

*A Portfolio of
Original Compositions
with a Commentary*

Musa Nkuna

1999

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with a Commentary

**Submitted in partial fulfilment of the requirements for the degree of
Master of Music (Composition)**

by

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Rhodes University

December 1999

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ACKNOWLEDGEMENTS

I would like to thank the following:

My supervisor, Michael Blake, who helped, encouraged and advised me on how to apply compositional techniques throughout the preparation of this portfolio, and whose positive criticism gave me the energy to work harder.

Christopher Cockburn who co-supervised this work, and made valuable contributions.

Professor Christine Lucia for her assistance in writing the commentary, and for her encouragement and advise on how to get the work done and how to do as much justice to it as possible.

The Andrew Mellon Foundation of Rhodes University, the National Arts Council of South Africa and the Southern African Music Rights Organisation for providing bursaries that made this study possible.

The poet, James A. Harrison, for agreeing to the setting of his poems.

My family and friends for their support and encouragement throughout the preparation of this portfolio.

PREFACE

This portfolio consists of four diverse original compositions written in 1999: a string quartet, a song cycle, a cello suite and a set of two choral pieces.

When closely examining these works it becomes clear that these are products of a composer who lives a bi-cultural life, incorporating both African and Western cultures. They are syncretic in the sense that they “attempt to unify or reconcile differing schools of thought”.¹

This is not surprising: I come from a very strong African traditional and choral background, particularly the Shangaan choral tradition. I grew up in a musical family, my father being a composer of African choral music and my mother an ardent chorister in a community choir. These factors by themselves have been and still are influences in my musical life, both as a young composer and as a professional singer.

As an African I was introduced to traditional music at a very early age - during birth rites, initiation, and a host of other traditional events that I have been involved in since childhood. When I started school one of the most interesting subjects for me was music. In actual fact it constituted quite a large percentage of my early schooling, with the remainder of the time dedicated to learning to write, language, storytelling, and relating fables. The latter has also been a great influence in my music.

1. Morris, W. (1969) The Heritage illustrated Dictionary of the English Language. Boston: American Heritage Publishing Co., 471.

While at primary and secondary school I joined school and community choirs. It was in these choirs that I came across music of various black South African composers in general, and of Shangaan composers in particular. My work is influenced mainly by such Shangaan composers as Daniel Cornelius Marivate, Shalati Joseph Khosa, Leslie Nkuna, David Gezani Baloyi, Samuel Joseph Hlekani and many others. South African choral composers outside the Shangaan tradition that are a big influence in my work include BB Myataza, Joseph Motuba, Enoch Sontonga, Michael Moerane, PJ Simelane and Professor Mzilikazi Khumalo.

While receiving formal music education at tertiary level I came across music of different continents, and particularly music from Europe. I started to appreciate the music of such composers as Bach, Handel, Mozart, Beethoven, Schubert, Schumann, Wolf, Brahms, Mahler, R Strauss, Vaughan Williams, Britten and many others. As a vocal performer I was particularly exposed to opera and *Lieder*. I have performed works of such Italian masters as Verdi, Rossini, Bellini and Puccini.

All these factors greatly affect and influence my work in many ways. When creating these works I try to reconcile both African and Western schools of thought. The fact that I am black, live in Africa, write in Africa and grew up in a strong traditional background immediately triggers expectations that my music will be traditional. I do not at all run away from these facts but rather use a knowledge of both musics and cultures to achieve a cross-over which will hopefully be acceptable to both cultures and traditions. The result is a transparent and 'easy to listen to' kind of music that does not fall strictly under one category or the other.

These four pieces were written over a period of twelve months. Two of them were performed at a public concert of new work by Rhodes University composition students, on October 22, 1999.

4 The String Quartet was performed by the Kwazulu-Natal Philharmonic Orchestra String Quartet:
5 Hristo Kardjiev, Beatrice Laudemann, Alasdair Muir and Boris Kerinov. The Song-cycle was
6 performed by Musa Nkuna (Tenor) and Christopher Cockburn (Piano).

for Paul and Paulette Robert

String Quartet
Peaceful Shangaan Village

by

Musa Nkuna

String Quartet

Peaceful Shangaan Village

(1999)

Musa Nkuna

Lento $\text{♩} = 108$

Violin 1

Violin 2

Viola

Cello

7 $\text{♩} = 126$

p

7 $\text{♩} = 126$
pizz e dolce vib.

7 $\text{♩} = 126$
pizz e dolce vib.

7 $\text{♩} = 126$
pizz e dolce vib.

p

11 $\text{♩} = 108$

p *mf*

15 *rit* *p* **A**

15 $\text{♩} = 126$
arco

15 $\text{♩} = 126$
mp Semplice *mf*

15 $\text{♩} = 126$
pizz e leggero

15 *p* *mp*

$\text{♩} = 108$

19

mp

rit. *p*

rit. *p*

23

mf

rit. *p*

27

B

mp *arco*

p

p

♩ = 96 C

31

31 *rit.* *mp* *mp* *sempre mf*

35

35 *mf espr.*

39

39 *mf* *mp*

43

f *ff*

47

mp

D

$\text{♩} = 126$
Semplice

mf

pizz $\text{♩} = 126$

mp

51

f *mp*

mf dolce

f dolcissimo

8

sotto voce

arco

55

55

55

55

55

mp

f

mf dolcissimo

mp

59

59

59

59

59

f

mp

E

63

mp

f

Piu mosso Senza vibr.

63

mp

f

Piu mosso Senza vibr.

63

mp

f

Piu mosso Senza vibr.

63

mp

f

Piu mosso Senza vibr.

** Flat hair, non vib. extremely slow bow with rough sound.*

67 *molto vib.*
ff *p dolce*

67 *molto vib.*
ff *p dolce*

67 *ff*

67 *ff*

71

71

71

71

75 *un poco meno mosso*

75 *p*
un poco meno mosso

75 *p dolce*
un poco meno mosso

75 *mf dolce*
un poco meno mosso

75 *p*

79

83

f *ff* *fff*

passionato

f *ff* *fff*

passionato

f *ff* *fff*

passionato

f *ff* *fff*

87

F

p *f* *passionato*

p *f*

pizz *mf*

pizz *mf*

91 *mp*

91 *mp*

91 *mp*

91 *mp*

95 *pizz.e leggero*

95 *p*

95 *pizz.e leggero*

95 *p*

95 *pizz.e leggero*

95 *p*

95 *arco*

p ————— *f appassionato*

99 *arco*

99 *mp dolce assai*

99 *arco*

99 *mp dolce assai*

poco rit. *Chorale-like*

103 *mp sotto voce* *poco rit.*

103 *mp sotto voce* *poco rit.*

103 *mp sotto voce* *poco rit.*

103 *mp sotto voce* *poco rit.*

Piu mosso

107 *f Piu mosso* *piu rit.*

107 *f Piu mosso* *piu rit.*

107 *f Piu mosso* *piu rit.*

107 *f Piu mosso* *piu rit.*

G

Allegro ma non troppo

111 *mp*

111 *mp*

111 *mp*

111 *mp*

♩ = 84

♩ = 84

♩ = 84

♩ = 84

* Bars 111-203 must be played non-accented unless specified.

115

115

mp

115

115

This system contains four staves of music for measures 115 through 118. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is in bass clef. The music features melodic lines with slurs and a dynamic marking of *mp* in the second measure of the second staff.

119

119

mf

119

119

mp

This system contains four staves of music for measures 119 through 122. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is in bass clef. The music features melodic lines with slurs and dynamic markings of *mf* in the second measure of the second staff and *mp* in the second measure of the bottom staff.

123

123

tr

123

mf

123

This system contains four staves of music for measures 123 through 126. The top staff is in treble clef, the second and third staves are in bass clef, and the bottom staff is in bass clef. The music features melodic lines with slurs, a trill marking (*tr*) in the fourth measure of the top staff, and a dynamic marking of *mf* in the second measure of the second staff.

127 *mf*

127 *tr.*

127

127

f

131

131

131

131

135 *f*

135

135

135

139

143

H

mf dolce

147

151 *mf*

151 *mf*

151

151 *f marcato*

155

155

155

155 *ff*

159

159

159

159

163

Musical score for measures 163-166. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a treble clef with a key signature of one sharp, containing a dense texture of sixteenth-note chords. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with eighth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a simple bass line with eighth notes. A fermata is placed over the final measure of the system.

167

Musical score for measures 167-170. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp, containing a melodic line with eighth notes and a fermata over the first measure. The second staff is a treble clef with a key signature of one sharp, containing a dense texture of sixteenth-note chords. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with eighth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a simple bass line with eighth notes. A fermata is placed over the final measure of the system.

171

I

Musical score for measures 171-174. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp, containing a melodic line with eighth notes and a fermata over the first measure. A box containing the letter 'I' is positioned above the first measure. The second staff is a treble clef with a key signature of one sharp, containing a dense texture of sixteenth-note chords. The third staff is a bass clef with a key signature of one sharp, containing a dense texture of sixteenth-note chords. The fourth staff is a bass clef with a key signature of one sharp, containing a simple bass line with eighth notes. The instruction *mf marcato* is written below the third staff. A fermata is placed over the final measure of the system.

175

Musical score for measures 175-178. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents.

179

Musical score for measures 179-182. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. Dynamic markings include *f marcato* and *mf*.

183

Musical score for measures 183-186. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with slurs and accents. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a melodic line with slurs and accents.

187

191

f marcato

195

f

199 *ff*

199 *ff*

199 *ff*

199 *ff*

J

203 *Andante sostenuto*

203 *p dolce*

203 *mp*

203 *p*

207 *Poco Allegretto*

207 *pp*

207 *mf*

207 *pizz*

207 *p*

Andante pastorale

211

211

211

211

arco

p

p

mf

215

215

215

215

f

f

Andante sostenuto K
con sordino

219

219

219

219

219

pp

con sordino

pp

con sordino

pp

mp

223

Musical score for measures 223-226. The score consists of four staves. The top three staves (treble clef) contain melodic lines with slurs and ties. The bottom staff (bass clef) contains a bass line with rests in measures 223-225 and a melodic line starting in measure 226. The key signature is one sharp (F#) and the time signature is 6/8.

