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Composition Portfolio

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of

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by

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Acknowledgements

I would like to express my thanks to all the musicians who have inspired and influenced me, those I have had the privilege to play together with, those to whom I have listened, and those wonderful performers who have taken great care to bring my music to life on the concert platform, in Grahamstown, in South Africa and in The Netherlands.

Special thanks are due to my parents and family for their support and encouragement throughout my musical studies and to my supervisor Dr Michael Blake for always giving honest and constructive criticism and for the encouragement when I needed it most.

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Contents

Introduction: A Reflective Essay 1

Ntsikana (2001)

Comments 4

Score 8

Tajazaf (2002)

Comments 31

Score 35

Insomnia (2002)

Comments 52

Score 55

Two Pieces for Orchestra (2003)

Comments 87

Score 91

Introduction: A Reflective Essay

Early Influences and Mixing Musics

I grew up in the coloured community of Grahamstown, exposed mostly to R&B music - my friends listenening to the latest music on the club scene, our parents listening to the music of their generation, mostly by Motown artists like Smokey Robinson, The Commodores and so on. It seems to me that the music of the African Americans has always been the most popular music in most of the coloured communities that I have been to in South Africa.

My father, on the other hand, enjoyed listening to music in a variety of other styles, among them rock, blues and jazz. During the late 80s he started a discotheque and his business saw me travelling to Port Elizabeth with him for the 'hottest new vinyl' at that time. His LP collection gave me access not only to R&B (Peabo Bryson, Luther Vandross, Billy Ocean, Lionel Richie) but also to more dance music that ranged from Modern Talking, Cool and the Gang, Eurodance compilation albums, and House Music. Reggae was also very poplar (Peter Tosh, Eddie Grant, Lucky Dube, Bob Marley).

I think I was quite influences by DJs coming to our house to experiment with mixing (i.e. letting one song play out while the next one starts seamlessly and letting the beats clash to resemble horses running). I was now studying the piano and could play some of these songs by ear. I found the songs with related keys and similar tempi were the easiest to mix; on the other hand if the tempi were not the same, DJs would use the 'speed control' to slow the tempo (and as a result the key of the piece dropped) until it blended in with the mix. This mixing of musics has remained an important part of my experience.

High School: Babyface and Stravinsky

At Graeme College I started studying piano, theory and music history formally. But the experience of hearing Boyz II Men sing *End of the road* (written and produced by L.A Reid, Babyface and Daryl Simmons) is what really made me decide on music as my career. Their smooth four-part vocals and emotional rendition of the song was very attractive to me. Four-part harmony became much more interesting to me and I loved to do my exercises. By the end of 1993 I had written quite a few songs that were stolen. Boyz II Men and the writers of that song, especially Babyface, had a huge influence on me from then on.

In Music History I studied works from the so-called 'serious' music canon. One composer stood out for me, one with whom I could identify, despite the irregular and unusual harmonies. Works like *The Soldier's Tale, Petrushka, The Rite of Spring* and later on (at university) *Symphony of Psalms* and *Symphonies of Wind Instruments'* made me appreciate the music of Stravinsky. I later realised that it was his harmony and orchestration that had captured my attention. After the performance of my piece *Insomnia*, Dutch composer Theo Loevendie asked me if I listened to a lot of Stravinsky's music. Although I had not been listening to his music in for a while, Loevendie's made me aware of that likely influence.

Jazz

In my late teens jazz, including indigenous artists like The African Jazz Pioneers, became more commonplace in my listening space. I was seduced by the harmonies and the harmonic

progressions more than anything else about jazz. Joining a gospel choir that sang songs by Kirk Franklin, Hezekiah Walker and Milton forced me to learn songs by ear. This music sounded like the vocal dimension of R&B combined with the instrumental language of jazz, the power and emotion in the voices supported and heightened by the instrumental arrangement. Again it was the harmony that appealed most to me.

Studying composition at University, I was allowed to ignore the rules of harmonic writing that I previously learnt and to look at triads in a non-traditional way, for example using them non-functionally, resolving them in unconventional ways or even not at all.

Throught the works of Herbie Hancock, Chick Corea, Bill Evans, Keith Jarrett and Duke Ellington I started to understand the language of jazz harmony, how the extensions in jazz harmony affected the basic seventh chord and that some triads could be superimposed to great effect. This is what formed the harmonic basis of my piece *Undecided.* In Hancock's music the harmonies and voicings are colourful and complex, while Bill Evans' solo piano was distinctly romantic, but also with a rich jazz harmonic palatte.

Keith Jarrett, on the other hand, is for me harmonically a bit simpler but with a beauty that the others lack. I realised that things (music) does not have to be complex to be beautiful, viz. Erik Satie's *Trois Gymnopédies* vs. Beethoven's '*Tempest*' *Sonata*, or John Tavener's choral work *The Lamb* vs. Bach's *B minor mass*, and this awareness ultimately led me to lean more towards what is simpler.

New Music

Morton Feldman seems to focus more on harmony and colour in his music than on rhythm, dynamics and so on, as for example in *Rothko Chapel*, *Cello and Orchestra* and *Piano and Orchestra*. His music grows softly out of silence and remains soft throughout. This slow music has a way of drawing one into it and being freed from 'clock' time. Initially I had difficulty with the 'slowness' of his music which felt like it was resisting every attempt I made at imagining where it could possibly progress - harmonically, rhythmically, etc until I realised that I was the one resisting. I drew on his syntax in the second movement of my orchestral piece *Undecided* for precisely this reason, resistance (in my experience, to God's calling). The music resists, moves towards (themes of *The Calling),* and draws back again, to underline this indecisiveness.

Of all the minimalist pieces that have been written, Terry Riley's *In C* is probably the most succinct in terms of material and technique – a page of musical fragments becomes an hour or more of music. A composer may use rhythmic, melodic, orchestration and other techniques extend his basic material and I found that one is able to generate an infinite amount of new material from a single idea, or at least go as far as your imagination will to take you. I have used this notion of extracting material from one idea, e.g. one chord, in some of my pieces. I find it challenging to have limitations and to be free to create within those limitations; through this I have become that less can truly equal more.

Starting Points

Inspiration for pieces can come from anywhere and many times from listening to other musics. Sometimes it comes from a feeling, from children, from other people, from nature. I have read many books by spiritual writers such as Eckart Tolle, Deepak Chopra and Neale

Donald Walsh who have made me more aware of whom I am in relation to God, nature and man. I always try to be aware of what is going on around me and especially within me, and reading these books also gives me ideas and insights that I try to communicate as a composer. I feel that my orchestral piece is a reflection of insight I gained about myself.

The material I use usually comes from within me. Although inspired by something external, I devise my own material as far as possible. While some composers adapt and transform ideas from the music of composers such as Beethoven to personalise it, I find it far more satisfying to devise ideas or material myself.

Preparation

I usually pray before I start writing a piece, it makes me more focussed and puts me in touch with God and myself. I usually pray for guidance and inspiration. As a sign of gratitude, I inscribe all my scores with 'W.G.H.' (with God's help). Whether a piece is good or not, I find it brings me that much closer to understanding my ability and also myself, because the process of composition for me is quite an arduous one - arduous in the sense that I continually question and grapple with whether I have been true to the original idea of the piece. If not, I ask myself if it a bad thing to make changes if the piece is progressing in a different way and this is one of the reasons I pray for guidance.

Working

Having selected my material to use, I plan how and where to use it, just as a guideline. One of the advantages of working on computer is that I can listen to the piece repeatedly when I get stuck, until I can hear where it wants to go, i.e. does it need new material or should I bring some previously used material back? If the latter, how must I change it and so on? I rely on my ear and it has often times been right.

My aim is not to write technically difficult pieces for the instruments. Sometimes the players have unchallenging instrumental lines to play or they have long periods without playing. I do this to achieve the musical image or the sound I want in each particular piece. There is a certain virtuosity in playing little or playing simply.

