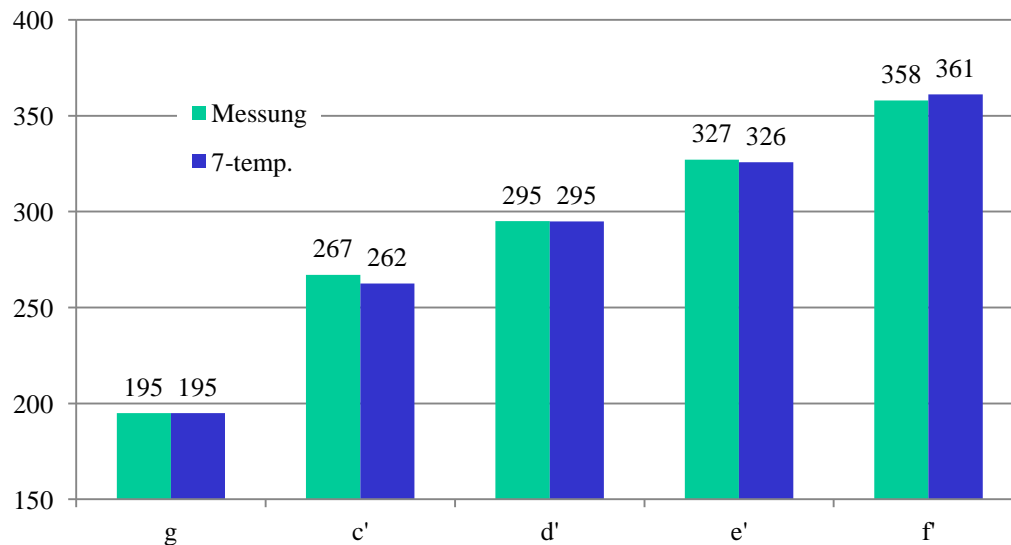
## Messung am Video Bera



Video: Schnitt von Edgar Bera <https://youtu.be/NEMWKGKxyCFM>

## Messung am Video Bera

	gehört	Messung	Intervall	Centabw.	7-temperiert	
					Interv.	Frequ.
L1	g	195		-8,84		195
L2	c'	267	544,04	35,20	514,29	262,45
L3	d'	295	172,65	7,85	171,43	294,79
L4	e'	327	178,29	-13,86	171,43	325,71
L5	f'	358	156,80	42,95	171,43	361,04



Video: Schnitt von Edgar Bera <https://youtu.be/NEMWKGKxyCFM>





**KARIGAMOMBE**  
Left hand

Video: Schnitt von Edgar Bera <https://youtu.be/NEMWKGKxyCFM>



Thomas Mapfumo

Mbira und Gitarrentechnik

Chikende“, aus der CD Sweet Chimurenga (Thomas Mapfumo and the Blacks Unlimited)



Zur „nationalen“ Bedeutung der Mbira für die Shona und die Befreiungsbewegung Simbabwe: der Begriff „Chimurenga“ = „revolutionärer Kampf“ wird Bezeichnung einer Musikgattung („Musik der Befreiung“).



singt gegen Kolonialismus 1973-1980  
ab 1980 „Chimurenga-Pop“  
singt 1989 gegen Korruption im „befreiten Sambia“  
singt gegen „Diktator Mugabe“, muss emigrieren 2005



Ende (Afrika)