227 *rubato con espressione*

Musical score for measures 227-230. The score consists of four staves. The top three staves (treble clef) contain melodic lines with slurs and ties. The bottom staff (bass clef) contains a bass line with rests in measures 227-229 and a melodic line starting in measure 230. The key signature is one sharp (F#) and the time signature is 6/8. The instruction *rubato con espressione* is written above the first staff. The dynamic marking *mp* is written below the bottom staff.

231

Musical score for measures 231-234. The score consists of four staves. The top three staves (treble clef) contain rests. The bottom staff (bass clef) contains a melodic line with slurs and ties. The key signature is one sharp (F#) and the time signature is 6/8. The dynamic marking *mf* is written below the bottom staff.

235

f

fp

*Un poco meno mosso, cantabile
senza sordino*

239

mp dolce

senza sordino

mp dolce

239

239

239

p

243

mf

243

mf

243

243

247 *f* *fp*

251 *Poco Allegretto* **L**
pizz
mp *mp* *mf dolce*

255 *arco* *pp* *arco* *pp* *arco* *pp* *arco* *mf dolce*

259

p

p

f

pizz

p

263

piu rit.

Presto e leggero M

ppp

f

ppp

piu rit.

pizz

f

ppp

piu rit.

f

ppp

arco

piu rit.

pizz

f

267

271 *Giocoso* ♩ = 104 N

271 ♩ = 104

271 ♩ = 104

271 *arco* *f*

271 *arco* ♩ = 104 *ff* *mf*

275

279

279 *arco* *f*

279 *mf*

283

Musical score for measures 283-286. The system consists of four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part features a melodic line with a long slur across measures 283-286. The Violin II part has a similar melodic line. The Viola and Cello/Double Bass parts provide a rhythmic accompaniment with eighth and sixteenth notes.

287

arco

f

Musical score for measures 287-290. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part has a melodic line with a slur. The Violin II part has a similar melodic line. The Viola and Cello/Double Bass parts provide a rhythmic accompaniment. The word "arco" is written above the Violin I staff in measure 289, and the dynamic marking "f" is written below it.

291

Musical score for measures 291-294. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I part has a melodic line with a slur. The Violin II part has a similar melodic line. The Viola and Cello/Double Bass parts provide a rhythmic accompaniment.

295

mf

mf

299

mf

spiccato

p

spiccato

p

pizz. e leggero

p

303

f

mp

mf

p

mf

p

mf

p

307

307

307

307

307

p

p

p

311

311

311

311

311

f

pizz

mf

pizz

mf

pizz

mf

315

315

315

315

315

spiccato

mf

arco

arco

P

Ben Marcato ♩ = 96

319

mp

mp

319

319

319

Detailed description: This system contains measures 319 through 322. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time with a key signature of one sharp (F#). Measures 319-320 show a melodic line in the upper treble staff and a rhythmic accompaniment in the lower bass staff. Measures 321-322 show a continuation of the melodic line in the upper treble staff and a sustained bass line in the lower bass staff. Dynamic markings include *mp* (mezzo-piano) in the upper treble and lower bass staves.

♩ = 104

323

f

♩ = 104

f ♩ = 104

323

323

323

ff

Detailed description: This system contains measures 323 through 326. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time with a key signature of one sharp (F#). Measures 323-324 show a melodic line in the upper treble staff and a rhythmic accompaniment in the lower bass staff. Measures 325-326 show a continuation of the melodic line in the upper treble staff and a sustained bass line in the lower bass staff. Dynamic markings include *f* (forte) in the upper treble and lower bass staves, and *ff* (fortissimo) in the lower bass staff.

327

327

327

327

ff

Detailed description: This system contains measures 327 through 330. It features four staves: two treble clefs and two bass clefs. The music is in 3/4 time with a key signature of one sharp (F#). Measures 327-328 show a melodic line in the upper treble staff and a rhythmic accompaniment in the lower bass staff. Measures 329-330 show a continuation of the melodic line in the upper treble staff and a sustained bass line in the lower bass staff. Dynamic markings include *ff* (fortissimo) in the lower bass staff.

Q

331 pizz f

331 pizz f

331 pizz f

331 pizz f

335 Stringendo arco pp

335 arco pp

335 arco pp

335 arco pp

339 fff

339 fff

339 fff

339 fff

for my parents Leslie and Violet Nkuna

Elements of Despair

For Tenor and Piano

by

Musa Nkuna

(i) Elements of Despair

Poem by
James A. Harrison.

Music by
Musa Nkuna

Andante con moto *mf*

Tenor

Piano

mf *marcato*

legato

1

3

5

na - tion of fear, con - fu - sion, takes

bloat - ing lies for food to

7 *mf cresc.*

tem - pos of des -

9 *f*

truc - tion it moves in

11

mar - tial mood.

marcato

13 *mf*
Rum - mage the news for

15
rea - sons, hear the

17
ar - rant dog - ma bray. Where are

19 men for all sea - sons to

21 *molto rall e decresc.* halt this quick march to de - cay? *mp*

mp cantabile con rubato

molto rall

23

25

25

25

p

ff

27

27

27

p

molto rit.

mf

Tempo 1

29

29

mf

cresc.

My mind a throb of

29

31 an - ger, feet shuf - fling the

33 pat - ient clay, en - closed by fate like

35 *un poco rit.* am - ber in the glare of bra - zen

un poco rit. *mp*

37 *f* *3* *3*
 day. Sif - ting the dark - ness for

mf *a tempo* *f*

39 *3*
 cla - ri - ty, in the dog - bark - ing

41 *3* *3* *3* *3*
 night for peace, my thoughts clat - ter in

43 *molto rall*

dis - pa - ri - ty till I drift in rest - less sleep.

45 *mp cantabile con rubato*

47 *f*

48

ff *molto rit.*

49

51

mf *Tempo 1*

51

53

Piu mosso

dream the a - toms of my

Piu mosso

53

55 bo - dy, like cloud frin - ges

57 cease to be, floa - ting from life's

59 fa - tal fol - ly, for - get - ting they were ev - er

61 *animato* *ff* *cresc.*
me. From eve - ry fear be freed,

63 *fff*
Deaf from the tol - ling bell. As

65
truth and sa - ni - ty bleed, just be - lieve that all is

68 *mf*
well.

Musical score for measures 68-70. The top staff is a vocal line with a melodic line and a fermata. The middle staff is a piano accompaniment with triplets and chords. The bottom staff is a bass line with triplets and chords.

71

Musical score for measures 71-73. The top staff is a vocal line with a melodic line and a fermata. The middle staff is a piano accompaniment with triplets and chords. The bottom staff is a bass line with triplets and chords.

74 76

Musical score for measures 74-76. The top staff is a vocal line with a melodic line and a fermata. The middle staff is a piano accompaniment with triplets and chords. The bottom staff is a bass line with triplets and chords.

(ii) Half moon over Table Mountain burning

Poem by
James A. Harrison

Music by
Musa Nkuna

Allegro con fuoco

The musical score is arranged in three systems. Each system contains a Tenor staff and a grand staff for the Piano. The Tenor part is mostly silent, with a few notes in the first system. The Piano part is the main focus, starting with a first ending (marked '1') and a forte dynamic (*f*). The piano part consists of a complex rhythmic pattern in the left hand and a melodic line in the right hand. The score includes three first endings, each marked with a number (1, 3, 5) at the beginning of the system. The piano part is written in a key with one flat (B-flat major or D minor) and a 9/8 time signature. The tempo is marked *Allegro con fuoco*.

7

7

9

9

f

Your

11

11

cra - ter - pocked face hangs

11

13 un - con - cerned and breath - less ov - er the

15 *poco rit.* fire - wreathed *a tempo* Moun - tain.

17

19

19

19

21

f

A face that, life - less and

21

21

23

death - less, half hid - den in dark - ness, is

23

23

25

deaf and care - less to the blaz - ing sto - ry, this

27 *ff*

crack - ling an - xie - ty, our burn - ing glo - ry, leap - ing, sweep - ing, creep - ing,

30 *poco rit.* *a tempo*

up and down her cliffs and crags.

poco rit. *a tempo*

32

32

32

34

mf

While most take re - fuge in

34

mf

36

T - V and beer, night's owl casts

36

36

38

sha - dows and fear. In the dark, bru - ta - li - ty and

Detailed description: This system contains measures 38 and 39. The vocal line (top staff) features a melodic line with a slur over measures 38-39. The piano accompaniment (middle and bottom staves) consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The key signature has one sharp (F#) and one flat (Bb).

40

rage, con-spire to re - kin - dle hate's newpyre on which to burn a life to

Detailed description: This system contains measures 40 and 41. The vocal line continues with a slur over measures 40-41. The piano accompaniment maintains the same rhythmic pattern. The key signature remains one sharp and one flat.

43

death, fanned by a mob's chant - ing breath.

Detailed description: This system contains measures 43 and 44. The vocal line has a slur over measures 43-44. The piano accompaniment continues with the established rhythmic pattern. The key signature remains one sharp and one flat.

47

ff

nat - ion, their nec - ro phil - iac

49

49



45

A single musical staff with a treble clef and a whole rest. The measure number 45 is written above the staff.

45

A musical staff with a bass clef and a treble clef. The measure number 45 is written above the staff. The staff contains a complex piano accompaniment with chords and arpeggios. A large bracket spans the entire staff.

47

ff

Hear them howl their best - ial de - ter - mi -

A musical staff with a treble clef. The measure number 47 is written above the staff. The staff contains a vocal line with lyrics. The dynamic marking *ff* is written above the staff. The lyrics are: "Hear them howl their best - ial de - ter - mi -".