Reflection

I have consciously tried to move away from soul music in order to focus on 'new music' styles and techniques. I feel the need to stretch myself musically to a point where these different influences will begin to merge and create a new stylistic paradigm. I personally feel that this is already starting to happen in the present group of pieces. Soul music on the other hand continues to creep in, even in small measure simply because it's still there in my musical makeup and still an essential part of me.

Ntsikana

Factfile

Place and date of composition: Grahamstown, March-May 2001

Instrumentation: Choir SATB, tenor solo, string orchestra and tubular bell (Eb – 10th above middle C)

The strings are divided as follows:

6 x first violins into first violins 1, 2 & 3; first violins 4, 5 & 6
5 x second violins into second violins 1, 2 & 3; second violins 4 & 5
4 x violas into violas 1 & 2; violas 3 & 4
3 x cellos
2 x contrabasses

Note on performance: To achieve a good balance the choir should not exceed about 35 voices.

Duration: c. 8 minutes

First performance: Cathedral of St George and St Michael, Grahamstown, New Music Indaba, 30 June 2001, Indaba Festival Singers and Eastern Cape Philharmonic Orchestra conducted by Lesley Larkum

Background

It is said that Xhosa prophet Gaba Ntsikana (1780-1820) first heard the missionary Van der Kemp as a boy, but only converted to Christianity 15years later. He first saw a vision:

> He had a favourite ox, a large dun-coloured animal, spotted with white and with long horns, which he named Hulushe. One morning he went to the kraal and noticed a ray of the sun, brighter than the others, strike the side of the ox. He went into a trance. When he asked Kobe who was standing by if he had seen what had happened, the boy replied that he had seen nothing. Ntsikana continued to puzzle over what had happened. [1]

The story continues that when asked to dance at a wedding (he was known to be a great dancer), he accepted the invitation and while dancing a strong wind blew three times, so strong that people fell to the ground. After this Ntsikana stayed up all night chanting/singing "Ahom, Ahomna".

My piece begins here. In this meditative state the heavens opened and revealed their wisdom to Ntsikana, after which he preached the message of God among his people. David Dargie writes that Nstikana "preached an African version of Christianity", and goes on to say that Ntsikana's "... songs, like his preaching, used African concepts and African imagery, and were of course in traditional Xhosa musical style."[2] In the booklet there is a photograph of

David Dargie playing the bell stone, just above Ntsikana's grave, used by the prophet to call his people.

From this I constructed the following line of thought. The strings "elaborate" the story of his life from the night he chanted "Ahomna". So the piece opens with high first violins ('sempre senza vibrato', very soft) and the other string groups follow until they are all playing. The imagery I had in mind was that of the Spirit coming on and in him, hence the 'descending entry' of the strings. The solo tenor voice enters with the Xhosa word 'sele', which can be sung in English as 'come forward'[3], a call to Ntsikana and also a symbolizing of his task ahead. The strings grow in dynamic and introduce African-like rhythms, which I used to signify how Ntsikana's work was culture-specific. Then the strings reverse the opening process and, starting with the basses, ascends to the high strings, symbolising his death. The tenor soloist returns singing 'sabelani' ('respond') near the end. Towards the end a tubular bell is used to represent the bell at his grave.

There is a passage where the strings play 'col legno batuto', representing the uhadi bow used by the amaXhosa as an instrumental accompaniment. It is like a hunting bow and arrow, but with a steel wire struck with a stick.

The choir sings an arrangement of Ntsikana's hymns by John Knox Bokwe. Bokwe was the first person to transcribe them as they had previously only been transmitted orally. There are two known versions harmonised in Western style: Bokwe's, and another more ostentatious arrangement that is often sung at choral competitions. I chose to use Bokwe's for two reasons. Firstly it had a deeper reverence for me than the other one because it is more reminiscent of worship in a church and unlike the competition version, the accompanying voices does not divert the listeners attention from the text. Secondly because the missionaries schooled Bokwe in music, he wrote in a four-part hymn-like style. So this is the musical element in the piece representing the missionaries, with whom Ntsikana made contact both before and after his conversion.

I wanted to combine different aspects of his life in this work, his spiritual and cultural life as well as his experience with the Christian missionaries.

Structure and material

Bar 1 – 61: Ntsimbi Ntsikana (Ntiskana's Bell)

The first violins (1, 2 and 3) open the piece with a high Eb, joined by more first violins (4, 5 and 6) after 4 bars playing the Eb an octave lower. After every third bar another group enters playing a note of the Ab chord in bar 23 until all the string groups are playing this chord.. In bar 20 the double basses play the 'Ahom' melody that is sung by the solo tenor later in bars 28 – 31. The dynamic gradually increases. The solo tenor enters in bar 25 with the words 'sele ahom' ('come forward') and the tenor section of the choir joins him in bar 33.

In the strings the two chords Ab and Bb continually overlap superimposed. The tonality of amaXhosa music is derived from the two fundamentals a tone apart on the uhadi bow and their harmonics. Basically we have just two major triads a tone apart giving rise to a hexatonic scale.
To create some movement in this section I moved from one chord to the other over an Ab pedal. In bar 40 the alto section joins and by bar 48 the whole choir has entered. The dynamic

level of the strings has reached mf in bar 40 and continues until f in bar 49. In bar 56 the strings join the choir in the 'Ahom' section, ending with a perfect cadence over bars 60 - 61.

Bar 62 – 73: uDalibom (The Life Creator)

From bar 62 - 65 the second violins, violas, cellos and basses play an interlocking figure in cross rhythms. The first violins play a 2-part accompaniment from bar 65 – 68, joined by the rest of the ensemble in bar 68 and ending the section with a plagal cadence at bars 72 - 73.

Bar 74 – 106: Ingoma enkulu (Ntsikana's Great Hymn - first verse)

This is the longer of the hymns. There are several verses but only one is used here because I used the form of the competition version. The sopranos sing the melody and the words of the verse and the rest of the choir sings 'Ahom' as accompaniment. I listened to versions using the uhadi bow and observed that the harmonics of the bow 'create' a melody that can be heard with very careful listening. I made up melodic lines that were similar to those I heard in the recordings and wrote parts that suited the amaXhosa harmonic language. From a rhythmic perspective I introduced cross rhythms and rhythmic interplay between various parts of the string orchestra. I also made use of different bowing techniques to create a greater variety of string sounds.

From bar 74 - 81 I focussed rhythmically on 2 against 3, for instance in bar 74, the violas cellos and contra basses play four dotted quavers in a bar while the 1st and 2nd violins played six quavers in a bar. If you halve this bar you'll have two dotted quavers against 3 quavers. From bar 82 - 89 I tried to evoke the sound of the uhadi bow by instructing the strings to play the rhythm, which I transcribed from the recording 'col legno battuto'. I have altered the rhythms in the violas, cellos and contra basses slightly so that rhythmic interlocking can occur between the two halves of the string orchestra. The next 16 bars uses interlocking rhythms and melody between the second violins and violas, while the first violins, cellos and basses play rhythms of 2 and 4 against the choir's 3. The sopranos still have the role of the leader and now engage in call-and-response with the rest of the choir. At bar 106 another plagal cadence brings this section to a close.

Bar 107 - 135

The cellos and the basses start this section with a chord of fourths, and after four bars the violas and violins enter from the bottom upwards every third bar until the all the strings are in at bar 122, sustaining an Ab ninth chord. The solo tenor enters a bar later singing 'sabelani' ('respond'). The Eb tubular bell makes an entrance at bar 125 and is heard twice more. In bars 123 - 6 the second cellos move toward the D to make reference to the Bb chord and return to the ninth of the Ab chord in bar 127. It does the same in bars 129 – 132 and concludes on the Ab ninth chord. From bar 131 the dynamic level drops from f, reaching ppp at the end.