51

a - do - ra - tion, of ev - ery ref - lec - ted e - mo - tion

53

beamed pas - siv - ely from your dus - ty oce - an.

55

poco rit.

Still a - bove you cold - ly gleam dis - tant, life - less,

poco rit.

57 *a tempo*
ser - enc.

57 *a tempo*

59

61

61 *ff*

61

(iii) A green funeral

Poem by
James A. Harrison

Music by
Musa Nkuna

1 *Lamentoso*

Tenor

Piano

5 *mp* *legato*

In the veld in a place where the vul - tures would see

con espressione

9 *mf*

He stood

13 *cresc.*

na - ked and killed the can - cer with a sin - gle shot.

13 *f* *subito piano*

17 *mf*

The

17 *piu rit* *mp a tempo*

21 *cresc.* *mp*

head - lines were sen - sa - tio - nal, cen - so - rious the words but

21 *mp*

From the
Book of...

25 *decresc.*

Gai - a re - ceived him with-out com - ment and asked no

28 *p*

fee. Too deep for the roots of trees, most lie boxed and

31 *pp* *ppp*

rot while he is grown in the grass and flown in the birds.
Gua

(iv) The Room

Poem by
James A. Harrison

Music by
Musa Nkuna

Tenor

Adagio ma non troppo *mp*

The room is dark and fea - ture - less. The

Piano

1 *mp*

5

air is still and stale. Time pas - ses

5

9

molto rit. *a tempo*

un - ev - ent - ful - ly and slow ly.

9 *molto rit.* *a tempo*

12 *cresc.*

The wood - work creaks now and then. The

17

tap drips a - bout twice a mi - nute.

mp

21 *mf*

Cross the floor to the sin - gle win - dow.

mf

26 *cresc.*

Draw back the cur - tain to the net - ting. Pull a - way the

31 *f*

net - ting to the blind. Raise the blind, half way, and

37

peer through the dir - ty glass at the mist be - yond.

37 *cantabile*

43 *ff*

Turn a - way from the

48

win - dow and face the walls. Turn a - way from the walls and

54 *fff*

face the door. The door swings o - pen and stands a -

60 jar. A breeze sucks it to and fro, to and fro. A wedge of light falls a -

66 *rit.* cross the floor and climbs the wall. *mp* *Ad lib.* Con - si - der the pos - si - bi - li - ty of

mf *piu rit.*

Ped. *

71 lea - ving the room. Con - si - der that you might walk out - side.

ff

75 *rit.*

Quick-ly close the door and lock it. Keep out the light and the mov - ing

80 *mp* *Adagio ma non troppo*

air. Pre - serve the si - lence and the

80 *mp* *a tempo*

83 shel - tering dark.

83 *mp*

(v) Drought

Poem by
James A. Harrison

Music by
Musa Nkuna

Tenor *Freely*

1 The earth cracks in li - zard heat. Tre - mo - lo air vib -
5 rates a - bove a me - tal - lic i - ro - ny of wa - ter, of
8 shim - mer - ing wa - ter. An - te - lope stand dead still. Skin col - lap - ses bet - ween
12 bones as they stand caged in sha - dow, in the bro - ken sha - dows of
16 thorns. Bones gri - mace in white sil - ence. Their
19 eye soc - kets stare; the stare is fixed at the sun, at the
23 ra - ging sun. Wa - ter gu - shes from a tap. I
27 suck and splash and slake my thirst. I will not hear
30 Na - ture's full cho - rus re - duced to flies, to the dis - so - nant buz - zing of flies.

(vi) Nocturne

Poem by
James A. Harrison

Music by
Musa Nkuna

Tenor

Dolce *mp*

1 *3*

In that hi - a - tus af - ter late and *3* be - fore ear - ly, when

Piano

mp *simile*

4

dark feels more kind than day, the in - ward

6

eye sees more cle - arly, one's ti - red spi - rit in - clines to

8
pray. Then the mys - te - ries ³ of our lives de - scend and with new

12
mea - nings in dark - ness blend.

12
mf cantabile con rubato

14
mp
Moon - light

14
ten.

16 *a tempo*

on the brow of ra - tio - nal thought

a tempo mp

18

blea - ches con - vic - tion care - ful - ly taught. Left

20

na - ked in a world still pri - mal, how - ling down

22

day-time so-lu-tions fi-nal, with

25

rest-less moon-dogs we but bark, with vo-we-ling

27

owls, in-ter-ro-gate the dark.

rit.

mf cantabile con rubato

29 *mp* *a tempo*

But in - tu - i - tion like a bird in

ten. *a tempo mp*

32

flight fol - lows paths un - marked to sight.

34

Books of dreams writ - ten by the wea - ry, come as

36

ans - wers to un - known que - ry, as out of time and out of lo -

38

ca - li - ty. they col - lapse the scaf - fold of re -

40

a - li - ty.

f rubato con espressione

69

50

cer - tain - ty our spi - rits burn, but in this

52

night - school the soul can learn to link with the near and dis - tant

54

ff *poco stringendo*

past, that laws and dog - mas will not last, that

ff *poco stringendo*

71

56

those who know the truth will fail, or dim - ly read of life in

58

braille, till, though blind, they for - ward lunge and with

61 *fff* *allargando*

joy through dark - ness plunge.

61 *fff* *allargando* *appassionata e molto stringendo*

64

64

64

67

67

piu rit. e dim

Dreamily

p legatissimo

con pedale

69

69

69

71

71

71

73

73

73

75

75

75

piu rit. e dim

pp

Two Choruses

for SATB a capella

by

Musa Nkuna

(i) A hi akeni Afrika Dzonga

(Let us build our South Africa)

Words and Music by
Musa Nkuna

Andante con moto

1 *mf*

S. 
A hi a - ke - ni ti - ko le - ra hi - na, ti - ko le - ri ra A - fri -

A. 
A hi a - ke - ni ti - ko le - ra hi - na, ti - ko le - ri ra A - fri -

T. 
A hi a - ke - ni ti - ko le - ra hi - na, ti - ko le - ri ra A - fri -

B. 
A hi a - ke - ni ti - ko le - ra hi - na, ti - ko le - ri ra A - fri -

4 
ka Dzo - nga, hi ri a - ka hi ku tshe - mbe - ka hi - ku - va i ti - ko ro sa - se -

4 
ka Dzo - nga, hi ri a - ka hi ku tshe - mbe - ka hi - ku - va i ti - ko ro sa - se -

4 
ka Dzo - nga, hi ri a - ka hi ku tshe - mbe - ka hi - ku - va i ti - ko ro sa - se -

4 
ka Dzo - nga, A - fri - ka, hi ri a - ka hi ku tshe - mbe - ka hi - ku - va i ti - ko ro sa - se -

Marcato

8
ka. *f* Vo - na - ni ku sa - se - ka ka nho - va.

8
ka. *f* Vo - na - ni ku sa - se - ka ka nho - va.

8
ka. *f* Vo - na - ni ku sa - se - ka ka nho - va.

8
ka. *f* Vo - na - ni ku sa - se - ka ka nho - va.

11
mi - la - mbu na to - na ti - ntsha - va, va - nhu va ti - nxa - ka -

11
mi - la - mbu na to - na ti - ntsha - va, va - nhu va ti - nxa - ka -

11
mi - la - mbu na to - na ti - ntsha - va, va - nhu va ti - nxa - ka -

11
mi - la - mbu na to - na ti - ntsha - va, va - nhu va ti - nxa - ka -

14
nxa - ka, ti - nya - nya - na, na swo swi - ha - ri.

14
nxa - ka, ti - nya - nya - na, na swo swi - ha - ri.

14
nxa - ka, ti - nya - nya - na, na swo swi - ha - ri.

14
nxa - ka, ti - nya - nya - na, na swo swi - ha - ri.

17 *cresc.*
 ku vu - la - vu - ri - wa hi ti - ndzi - mi ta ku ha - mba - na ha - mba -
 17 *cresc.*
 ku vu - la - vu - ri - wa hi ti - ndzi - mi ta ku ha - mba - na ha - mba -
 17 *cresc.*
 ku vu - la - vu - ri - wa hi ti - ndzi - mi ta ku ha - mba - na ha - mba -
 17 *cresc.*
 ku vu - la - vu - ri - wa hi ti - ndzi - mi ta ku ha - mba - na ha - mba -

20 *f* *cresc.*
 na. Vo - na ti - ngu - vu ta mi - ndha - vu - ko,
 20 *f* *cresc.*
 na. Vo - na ti - ngu - vu ta mi - ndha - vu - ko.
 20 *f* *cresc.*
 na. Vo - na ti - ngu - vu ta mi - ndha - vu - ko, ti - ngu - vu,
 20 *f* *cresc.*
 na. Vo - na ti - ngu - vu ta mi - ndha - vu - ko.

23 *Brillante*
 ta mi - hlo - vo ya ku sa - se - ka, *ff* ti - ko - mbi - sa ku
 23 *ff*
 ta mi - hlo - vo ya ku sa - se - ka, ti - ko - mbi sa ku
 23 *ff*
 ta mi - hlo - vo ya ku sa - se - ka, ti ko - mba, ti - ko mbi - sa ku
 23 *ff*
 ta mi - hlo - vo ya ku sa - se - ka, ti - ko - mbi - sa ku

Ben marcato

26 *p* ha-mba-na ha-mba-na ka mi-ndha-vu-ko ya hi-na. Ku mba-ri-wa

26 *p* ha-mba-na ha-mba-na ka mi-ndha-vu-ko ya hi-na. Ku mba-ri-wa

26 *p* ha-mba-na ha-mba-na ka mi-ndha-vu-ko ya hi-na. Ku mba-ri-wa

26 *mf* ha-mba-na ha-mba-na ka mi-ndha-vu-ko ya hi-na. Ku a-mba-ri-

30 ti-be-xu, mi-ba-co, swi-be-la-na,

30 ti-be-xu, mi-ba-co, swi-be-la-na,

30 ti-be-xu, mi-ba-co, swi-be-la-na,

30 wa ti-be-xu, mi-ba-co, na swi-be-la-na.

33 *f* le-swi swi ko-mba mi-ndha-vu-ko ya hi-na.

33 *f* le-swi swi ko-mba mi-ndha-vu-ko ya hi-na.

33 *f* le-swi swi ko-mba mi-ndha-vu-ko ya hi-na.

33 *f* le-swi swi ko-mba mi-ndha-vu-ko ya hi-na.

37 *semplice*

mf Ka kho - mbi - wa, - ku yi - wa ntsha - ve - ni, *f* ku ya dyo - ndza hi ta

37

f ku ya dyo - ndza hi ta

37 *semplice*

mf Ka kho - mbi - wa, ku yi - wa ntsha - ve - ni, *f* ku ya dyo - ndza hi ta

37

f ku ya dyo - ndza hi ta

40

Giocondo

mi - sa - va. Gi - yan', tsa - kan', mi ti - nyu - ngu - byi - sa,

40

mi - sa - va. Gi - yan', tsa - kan', mi ti - nyu - ngu - byi - sa.

40

mi - sa - va. mi ti - nyu - ngu - byi - sa.

40

mi - sa - va. mi ti - nyu - ngu - byi - sa.

43

con brio

le - yo hla - ma - ri - sa. *f* Hli ko - mba

43

le - yo hla - ma - ri - sa. *f* Hli ko - mba

43

hi mi - ndha - vu - ko, le - yo hla - ma - ri - sa. *f* Hli ko - mba

43

hi mi - ndha - vu - ko, le - yo hla - ma - ri - sa. *f* Hli ko - mba

Marcato

46 mi - sa - va ta mi - ndha - vu - ko ya hi na.

46 mi - sa - va ta mi ndha - vu - ko ya hi - na.

46 mi - sa - va ta mi ndha - vu - ko ya hi - na. *ff* Lo - ko hi ri e - mi -

46 mi - sa - va ta mi - ndha - vu - ko ya hi - na. *ff* Lo - ko hi ri e - mi -

50

50

50 nti - rhwe - ni, lo - ko hi ri e - ntsu - nge - ni wa ma - lwa - ndle,

50 nti - rhwe - ni, lo - ko hi ri e - ntsu - nge - ni wa ma - lwa - ndle,

53

53

53 a hi bo - mbi - se - ni vu - A - fri - ka, hi ti - nyu - ngu - byi -

53 a hi bo - mbi - se - ni vu - A - fri - ka, hi ti - nyu - ngu - byi -

56

56

56

sa. (nyu - ngu - byi - sa,) a hi ti - nyu - ngu - byi -

56

sa, a hi ti - nyu - ngu - byi -

58

58

58

Vivace con fuoco

fff Λ hi a - ke - ni

58

fff Λ hi a - ke - ni

58

se - ni. hi bo - mbi - sa vu - A - fri - ka bya hi - na. *fff* Λ hi a - ke - ni

58

se - ni, hi bo - mbi - sa vu - A - fri - ka bya hi - na. *fff* Λ hi a - ke - ni

62

62

62

ti - ko le - ri. hi ri a - ka hi ku tshe - mbhe - ka,

62

ti - ko le - ri. hi ri a - ka hi ku tshe - mbhe - ka,

62

ti - ko le - ri. hi ri hi ri a - ka hi ku tshe - mbhe - ka.

62

ti - ko le ri. hi ri a - ka hi ku tshe - mbhe - ka.

65

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va vu - A - fri - ka

65

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va vu - A - fri - ka

65

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va vu - A - fri - ka

65

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va vu - A - fri - ka

68

bya hi - na. Bo - mbi - sa - ni vu - A - fri - ka, mi

68

bya hi - na. Bo - mbi - sa - ni vu - A - fri - ka, mi

68

bya hi - na. Bo - mbi - sa - ni vu - A - fri - ka, mi

68

bya hi - na. Bo - mbi - sa - ni vu - A - fri - ka, mi

71

tsa - ka hi ma - si - ku. *Calmato (like a prayer)*
pp Ho - si ka - te -

71

tsa - ka hi ma - si - ku. *pp* Ho - si ka - te -

71

tsa - ka hi ma - si - ku. *pp* Ho - si ka - te -

71

tsa - ka hi ma - si - ku. *pp* Ho - si ka - te -

74

ki - sa ti - ko le - ra hi - na,

74

ki - sa ti ko le - ra hi - na,

74

ki - sa ti - ko le - ra hi - na.

74

ki - sa ti - ko le - ra hi - na.

77 *poco a poco cresc.*

U hi dyo - ndzi - sa ku tshe - mbha - na, U hi dyo - ndzi -

77 *poco a poco cresc.*

U hi dyo - ndzi - sa ku tshe - mbha - na, U hi dyo - ndzi -

77 *poco a poco cresc.*

U hi dyo - ndzi - sa ku tshe - mbha - na, U hi dyo - ndzi -

77 *poco a poco cresc.*

U hi dyo - ndzi - sa ku tshe - mbha - na, U hi dyo - ndzi -

80 *decresc.*

sa na ti - ntswa - lo, *f* U hi ko - mba ndle - la le - yi -

80 *decresc.*

sa na ti - ntswa - lo, *f* U hi ko - mba ndle - la le - yi -

80 *decresc.*

sa na ti - ntswa - lo, *f* U hi ko - mba ndle - la le - yi -

80 *decresc.*

sa na ti - ntswa - lo, *f* U hi ko - mba ndle - la le - yi -

Vivace con fuoco

83

ne - ne ya ku ha - nya. *p* *fff* A hi a - ke - ni

83

ne ne ya ku ha - nya. *p* *fff* A hi a - ke - ni

83

ne - ne ya ku ha - nya. *p* *fff* A hi a - ke - ni

83

ne - ne ya ku ha - nya. *p* *fff* A hi a - ke - ni

86

ti - ko le - ri, hi ri a - ka hi ku tshe - mbhe - ka,

86

ti - ko le - ri, hi ri a - ka hi ku tshe - mbhe - ka,

86

ti - ko le - ri, hi ri, hi ri a - ka hi ku tshe - mbhe - ka,

86

ti - ko le - ri, hi ri a - ka hi ku tshe - mbhe - ka,

89

un poco rit.

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va ta vu - A - fri - ka. *fff*

89

un poco rit.

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va ta vu - A - fri - ka. *fff*

89

un poco rit.

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va ta vu - A - fri - ka. *fff*

89

un poco rit.

hi bo - mbi - sa vu - A - fri - ka, hi ko - mba mi - sa - va ta vu - A - fri - ka. *fff*

(ii) Khale ka Vakokwana (Our Forefathers)

Our forefathers lived in peace
Free from present restlessness
They had peace indeed
They had everything in abundance.

They had wealth
They had cattle and goats
Sheep, chickens and pigs
They had them in abundance.

Where are those things today
Where are those useful rains
What happened to our flowing rivers
They exist no more.

They used to eat delicious food
They used to eat whatever they wanted
They used to eat groundnuts
Delicious fruit and vegetables.

After a day's work in the fields
They would drink traditional beer
Beer brewed by their wives
They would sing and dance all night.

They knew no violence
They knew no strange diseases
They were happy people
They lived in peace and tranquility.

(ii) Khale ka Vakokwana

Words and Music by
Musa Nkuna

Allegro ma non troppo

S. *mf* Kha - le ka va - ko - kwa wa hi - na. *cresc.*

A. *mf* Kha - le ka va - ko - kwa wa hi - na, *cresc.*

T. *mf* Kha - le ka va - ko - kwa wa hi - na, *cresc.*

B. *mf* Kha - le ka va - ko - kwa wa hi - na. kha - le, *cresc.*

3 kha - le ti - ko ra ha e - tle - le, *f* a va tsha - mi - se - ki -

3 kha - le ti - ko ra ha e - tle - le, *f* a va tsha - mi - se - ki -

3 kha - le ti - ko ra ha e - tle - le, *f* a va tsha - mi - se - ki -

3 ti - ko ra ha e - tle - le, ma - wa - ku, *f* a va tsha - mi - se - ki -

6
le ka - hle, va dya le - swi va swi rha - ndza - ka.

6
le ka - hle. ka ku - hle, va dya le - swi va swi rha - ndza - ka.

6
le ka - hle, va dya le - swi va swi rha - ndza - ka.

6
le ka - hle, va dya le - swi va swi rha - ndza - ka.

9 *Marcato*
mp A va ta - le - le hi ri - fu - wo, ti - ho - mu ni ti - mbu -

9
mp A va ta - le - le hi ri - fu - wo, ti - ho - mu ni ti - mbu -

9
mp A va ta - le - le hi ri - fu - wo, ti - ho - mu ni ti - mbu -

9
mp A va ta - le - le hi ri - fu - wo, ti - ho - mu ni ti - mbu -

12
ti. ti - nyi - mpfu, ti - hu - ku ti - ngu - lu - ve,

12
ti. ta ma - ntswe - le, ti - nyi - mpfu, ti - hu - ku, ti - ngu - lu - ve,

12
ti. ti - nyi - mpfu, ti - hu - ku, ti - ngu - lu - ve,

12
ti. ta ma - ntswe - le, ti - nyi - mpfu, ti - hu - ku, ti - ngu - lu - ve,

Piu mosso

15 a ko - wa - la - wa - la hi - nkwa - ko. *f* Swi kwi - hi na - mu - ntsha

15 a ko wa - la - wa - la hi - nkwa - ko. *f* Swi kwi - hi na - mu - ntsha

15 a ko wa - la - wa - la hi - nkwa - ko. *f* Swi kwi - hi na - mu - ntsha

15 a ko wa - la - wa - la hi - nkwa - ko. *f* Swi kwi - hi na - mu - ntsha

18 va - ma - kwe - rhu! Ti kwi - hi ti - mpfu - la ta xi - mbhe - mbhe!