Translations [4]

Intsimbi kaNtsikana – Ntsikana's Bell

Sele sele ahom ahom ahom	*(exclamation of reverence)*
Sele sele (yi)zani (u)kuv' Izwi leNkosi	*come hear the word of the Lord*
Sabelani zizwe zulwini	*to heaven nation*

Kungelani (a)bantwana	*pray for the children*
Zani Nonke zihlwele Ndini	*come, all you multitudes*
Kunye nani (a)bantwana	*come, all you children*

Dalibom – The Life Creator

He! Nankok' uDalibom, wases'kolweni	*He of the school*
He! Nankok' uDalibom, Os'bizesihleli	*He who calls us to rise*
He! Nankok' uDalibom, wasinga phezulu	*He who looks to the sky*

Ingoma enkulu – Great Hymn

Ulo Thixo omkulu, ngosezulwini	*He is the Great God, who is in heaven*
Ungu Wena-wena, khaka lenyaniso	*Thou art Thou, Shield of Truth*
Ungu Wena-wena, Nqaba yenyaniso	*Thou art Thou, Stronghold of Truth*
Ungu Wena-wena, Hlati lenyaniso	*Thou art Thou, Thicket of Truth*
Ungu Wena-wena, uhlel' enyangwaneni	*Thou art Thou, Who dwellest in the highest*

References

1 Millard, J A http://www.gospelcom.net/dacb/stories/southafrica/ntsikana_gaba.html

2 Dargie, D ***Ntsikana*** *Music Collection 2000*, page 3

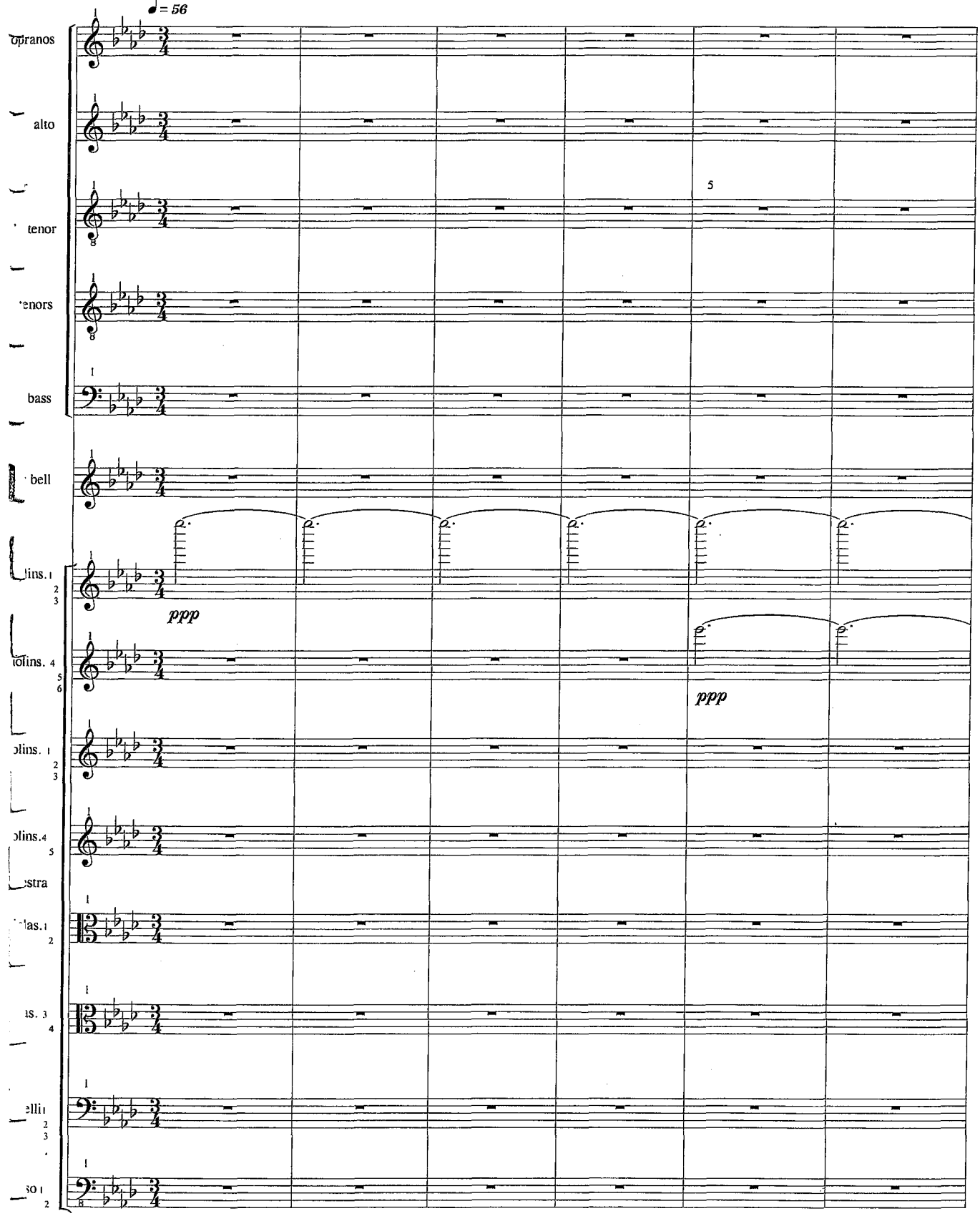
3 Dargie, D ***Ntsikana*** *Music Collection 2000*, page 30

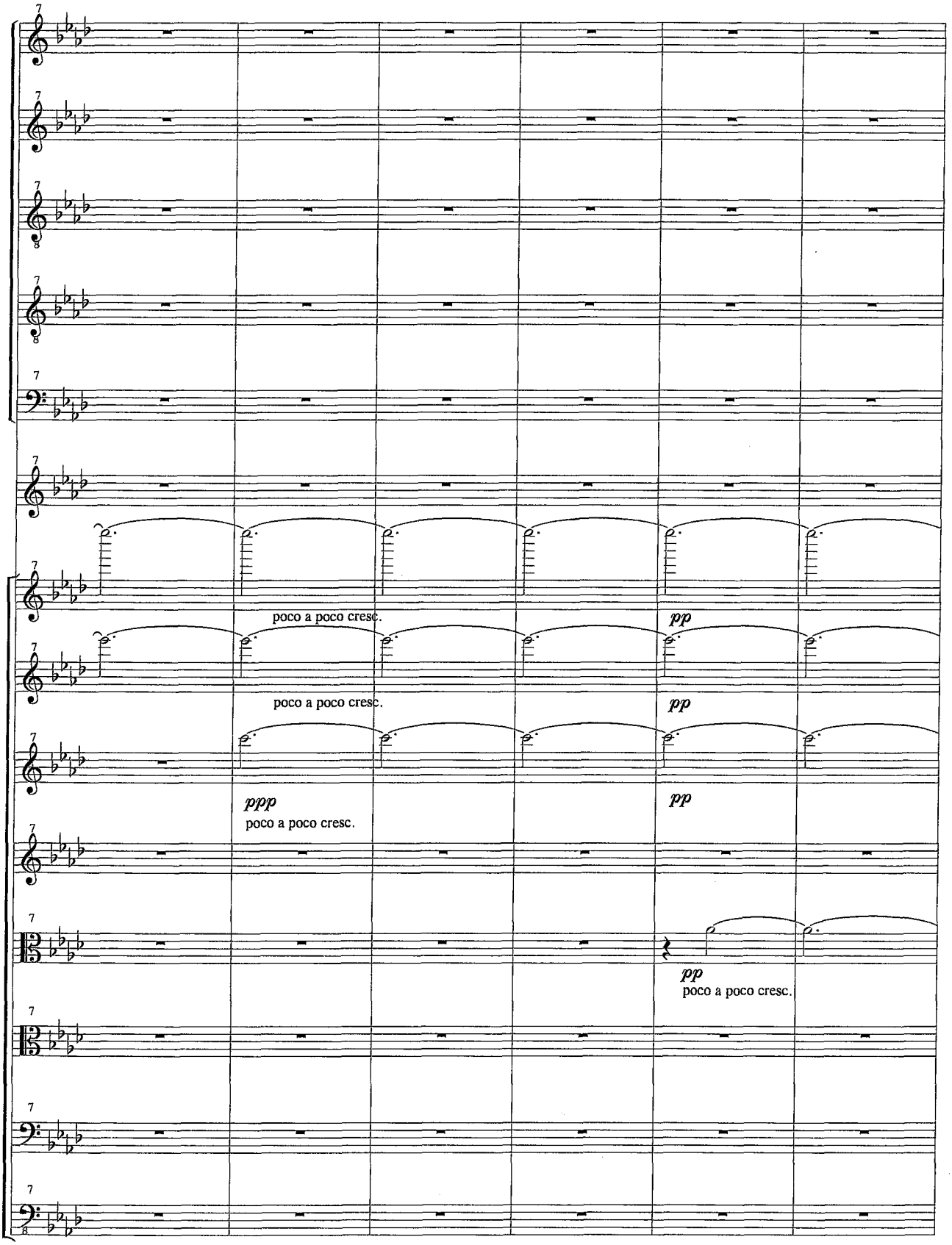
4 Dargie, D ***Ntsikana*** *Music Collection 2000*, page 18

W.G.H.