18 va - ma - kwe - rhu! Ti kwi - hi ti - mpfu - la ta xi - mbhe - mbhe!

18 va - ma - kwe - rhu! Ti kwi - hi ti - mpfu - la ta xi - mbhe - mbhe!

18 va - ma - kwe - rhu! Ti kwi - hi ti - mpfu - la ta xi - mbhe - mbhe!

21 Va kwi - hi va ndha - mbhi na mi - n'we - ma! Ko sa - la ko ku hla -

21 Va kwi - hi va ndha - mbhi na mi - n'we - ma! Ko sa - la ko ku hla -

21 Va kwi - hi va ndha - mbhi na mi - n'we - ma! Ko sa - la ko ku hla -

21 Va kwi - hi va ndha - mbhi na mi - n'we - ma! Ko sa - la ko ku hla -

24 *Brillante*

mba - nyi - sa. *f* Kha - le a va dya swi - tsho - ngo.

24 mba - nyi - sa. *f* Kha - le a va dya swi - tsho - ngo. swa ti - ho - ve,

24 mba - nyi - sa. *f* Kha - le - a va dya swi - tsho - ngo.

24 mba - nyi - sa. *f* Kha - le a va dya swi - tsho - ngo. swa ti - ho - ve.

27

va dya le - swi va swi rha - ndza - ka.

27 va dya le - swi va swi rha - ndza - ka. ti - ma -

27 va dya le - swi va swi rha - ndza - ka.

27 va dya le - swi va swi rha - ndza - ka. ti - ma -

29

ti - ma - nga, ti - ndlu - wa, ti - nya - wa.

29 nga. ti - ndlu - wa, ti - nya - wa.

29 ti - ma - nga, ti - ndlu - wa ti - nya - wa.

29 nga, ti - ndlu - wa, ti - nya - wa. xi - gu - gu.

31 swa - ku - dya le - swo pho - mi - sa ma - rha, na ma - rha - nga, swa - ku - dya swo pho - mi - sa

31 swa - ku - dya le - swo pho - mi - sa ma - rha, swa - ku - dya swo pho - mi - sa

31 swa - ku - dya le - swo pho - mi - sa ma - rha, na ma - rha - nga, swa - ku - dya swo pho - mi - sa

31 swa - ku - dya le - swo pho - mi - sa ma - rha, swa - ku - dya swo pho - mi - sa

34 na ma - rha, ma - wa - ku, a va dya le - swo na - ndzi - ha.

34 na ma - rha, a va dya le - swo na - ndzi - ha.

34 na ma - rha, ma - wa - ku, a va dya le - swo na - ndzi - ha.

34 na ma - rha, a va dya le - swo na - ndzi - ha.

37 *mp* Kha - le a va dya swi - tsho - ngo.

37 *mp* Kha - le a va dya swi - tsho - ngo. swa ti - ho - ve.

37 *mp* Kha - le a va dya swi - tsho - ngo,

37 *mp* Kha - le a va dya swi - tsho - ngo. swa ti - ho - ve.

39
 va dya le - swi va swi rha - ndza - ka.
 39
 va dya le - swi va swi rha - ndza - ka. ti - ma -
 39
 va dya le - swi va swi rha - ndza - ka.
 39
 va dya le - swi va swi rha - ndza - ka. ti - ma -

41
 ti - ma - nga, ti - ndlu - wa, ti - nya - wa.
 41
 nga, ti - ndlu - wa, ti - nya - wa,
 41
 ti - ma - nga, ti - ndlu - wa ti - nya - wa,
 41
 nga, ti - ndlu - wa, ti - nya - wa, xi - gu - gu,

43
 swa - ku - dya le - swo pho - mi - sa ma - rha, na ma - rha - nga, swa - ku - dya swo pho - mi - sa
 43
 swa - ku - dya le - swo pho - mi - sa ma - rha, swa - ku - dya swo pho - mi - sa
 43
 swa - ku - dya le - swo pho - mi - sa ma - rha, na ma - rha - nga, swa - ku - dya swo pho - mi - sa
 43
 swa - ku - dya le - swo pho - mi - sa ma - rha, swa - ku - dya swo pho - mi - sa

46 *decresc.* *Allargando*

na ma - rha, ma-wa-ku, a va dya le-swo na-ndzi - ha. Lo - ko va xu - rhi - le

46 *decresc.* *mp* *mf*

na ma - rha, a va dya le-swo na-ndzi - ha. Lo - ko va xu - rhi - le

46 *decresc.* *mp* *mf*

na ma - rha, ma-wa-ku, a va dya le-swo na-ndzi - ha. Lo - ko va xu - rhi - le

46 *decresc.* *mp* *mf*

na ma - rha, a va dya le-swo na-ndzi - ha. Lo - ko va xu - rhi - le

50 *Marcato*

a va ku: *f* Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

50 *f* Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

50 *f* Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

50 *f* Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

50 *f* Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

53 *cresc.*

ka - rhe - le hi hu - ma ma - si - n'win', yo! bya ba - vo! *ff* Gi - ya, gi - ya, o

53 *cresc.* *ff* Gi - ya, gi - ya, o ho

53 *cresc.* *ff* Gi - ya, gi - ya, o

53 *cresc.* *ff* O, Gi - ya, gi - ya, o ho

56 nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si -

56 nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si -

56 nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si -

56 nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si -

58 n'win'. yo! bya ba - vo! Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

58 n'win'. Gi - ya, gi - ya, o ho nko - si phe - zu - lu, hi

58 n'win'. yo! bya ba - vo! Gi - ya, gi - ya, nko - si phe - zu - lu, hi

58 n'win'. Gi - ya, gi - ya, nko - si phe - zu - lu, hi

61 ka - rhe - le hi hu - ma ma - si - n'win', yo! bya ba - vo! Gi - ya, gi - ya, o

61 ka - rhe - le hi hu - ma ma - si - n'win', yo! bya ba - vo! Gi - ya, gi - ya, o ho

61 ka - rhe - le hi hu - ma ma - si - n'win', Gi - ya, gi - ya, o

61 ka - rhe - le hi hu - ma ma - si - n'win'. O. Gi - ya, gi - ya, o ho

64 *Allargando* *Allegro ma non troppo*

nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si - n'win'. *ff* *mf* A ri xa ri tthe - la

nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si - n'win'. *ff* *mf* A ri xa ri tthe - la

nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si - n'win'. *ff* *mf* A ri xa ri tthe - la

nko - si phe - zu - lu, hi ka - rhe - le hi hu - ma ma - si - n'win'. *ff* *mf* A ri xa ri tthe - la

68

ri pe - la, va ri ka - rhi va ti - ci - ne - la,

ri pe - la, va ri ka - rhi va ti - ci - ne - la,

ri pe - la, va ri ka - rhi va ti - ci - ne - la,

ri pe - la, va ri ka - rhi va ti - ci - ne - la,

71 *piu rit. decresc.* *mp*

va nga ti - vi mi - nki - tsi - ki - tsi, a va tsha - mi - le hi ku rhu - la.

71 *piu rit. decresc.* *mp*

va nga ti - vi mi - nki - tsi - ki - tsi, a va tsha - mi - le hi ku rhu - la.

71 *piu rit. decresc.* *mp*

va nga ti - vi mi - nki - tsi - ki - tsi, a va tsha - mi - le hi ku rhu - la.

71 *piu rit. decresc.* *mp*

va nga ti - vi mi - nki - tsi - ki - tsi, a va tsha - mi - le hi ku rhu - la.

**Six Dances
From
Southern Africa**

for Solo Cello

by

Musa Nkuna

(i) Umgquzo

Musa Nkuna

Allegretto

Cello

1

p cresc. poco a poco

3

5

7

9

11

13 *poco rit.*

Allegretto *f Scherzando*

17 *f legato*

19 *mp cresc.*

21 *f*

23

25 *ff accel.*

27



28



29

Ben marcato



piu rit. *fff*

Allegretto e leggero

31



subito piano e cresc. poco a poco

32



33



34



35

36

37

39

41

43

44

(ii) Xibelana

Musa Nkuna

Giocoso

Cello

1 *f*

5 *mp*

9 *mf*

12 *f*

15 *accel. ff*

19 *un poco rit. Andante cantabile*
mf e cresc. poco a poco

23

26

29

ff *piu legato e dolce*

32

Giocoso
35

mp marcato

38

42

46

cresc.

50

senza rit. *ff*

(iii) Xirilo xo Feriwa

Musa Nkuna

Cello

1 *Lamentoso*
p *legato poss.*

6 *poco cresc.* *decresc.* *p*

10

14

18 *cantabile con moto*

20

22

24 *marcato*

27

29

31 *Lamentoso*

p

35

mf con espressione

38

40

poco a poco cresc.

44

piu cresc.

47

p *pppp*

(iv) Ncino wa Nkhuvo

Musa Nkuna

Cello

1 *Grazioso* *mf* *simile* *mp*

5 *mf* *mp*

9 *con moto*

13

17

22

28

34



37



41



45 *Grazioso*



49



53



57



(v) Xincayincayi

Musa Nkuna

Cello

Moderato

f drumming *sempre staccato*

1

4

6

9

ff cantabile

12

f drumming *sempre staccato*

15

ff cantabile

19 *f* drumming *sempre staccato*

21

23

25 *ff* *dolcissimo* *f* drumming

27 *ff* *cantabile*

29 *f* drumming *ff* *cantabile* *f*

32 drumming

34 *pizz. e leggero*

36 *p*

(vi) Shona Dance

Musa Nkuna

Cello

1 *Moderato*
sempre pizz.

sempre pp e leggiero

4

7

10

13

16

19

22

25

28

31

34

37

40

43

45

STRING QUARTET

Origins and background of the piece

Peaceful Shangaan Village, for String Quartet, was conceived and written in 1999. I dedicate this work to my Swiss friends Paul and Paulette Robert. It is a narrative piece describing what we may call monotonous life in a Shangaan village. Shangaan people are fairly quiet people and almost always hang around the same social circles. They do not talk much, unless they have had a few drinks. I have tried to depict this by using such aspects as tonality, structure and form, as well as texture, in such a way that it becomes clear to any ear what and how life is in a Shangaan Village.

Music, as in all African cultures, is fundamental to Shangaan culture and tradition. Shangaan music is overtly cultural in that it is performed in a variety of cultural contexts and often for specific cultural purpose. It is also cultural in the sense that it may involve people in a powerful shared experience within the framework of their cultural and traditional experiences, and, as Blacking points out, thereby make them more aware of themselves and of their responsibilities towards each other.²

There are a number of musical events in a Shangaan society. Some are traditional-ritual music ceremonies, birth-rites, and initiation after puberty. The girls' initiation school must be attended after puberty but before marriage, and the boys' circumcision school must be attended before marriage. During these ceremonies music plays a very significant role. Children sing songs that

2. Blacking, J. (1973) How Musical is Man? London: Faber and Faber.

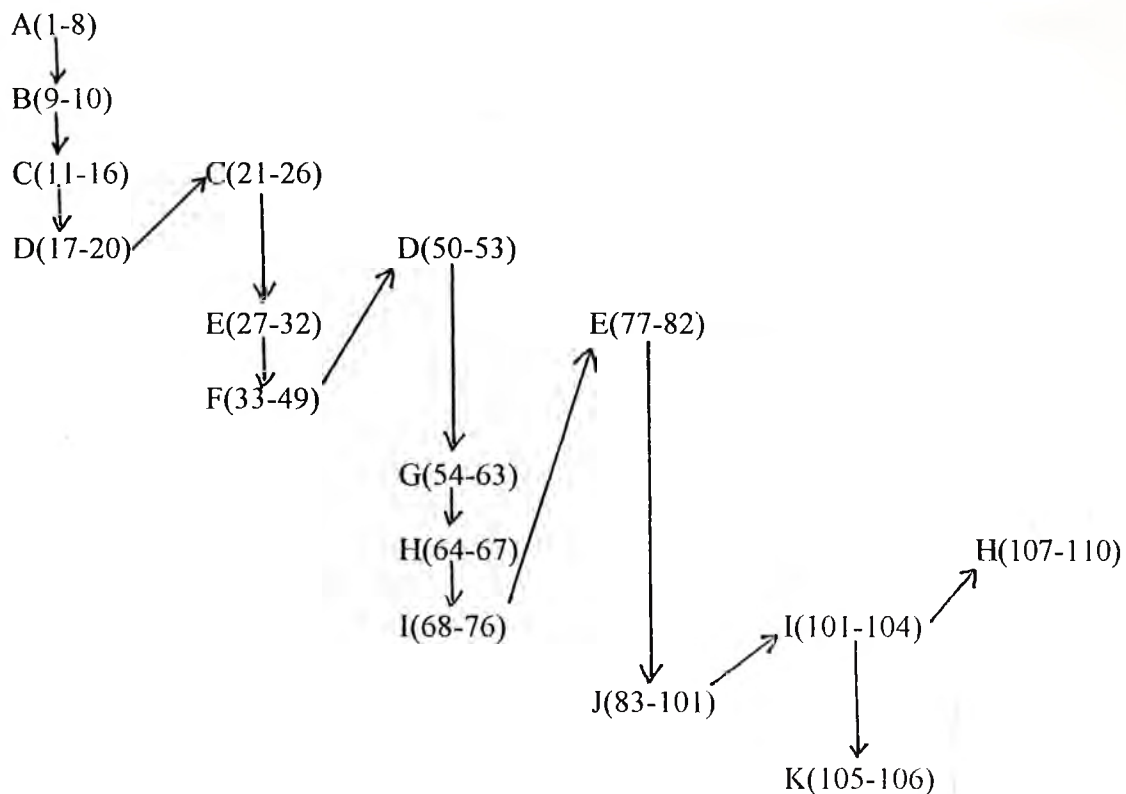
are meant specifically for such ceremonies. They include winter fireside storytelling, where the audience of children is assigned a recurring stereotyped response.

In a Shangaan society music is taught, encouraged and supervised by elders in both ascribed and achieved social roles. Other musical responsibilities are shared among the teenagers, the instructors of the *xigubu* drumming for boys, and the supervisors.

Shangaan music has the following divisions: songs within folktales, songs accompanying children's games, songs of mockery, counting songs, drinking songs and boys' herding songs. These songs require the audience or chorus to respond in unison. The music generally consists of a leader directing or leading a group in which call-and-response style is found consistently. Call-and-response is a strong Shangaan musical norm. When composing this piece, I took into consideration all the aforementioned aspects of Shangaan music and life, and incorporated them into a String Quartet, which is basically a Western concept. The result is this 'syncretic' piece.

Peaceful Shangaan Village is based on G pentatonic scale. The G major key signature is mainly included to give some kind of tonal framework to the music. It is a visual convention which guides you towards the tonal centre of G, but does not mean that the work is in G major. The tonality is then ambiguous as there are sections that focus around the tonal centre of E and one section that ends on the note B. It is made up of three movements which although they are clearly different, cannot be performed as separate entities as each movement follows without a break. The end of each movement becomes a little bridge that connects musical ideas of the previous movement to the next. The first movement, *Lento*, is 110 bars long. It opens with a lilting melody on the first violin, answered by the rest of the ensemble playing a short *pizzicato* idea in bars 9

and 10. Already at the beginning of this first movement the call-and-response form is established. It is established by using the first violin as the leader and the rest of the ensemble as the chorus answering to the 'call' of the first violin. The form is multi-sectional and can be divided as follows:



Each section exhibits its own new idea of the original melody and it is the change and the punctuation in the melody that dictates each new section. Melodies are not always played by the same instruments, they alternate in all instruments in no particular order. Call-and-response patterning gives this whole movement some feeling of polyphony. Linked to this is the use of imitation, for example in bars 68 to 76. It is not exact imitation, it is achieved by the second violin playing material similar to what was played by the first violin, starting two beats later.

In line with general characteristics of Shangaan music this movement is based on motives or short phrases which are largely responsorial and constructed into longer phrases, patterned closely on folk songs. It also contains repeated polyphonic rhythmic patterns which influence the form in that

they are derived from phrases repeated by the leading or melodic instrument in each section, and with each phrase being answered by a motive played by the rest of the ensemble. This movement concludes with a unison in bar 100. All instruments play the note B, which gives it some sense of ambiguity as far as the tonality is concerned as could it easily imply either G major or E minor.

The second movement, *Allegro ma non troppo*, is the shortest of the three movements. It begins in bar 111 and ends in bar 202. The tonality is the same as in the first movement. The most important aspect at the beginning of the second movement is the use of imitation. The opening theme is played by the viola, then followed by the first violin starting on the second half of the fourth bar in bar 114. The first violin does not play exactly the same melody as the viola, but because of the closeness of the thematic material it sounds like true imitation.

The next imitative entry is on the second violin in bar 117, this third entry is two-and-a-half bars later than the second entry and it does not repeat the notes as they exactly appear in the first violin and the viola. The last imitative entry is played by the cello in bar 120, three bars later than the imitative entry of the previous instrument. These irregular entrances influence phrase lengths and cause denseness in the texture of this movement.

Shangaan men are well known on the mines of Johannesburg for their dancing prowess. They have a muscular dance, *xincayincayi*, in which the muscles of the body 'perform' in a shivering and jerking rhythm. The girls have a spectacular dance of shaking shoulders and twitching thighs, *ku khinyaveta*. The action is a vigorous bend of alternate knees with the flick of the hips. This dance is accompanied on the *xigubu* (drum), whose part I wrote for the cello in this movement.

An important aspect to note is that these dances always begin with one dancer dancing and the rest of the group watching - clapping if they so wish - and everybody gradually joining in the dance. They join at irregular intervals and usually imitate the first few dance steps of the first dancer and then improvise their own dance, hence my imitation in this movement is not exact and quite irregular. The density of the texture in this movement can be attributed to the fact that when there are many dancers with each dancer improvising his own dance there is bound to be some kind of 'confusion' which can only be unified by the fact that they are all dancing to the same rhythm .

In this movement there is extensive use of syncopation and cross-rhythms. They are achieved by using crotchets, quavers, semiquavers, and dotted crotchets at the same time within all four instruments. This movement concludes with some kind of perfect cadence in bar 202.

The third (and last) movement begins in bar 203 and ends in bar 342. Like the first movement, the third movement is multi-sectional, with each section exhibiting its own new idea of the melody, and again it is the change and punctuation in the melody that dictates each new section. This last movement contains quite significant changes in metre. It is this change in metre that 'truly' narrates or describes life in a peaceful Shangaan Village.

Its beginning is marked *Andante sostenuto* and is written for solo cello. It alternates between 5/8, 6/8, 4/8 and 3/8 metres. Again call-and-response pattern plays a significant feature in this movement. The solo cello is answered at first by the viola, and joined later by the violins playing in unison from bars 221 to 227.

The solo cello reappears in bar 228, this time marked *rubato con espressione*. Although it is not the same melody as in the beginning of the third movement in bar 203, it is still within the same framework. The same melody is repeated by the first violin from bars 240 to 251, but this time harmonised at the bottom by the second violin. The viola takes over as the melodic instrument from bars 252 to 256, and the cello takes over again from bar 257 alternating with the viola from bars 262 to 265, while the rest of the ensemble is playing tremolo on unison.