NTSIKANA

choir arr. by Bokwe/
Strings composed by L.T Prince

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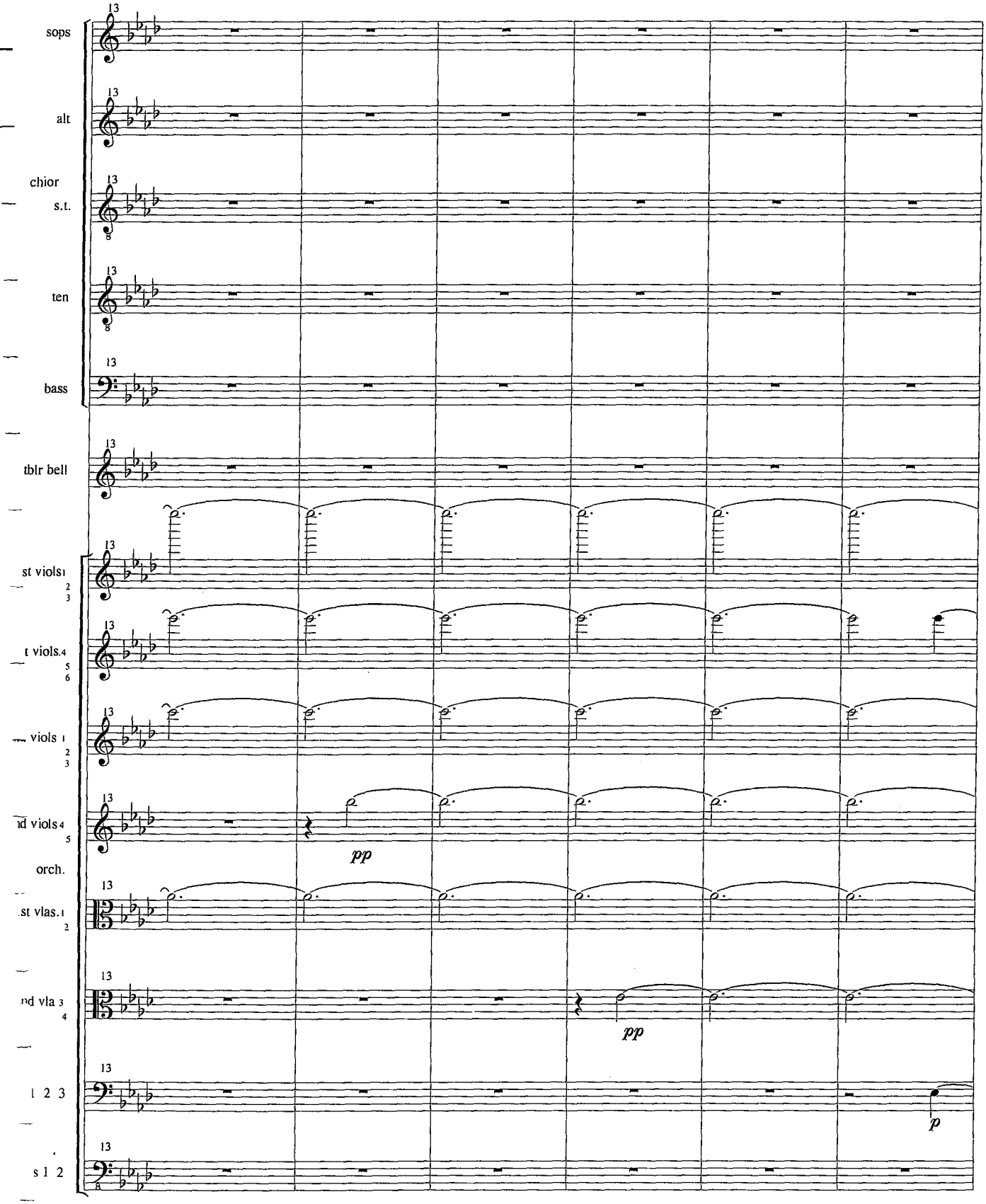
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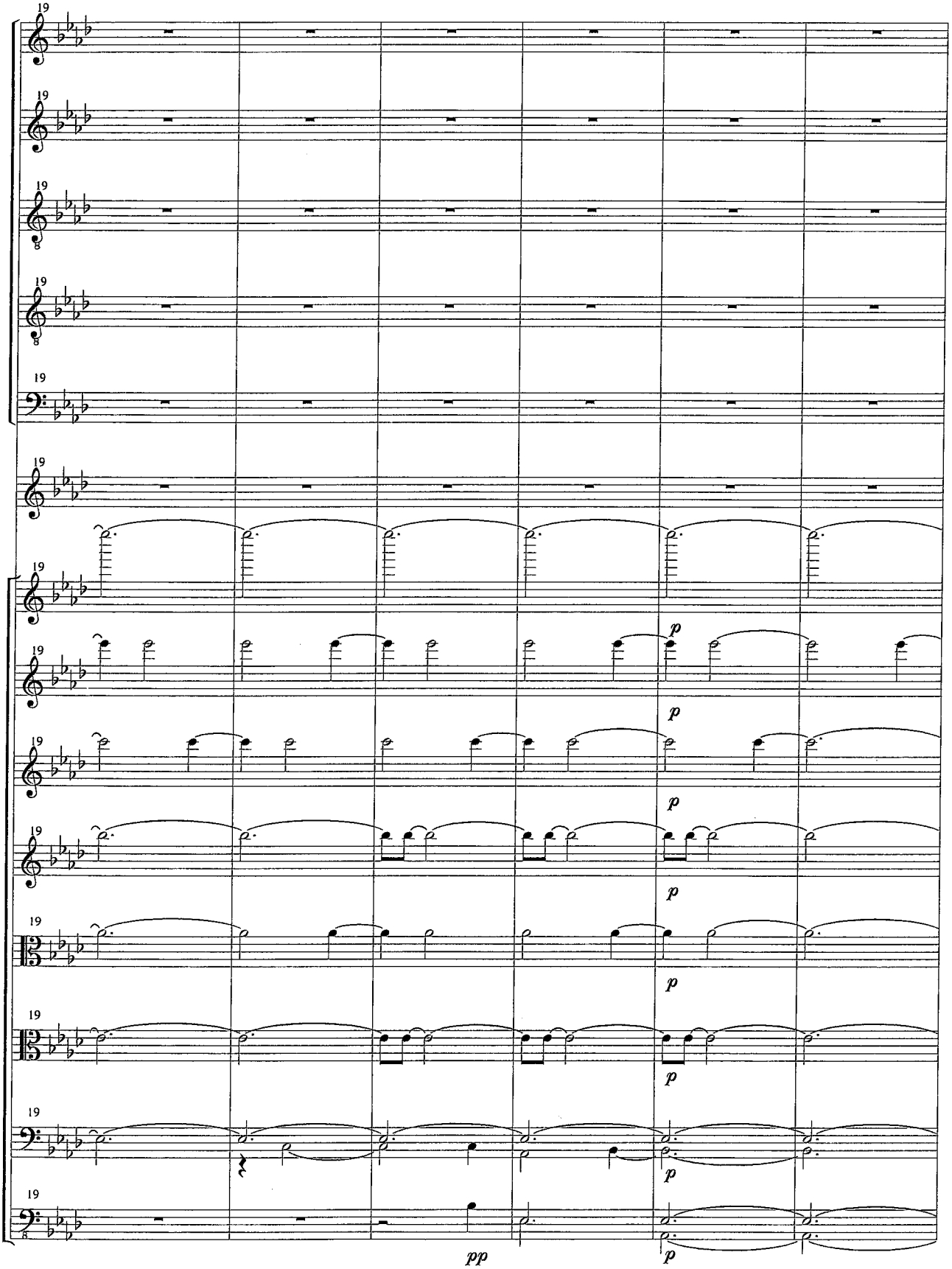
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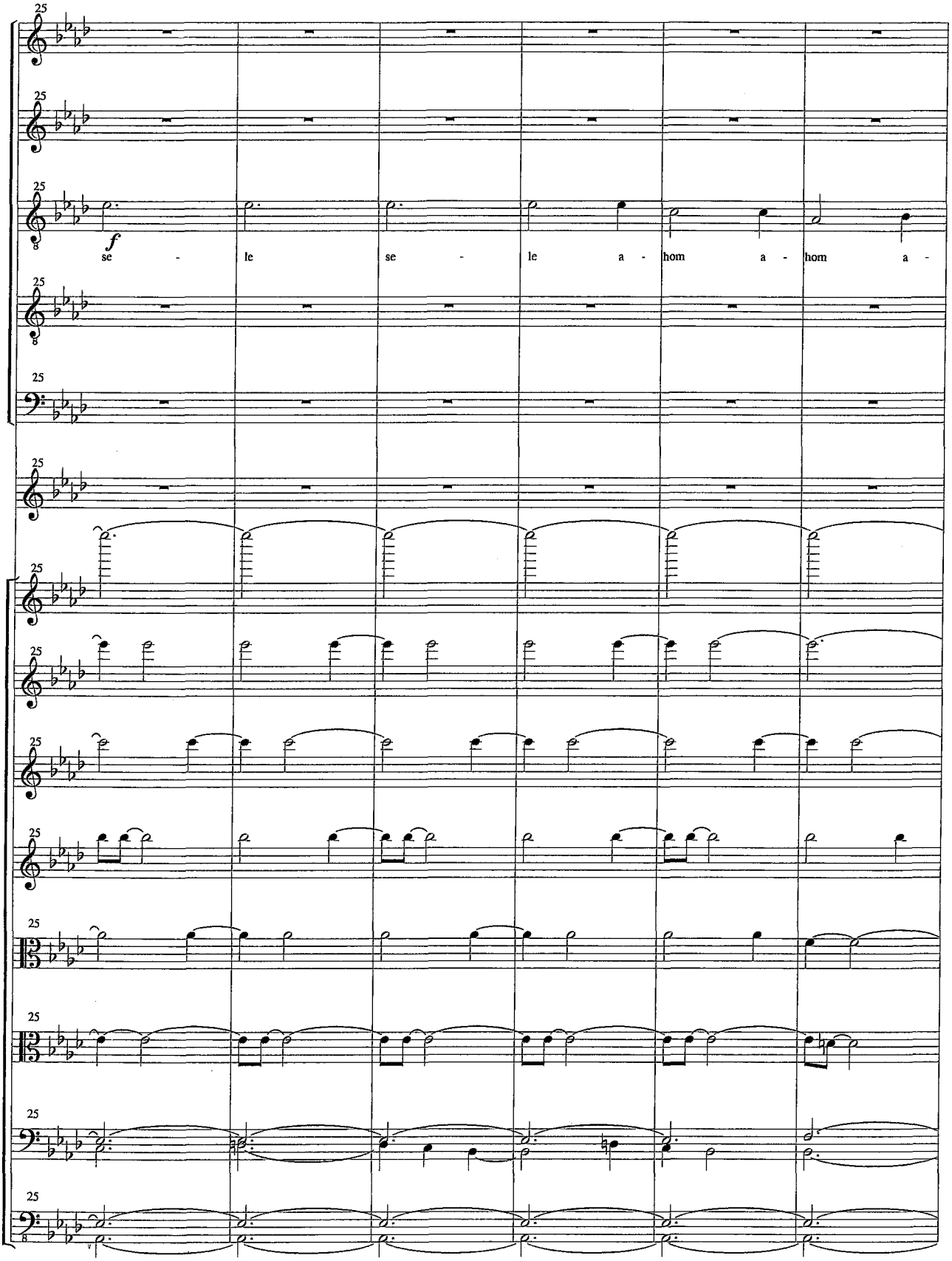
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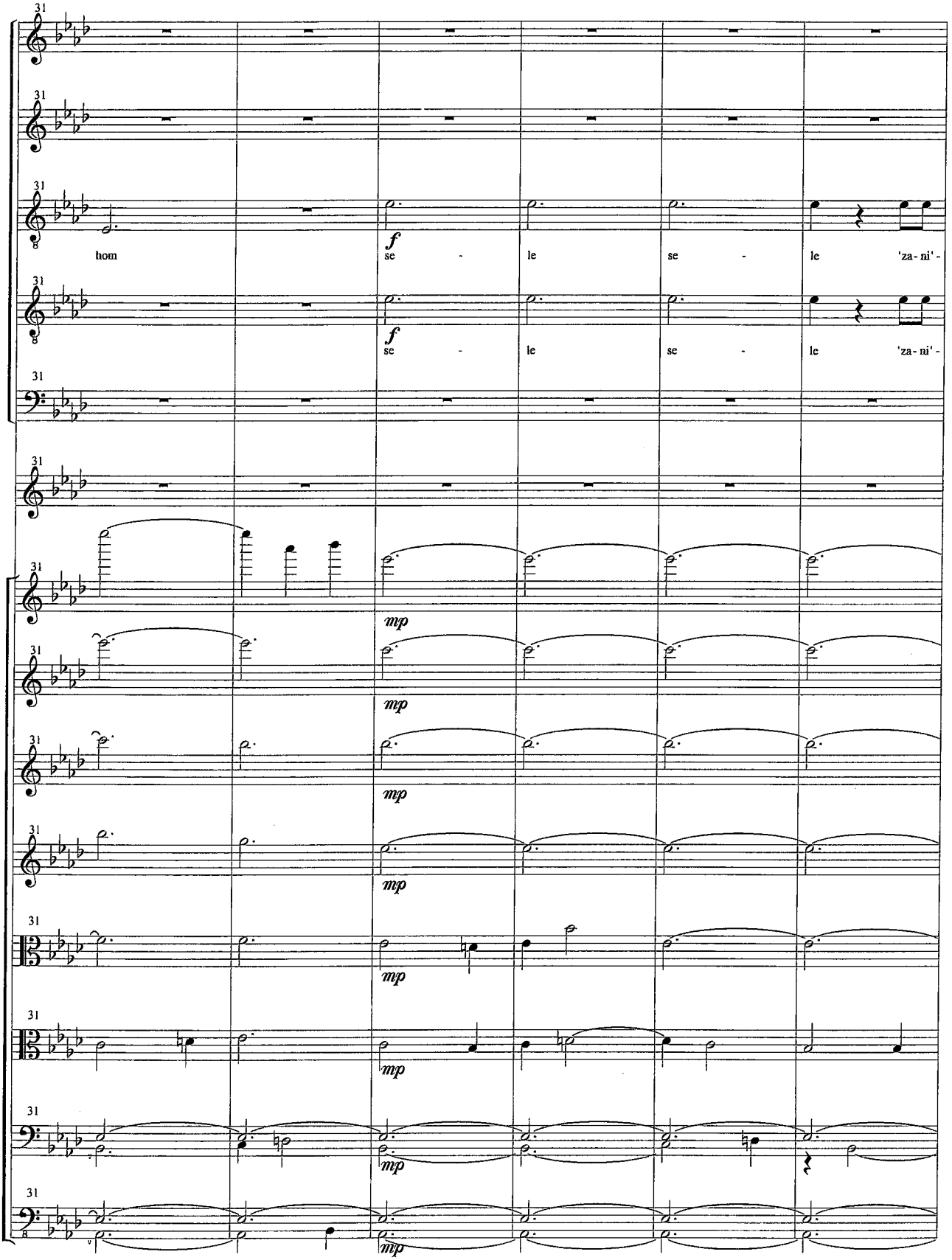