This section is followed immediately by a *pizzicato* section marked *presto e leggiero*. This small section provides a link between the slow beginning of this movement and the humorous ending of this movement and the piece. This section of the last movement from bar 272 contains a well known Shangaan folk tune, “*Xinengana xa n'wampfundlha xi nandziha ngopfu*” (A rabbit’s leg is so delicious), that is associated with traditional beer-drinking ceremonies.

This folk material is interspersed with new thematic material introduced from bars 298 to 313. It reappears on the first violin from bars 314 to 321, this time with a different rhythmic marking in the second violin, viola and cello from bars 314 to 317. It reappears from bars 324 to 331, this time played by the cello. The next section bar 332 to bar 336 is marked *pizzicato*. Again, as in bars 266 to 271, this *pizzicato* section links previous sections and material of the music with the end. The last six bars of this piece are marked *stringendo* and introduce double stops in both violin parts.

How this work relates to Western string quartets, Western music and African music - Shangaan music in particular and South African music in general

The similarity between this work and Western String Quartets is that contrapuntal textures are used within an essentially homophonic framework leading to polyphony by the use of melody, rhythm and harmony to form independence of voices. When examining Mozart's string quartets, we find that they are built upon traditions established by Haydn - developing the lower voices, making them more independent and interesting. Mozart's works gave more equal emphasis to all four instruments, as is the case in *Peaceful Shangaan Village*.

One other significant similarity with 'classic' quartet writing is the use of harmonic techniques. Both Western and African cultures make use of harmony, although its application may be different. In both cultures music is sometimes played in parallel motion, with the voices singing simultaneous notes that are always a steady, specific interval apart. In African music there are also songs that make use of imitation: the second voice imitates the first, somewhat in the fashion of Western rounds. Another polyphonic texture is created when one voice holds a long drone note while the other sings a phrase. The first voice may then perform while the second holds the drone note, and so on in alternation.

In line with general characteristics of Shangaan music, this piece contains short motives that are constructed into longer phrases, patterned closely on folk songs. It is multi-sectional and uses the secular call-and-response form, the response leading back to and overlapping the call, resulting in a polyphonic texture. I used several different rhythmic patterns at the same time to create a kind of rhythmic polyphony, with one instrument maintaining a duple metre, another a triple metre.

I also used varied rhythmic patterns of the melody to add expressiveness to the music. Varied rhythmic patterns also create contrasting moods within one piece. Often more than one type of rhythmic activity would be used. The resulting texture is still clear and transparent. Limited in variety of timbre and texture, the work achieves its effect through the ever-changing dialogue of its instruments.

ELEMENTS OF DESPAIR

Elements of Despair is a cycle of six songs for tenor and piano, to poems by James A Harrison written between 1988 and 1996, and all with the same theme of despair. The idea of composing this cycle came after meeting the poet in Cape Town at the beginning of April 1999. After long discussions he gave me permission to set his poems to music. The cycle is dedicated to my parents Leslie and Violet Nkuna.

Elements of Despair is quite relevant to the present South African situation as it talks about poverty, political turmoil, death and drought. Each element - world, fire, water, earth, air and spirit - is represented by one poem. The whole song cycle uses chromatic shifts of key. The songs in this cycle may be performed individually - in other words it is a cycle in the way of Schubert rather than Schumann. It is in what we may call a post-Romantic style, derived directly, or rather influenced directly by the characteristic structure of the German *Lied*. Like the *Lied* it is a partnership between poetry and music, and also a partnership between voice and piano.

My musical output in this cycle was deeply influenced by its literary nuances from moment to moment. I tried to put the music in such a way that it enhances, and more fully 'realises', the emotional implications of the poetic lines. The poems are very long with many nuances to capture. Musical sounds are often meant to represent the sound and feeling of the spoken-about subject, such symbolic content generally appearing in the piano part. Composers who stylistically influenced the conception of this cycle are Schubert, Schumann, Strauss, Vaughan-Williams and Britten. As a singer myself, I wrote the cycle in such a way that it is possible to perform it without impossible and unattainable vocal ranges. It lies mostly in a comfortable tenor range.

(i) World: Elements of Despair

This is the first song of the cycle, and it establishes the poetic theme at the beginning of the cycle. *Elements of Despair* is written in the key of C Minor, is in common time and is marked *andante con moto* at the beginning. It begins with a one- bar piano introduction that sets the mood and establishes the basic rhythmic and thematic idea. This opening rhythmic pattern appears throughout the song. It already changes key from C minor to B^b minor in bar 8. This key change is done abruptly by introducing a diminished 5th jump from G to D^b. I decided to change key on the word destruction: I “destroy” the already established key and introduce another one.

I tried to express the poetry in the accompaniment in bar 12 by introducing a different rhythmic marking after the words “martial mood” mentioned by the vocal line in bars 11 and 12. Although the melody is presented mainly by the singer, the pianist provides much more than just accompaniment. In bars 22 to 27 the piano begins to contribute solo passages that are integral to the artistic design of this song. This solo passage is in the key of B^b minor but modulates back to C minor, between bars 26 and 27.

Again the original rhythmic pattern and mood recur in bar 28, this time introducing embellishments in the vocal line, in bars 30 and 31. The ‘romantic’ piano solo passage *cantabile con rubato* played from bars 22 to 27 reappears from bars 45 to 50, this time a tone higher than it was played the first time. The original rhythmic pattern on the piano reappears briefly for two bars in bars 51 and 52, leading to a distinctive left hand triplet marking from bars 53 to 69. I put this in to show the change in the text, where the poet talks about his dreams and clouds. The first bar of that ‘romantic’ piano passage reappears in bar 61, leading directly to the climax of the song in bars 62 and 63. The tolling bells are represented by the right hand in bars 63 and 64, marked

with *sforzandi* and *staccati*. For the first time the left hand has consecutive repeated notes also representing the tolling bells.

The whole song uses chromatic shifts of key, especially from bar 67. From bar 68 to the end of the piece there is a chromatic postlude in the solo piano, passing through a number of keys until the song concludes in the key of E^b major. This song is in continuous i.e. non-strophic form with the opening rhythmic motive returning several times, and the texture is polyphonic. The vocal range of this song is G to G¹.

(ii) *Fire: Half Moon over Table Mountain burning*

Half moon over Table Mountain Burning represents fire, represented programmatically in the 'busy' piano accompaniment. It is written in the key of D minor, marked *Allegro con fuoco* and in 9/8 meter. It opens with a piano introduction that sets the mood and establishes the basic rhythmic idea. The first four bars are in D minor, followed by four bars of C# minor that again lead back to D minor before the voice comes in with its soaring melody in bar 10. The use of second inversion chords makes the tonality ambivalent and allows the semitonal shift from D to C# feel quite 'natural'. There is total independence between the vocal and piano lines. The vocal line lies quite high to illustrate the text "Your crater-pocked face hangs unconcerned". The 'busy' piano accompaniment represents not only fire but also the chanting of people who want to burn a life to death. It also represents a drum which usually accompanies chanting in African contexts.

In bar 21 the music goes briefly to the key of G minor and in bar 23 to E minor. The right hand accompaniment in bars 27 and 28 represent crackling anxiety and in bars 29 and 30 the leaping, sweeping and creeping of fire up and down the cliffs and crags. In bar 31 the tonality goes back

to the original D minor. From bars 37 to 44 the rhythmic figure of two quavers between the dotted crochets represent the fire that is burning life to death. At bar 45 it touches on C# minor and then back to D minor from bar 49 to the end. This song is in continuous form and its vocal range is A to A^b.

(iii) *Earth: A Green Funeral*

Although there is some kind of ambiguity in the beginning, with the tonality being not so clear between A minor and C major, *A Green Funeral* is written in the key of A minor. It becomes established in bar 5. The song is slow and sombre, marked *Lamentoso* at the beginning, and is in common time. It begins with a sombre, solo piano passage. The tenor voice comes in softly in bar 5 with the piano repeating the vocal line an octave lower in the bass clef from the fourth beat of bar 7. After a piano interlude from the fourth beat of bar 9 to bar 12, the vocal line re-enters in bar 12⁴, this time soaring to high E, then the piano material from bar 1 returns in bar 15, this time harmonised and extended before the voice re-enters in bar 20⁴.

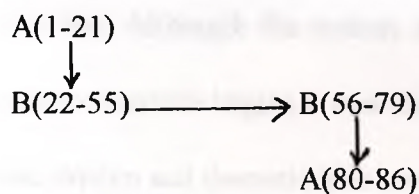
There are changes of metre from 4/4 to 2/4 to 3/4 and to 5/4 from bar 23. From bar 24 the vocal line uses only an alternating A and C, and going through B^b in bar 33 in order to cadence in D minor in bar 34. The D minor arpeggio at the end represents the birds that flew with "his body". The vocal range of this song is E to E¹.

(iv) *Air: The Room*

The Room is very different from the previous songs; it is more static. The dry piano accompaniment represents the emptiness of the 'room' (i.e. the space), and the whole song is about Air. It is written in the key of C major. The first five bars are made up of two-bar phrases.

Bars 8 to 10 have a tonal centre of A^b major, going back to C major in bar 11. I sometimes shift the beat from anacrusis to strong beat and vice versa, for example in bars 11 and 12. The cluster of A and B^b in bars 14 and 15 represents the creaking of the wood, and the dripping of the water is represented by the very low D^b in the bass clef. From bar 22 the style is *quasi recitativo*, with a number of augmented chords as well as chromatic harmony. The music concludes that *quasi recitativo* section with an A^b major chord, and begins the next one with an F# diminished seventh chord in bar 29.