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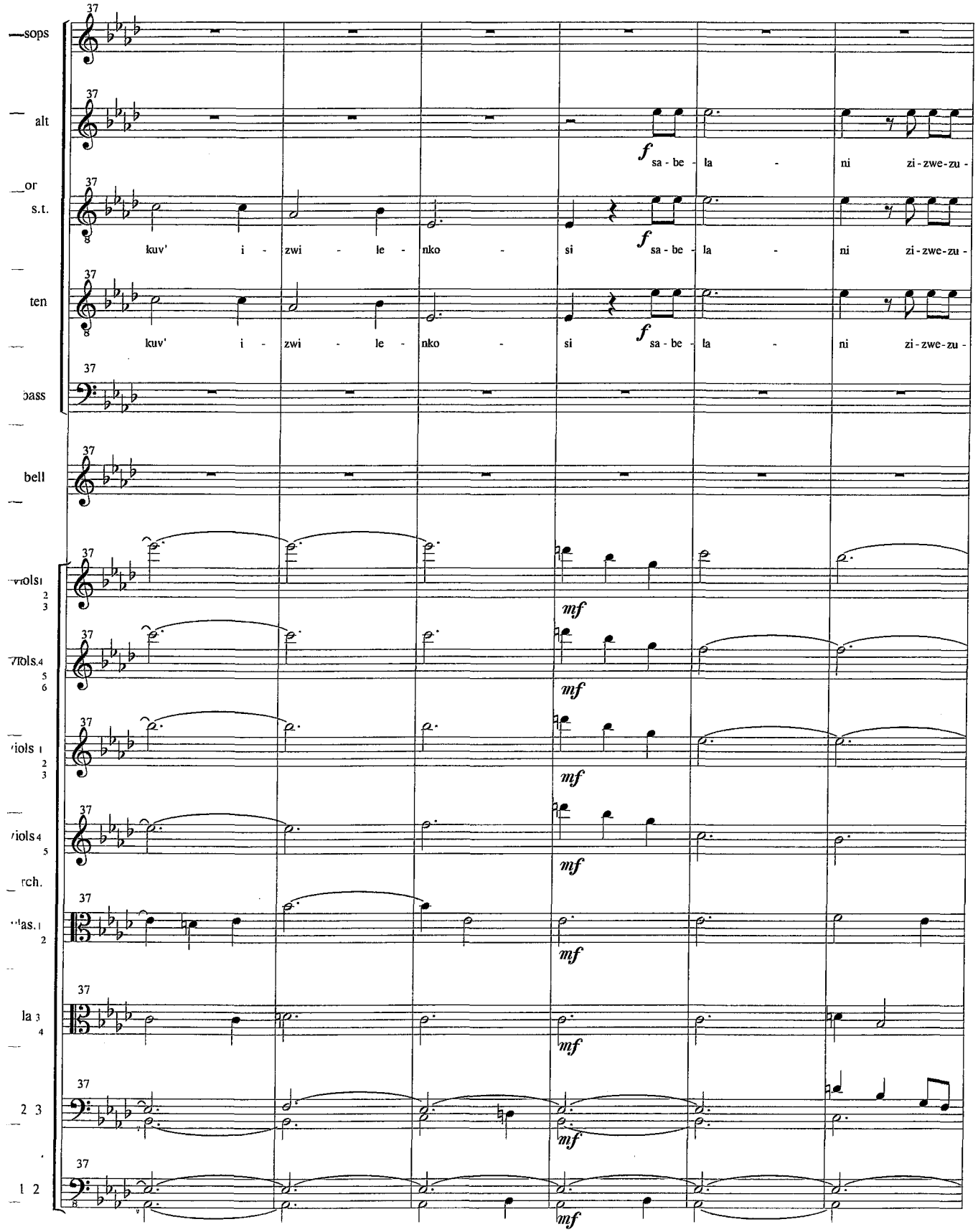
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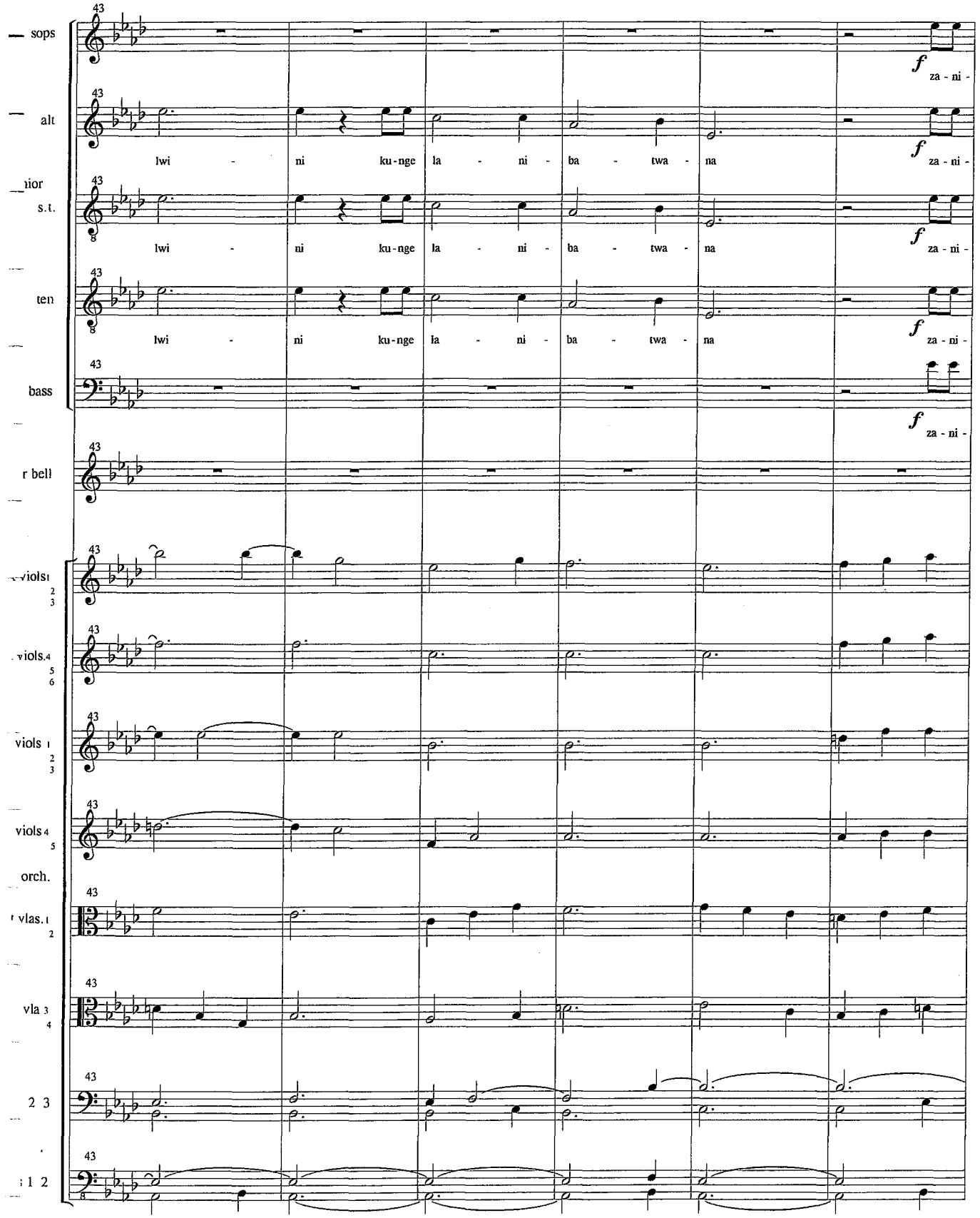
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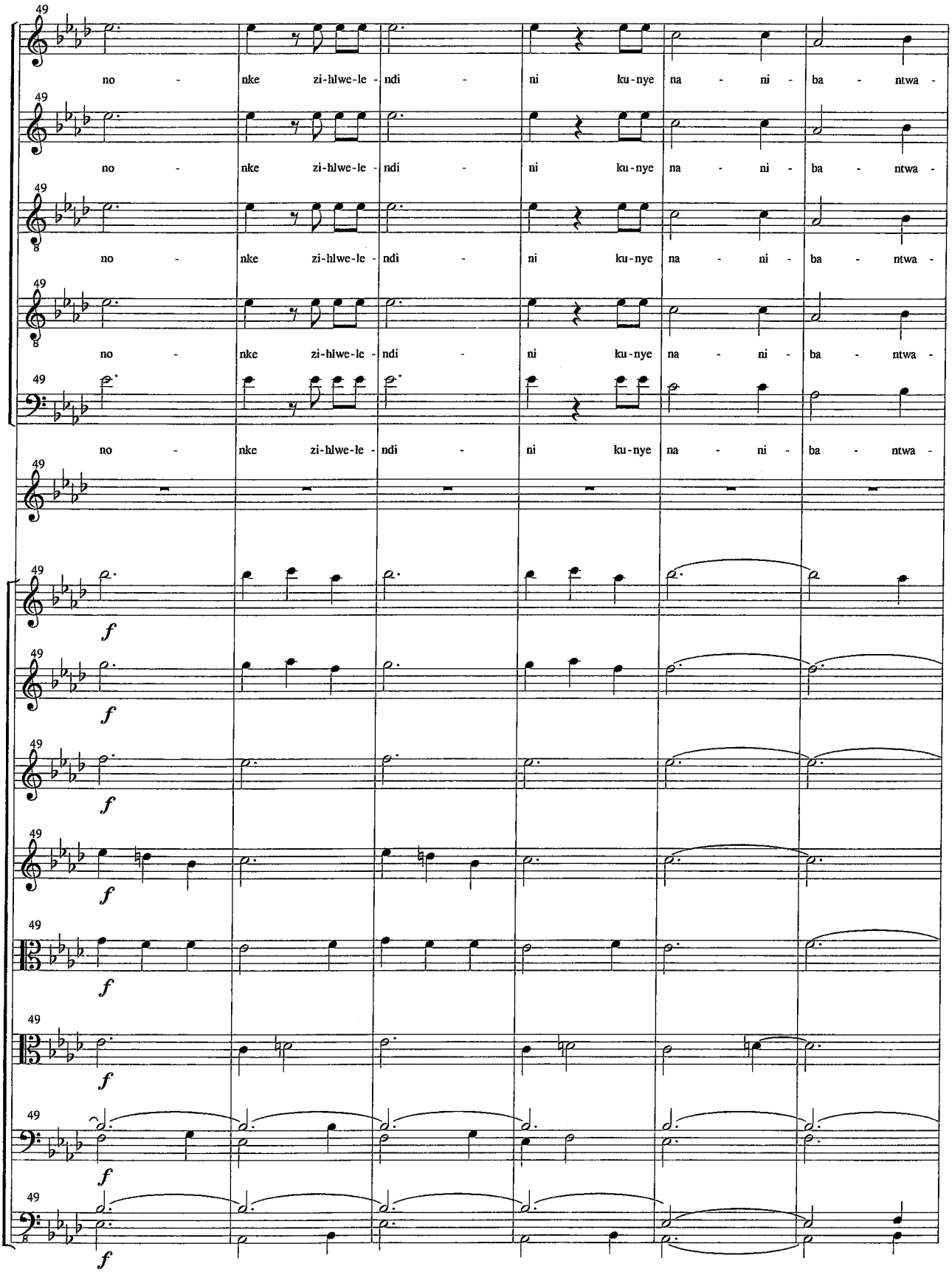
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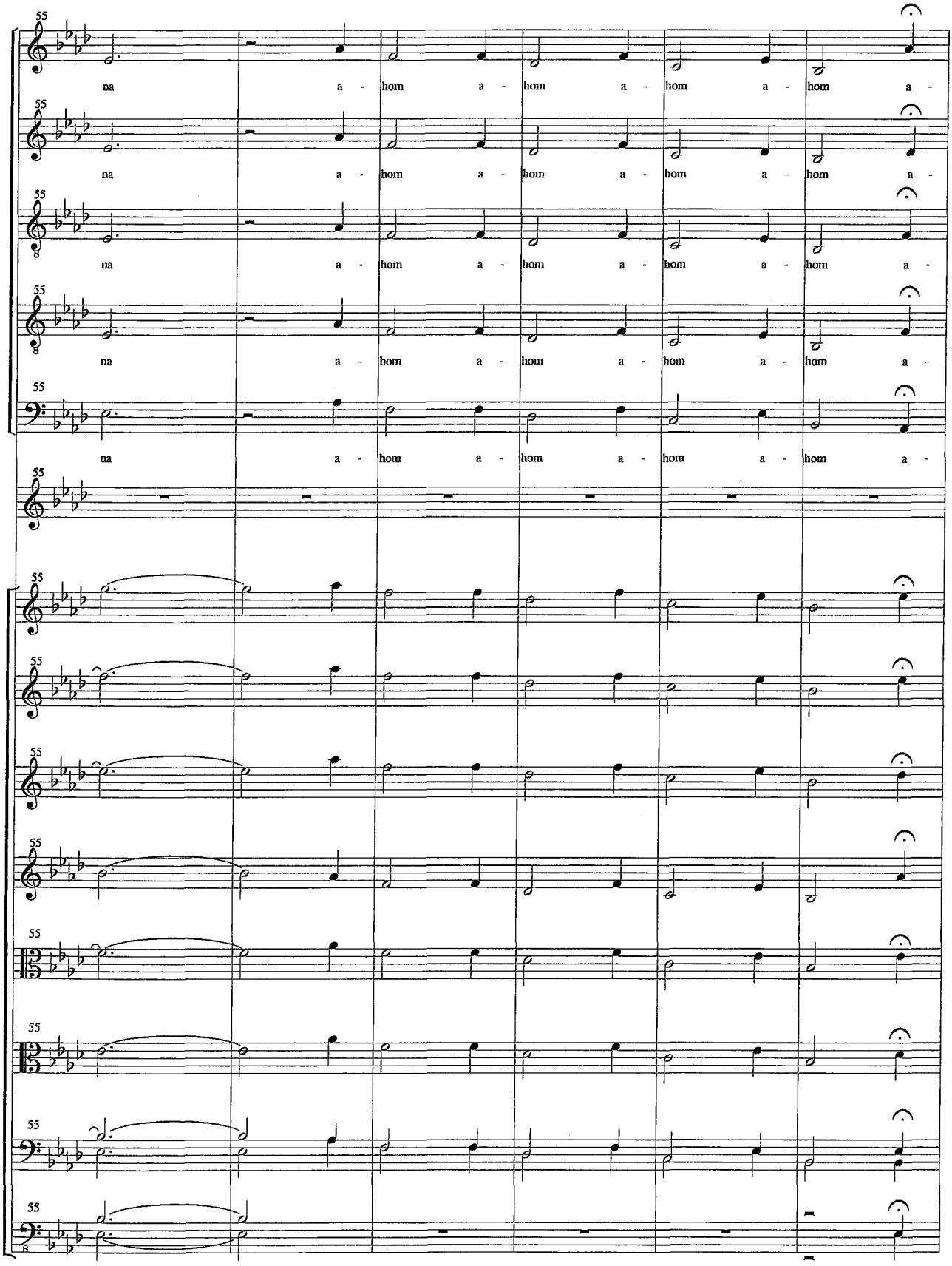