The next section begins in bar 56, and is a *recitativo secco*. The piano part becomes quite chromatic, moving through C major, C minor, and F minor, until it goes back to C major in bar 80. This is the recapitulation that leads to a codetta which concludes the piece. The silence in bar 82 is preserved by the dry piano accompaniment in that bar, and the sheltering dark by the very low piano notes for the left hand. The piece as a whole is quite chromatic, and demands a wide range of the voice. This song is in 'stretched' ternary form, divided as follows:



The vocal range of this song is F# to A^b.

(v) *Water: Drought*

Drought, ironically, represents water. Although the title means absence of water there is abundance of water later in the poem and the poet sucks and slakes his thirst. It is unaccompanied, and was influenced by Benjamin Britten, whose music I adore so much (especially "The Dirge" from *The Serenade for Tenor, Horn and Strings op. 31*). It begins in the key of C minor and ends

in a kind of F major. It must be sung in a rhythmically flexible way. There are irregular bars that alternate between 6/8 and 9/8 metres.

There is chromatic change of key in the melody. I have intentionally restricted the melody to a small narrow range. I used rhythms that avoid a strong constant beat in order to allow the greatest possible latitude to the unaccompanied voice. With the changes of meter I am trying to contribute to the dynamic energy of the music. This song is in continuous i.e. non-strophic form. The vocal range of this piece is G to A^b.

(vi) *Spirit: Nocturne*

The final song in the cycle, *Nocturne*, has the sub-title *Spirit*, the intention of which is to symbolically lift the spirit of the audience out of despair and into courage and hope. It is in the key of B minor and quadruple metre. The song begins with the unaccompanied voice singing on anacrusis. When the accompaniment begins it is based on a simple arpeggiated chord, supporting a *bel canto* vocal line. Although the melody is mainly provided by the vocal line, the piano *cantabile con rubato* interlude begins a new idea from bars 13 to 15, which is then interrupted by the same basic rhythm and thematic idea established at the beginning of the song. This little interlude has a certain reference to the 'romantic' melody played in the first song, by way of tying the cycle together in a referential way. It is also integral to the artistic design of the song as it recurs later.

Another trait I applied from bar 17 is a one-bar imitation in the piano accompaniment of the vocal line sung in the previous bar. I imitate it liltily an octave higher on the piano, for example in bars 17 and 19. The thematic material played from bars 13 to 15 comes back from bars 28 to 30,

this time even interrupted earlier by the vocal line in bar 30. Again the original basic rhythm and thematic idea recur, and the song goes back to its original arpeggiated accompaniment.

The 'romantic' melody played as interlude in the first song appears in bar 40 exactly as it is in the first song, but this time marked *rubato con espressione*. In bar 46 the thematic material written in bars 13 and 15 reappears, this time with a little coda before the vocal line re-enters in bar 49. From bar 54 the accompaniment changes and in bar 65 it is now as if it is at the end of the first song. The original thematic material of bars 13 to 15 reappears from bars 59 to 60, this time underlying the vocal line. Then the 'romantic' melody reappears in its entirety, leading to the original thematic material of the last piece, this time with the introduction of quintuplets to the left-hand piano accompaniment. This melody continues until the tonality changes from D major to D^b major in bar 73. The 'romantic' melody reappears for the last time leading to a nocturnal coda. This song is in extended strophic form and its vocal range is from E to G¹.

TWO CHORAL PIECES

These two pieces are written within the tradition known as 'African Choral Music', the tradition that conventionally uses tonic solfa notation, vernacular text and a sectional structure with contrasting sections. This tradition has given rise to hundreds of compositions which are generally written as prescribed songs for choral competitions.

(i) *A hi akeni Afrika Dzonga*

A hi akeni Afrika Dzonga is an unaccompanied choral piece for SATB, set to my own original Shangaan text, which translates as *Let us build our South Africa*. It is in the key of G major and in 4/4 metre. The piece has a sectional structure with eight sections divided as follows:

A(1-8)

B(9-20)

C(21-36)

D(37-48)

E(49-60)

F(61-72)

G(73-84)

F(84-92)



Each section is made up of regular two-bar phrases and concludes with a perfect cadence. Although bars 1 to 36 are mainly homophonic in texture, there is some use of syncopated rhythms in those bars. Instead of keeping it in 4/4 metre throughout I sometimes change to 2/4 or 1/4. This is an unusual feature in the conventional Shangaan Choral repertoire. These changes in metre are meant to avoid symmetry in certain sections, especially at cadential points.

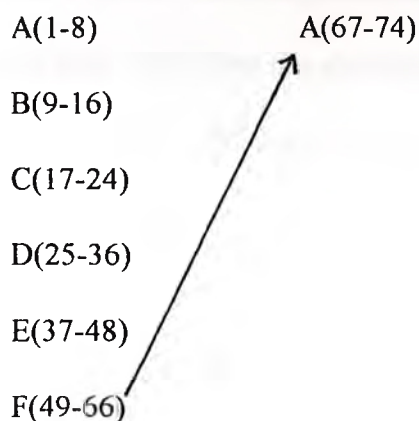
From bar 37 I start using a traditional African call-and-response style, alternating between different voice parts. This gives the effect of polyphonic texture. From the beginning of the piece I mainly use consonant intervals, and only for the first time in bar 50 I use a dissonant open fourth interval. These intervals are a strong feature of Shangaan Choral music.

In an attempt to vary the sections as much as possible I included a slow prayer section from bars 73 to 84 (G). Usually secular African choral pieces include such prayer sections, that are immediately followed by an exuberant section which concludes the piece. This final section is usually the repeat of the section before the prayer and is meant to give dynamic and textural variation to the piece (F). I have applied that norm in this piece, repeating bars 61 to 68 in bars 85 to 92.

(ii) *Khale ka Vakokwana*

Khale ka Vakokwana is also an unaccompanied choral piece for SATB, set to my own original Shangaan text which translates as *Our Forefathers*. It is in the key of A^b major and in 4/4 metre.

It has a sectional structure of seven sections divided as follows:



It is made up of regular two-bar phrases whose phrase structure punctuates the melody, and each phrase is made up of two presentations of the same rhythmic motif. For example:

The musical score consists of four staves. The top two staves are vocal lines, and the bottom two are instrumental. The score is divided into two phrases, 'phrase 1' and 'phrase 2', each spanning two bars. The lyrics are: 'Kha-le ka va-ko-kwa wa hi - na, kha-le ti - ko ra ha e - tle - le, Kha-le ka va-ko-kwa wa hi - na, kha-le ti - ko ra ha e - tle - le, Kha-le ka va-ko-kwa wa hi - na, kha-le ti - ko ra ha e - tle - le, ma-wa-ku,'

The texture mixes homophonic and polyphonic, the syncopated rhythms giving it a feeling of polyphonic texture. Call-and-response patterns are also used. From bar 52 I used a rhythmic dance that is associated with celebrating the abundance of fruit and vegetable harvest in Shangaan culture. Bars 49 to 66 are the climax of the piece, and it concludes in bars 67 to 74 with a rhythmic repeat of bars 1 to 8.

SIX DANCES FROM SOUTHERN AFRICA

This solo cello Suite consists of six Southern African traditional dances. These dances are somewhat related, giving rise to stylistic similarities in the Suite, which has been influenced by Bach's Suites for solo cello. The titles of the dances are not, however, *Allemande*, *Courante*, etc., but names denoting dances from different regions of Southern Africa. Some of these titles are not at all translatable. Rhythms used in these dances are direct transcriptions of each dance form, but all melodies are original although greatly influenced by traditional melodies which accompany these dances.

(i) *Umgquzo*

Umgquzo is a girls' initiation dance performed by *Mpondo* women. It originates from Pondoland in the heart of the Transkei in the Eastern Cape. It has intricate dance steps that are accompanied by a constant monotonous drum beat in 18/8 metre. The middle section of the piece changes to 6/4 metre, just as it does in the original dance, where it would be accompanied by singing in two parts: the lower part playing a cyclic musical idea while the top part sings quite a lyrical melody. The two parts are alternated by the cello in this section. At some point during this activity the original dance steps in 18/8 metre abruptly re-appear, at this stage even prolonged so as to form a little coda at the end.

(ii) *Xibelana*

Xibelana is a female traditional dance performed by Shangaan women. This dance is associated with what we call *swiseveseve* (friendship dance meetings). These friendship dance meetings are

hosted by friends on a rotational basis. At these meetings the host has to do a solo dance before all guests join in. I adapted this idea by starting this movement with just a single line that is harmonised later on the lower strings of the instrument.

(iii) *Xirilo xo Feriwa*

Xirilo xo Feriwa literally translates as "A Lament". This is a sorrowful Venda dance associated with funerals. It is accompanied in its original context by female voices while some are playing the drums underneath the melody. This dance is performed only at night vigils with the body of the dead surrounded by mourners and dancers while the traditional healer performs some rituals so that the soul of the dead may be accepted by the ancestors.

(iv) *Ncino wa Nkhuvo*

Ncino wa Nkhuvo means a *Wedding Dance*. This is a popular wedding dance of the Pedi people. The dance is in three sections, with the first section always beginning in common time. Halfway through the dance due to mounting excitement, the tempo and the metre of the dance change: suddenly it goes to 6/8 metre and a little faster. It later changes back to the original metre and tempo. I have incorporated these changes in this piece.

(v) *Xincayincayi*

Xincayincayi is a popular Shangaan dance performed by men. It is always accompanied on the *xigubu* (drum) hence I suggested that it should be played drum-like at the beginning. The rhythmic pattern for the cello is the exact rhythm played on the drum during this dance. The drumming is always interspersed with beautiful singing by females, hence there are melodious passages that I would like played as if they are being sung.

(vi) *Shona Dance*

The rhythm of this dance is usually played on the *mbira* or what we may call the *Mashona piano*.

It is a plucked instrument which a singer would use to accompany himself or a group of dancers.

The effect that one gets when this instrument is played is that of three against two. I have tried to achieve that effect in this piece by marking the piece *pizzicato* and constantly having a melody over a cyclic accompaniment.