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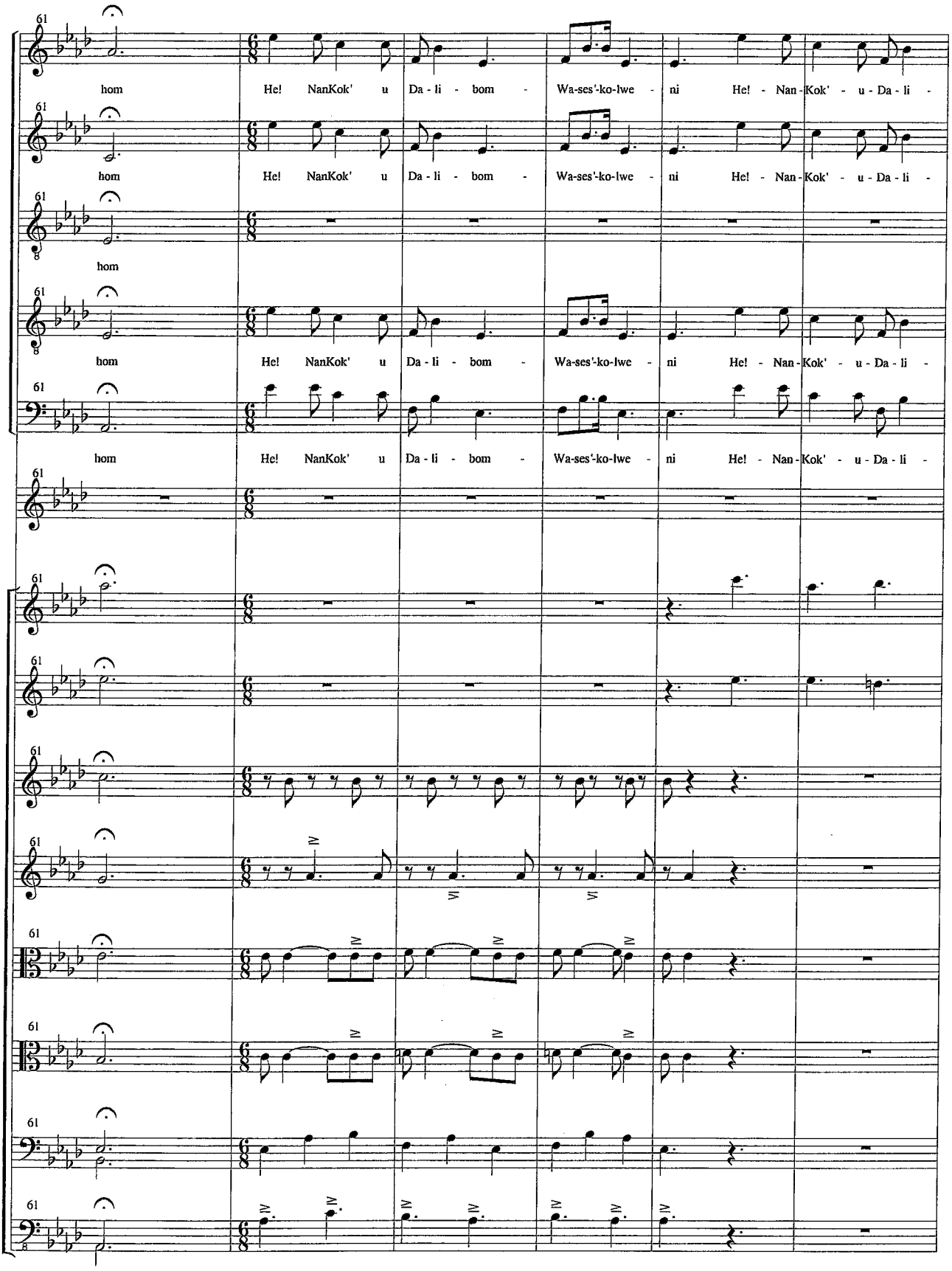
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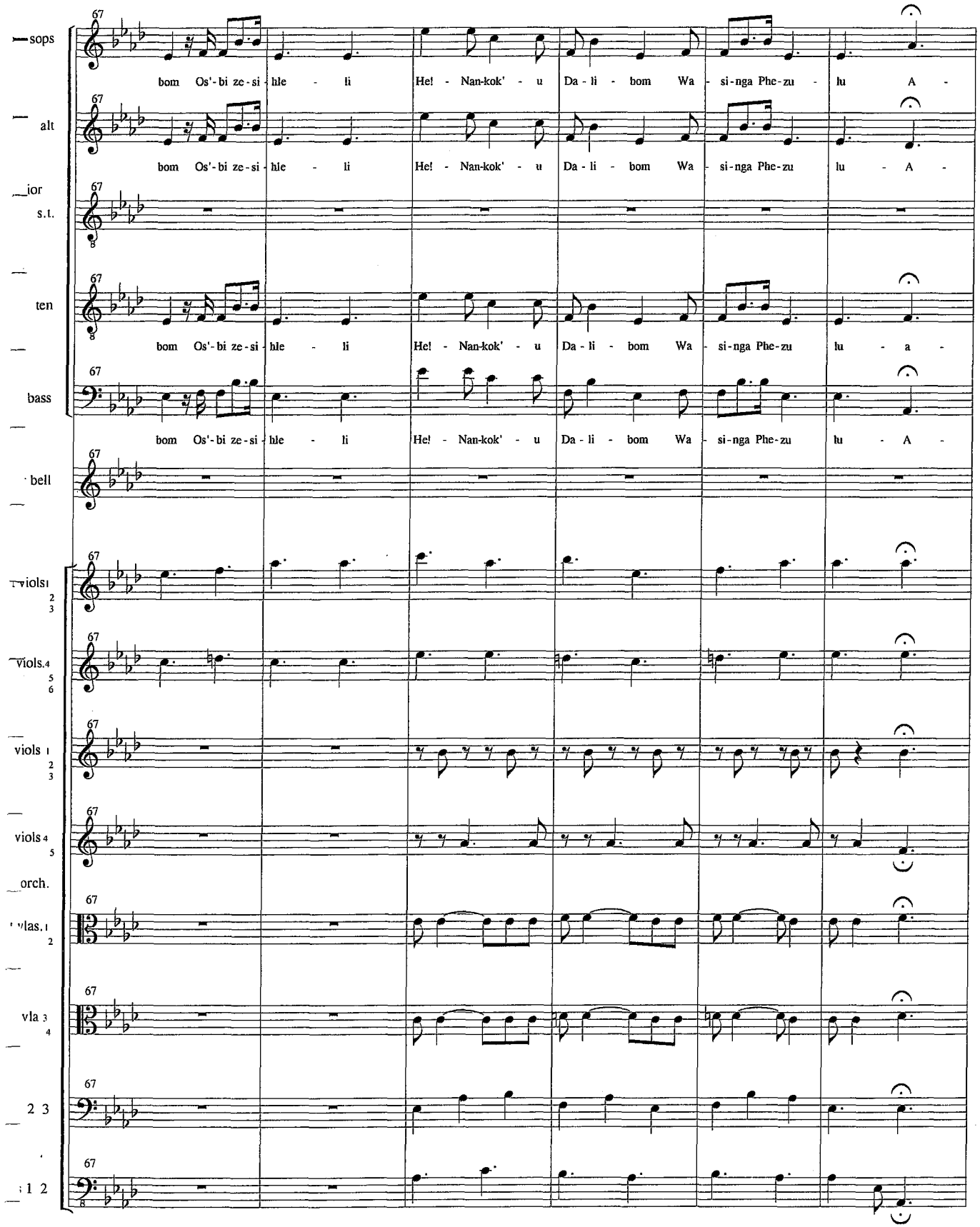
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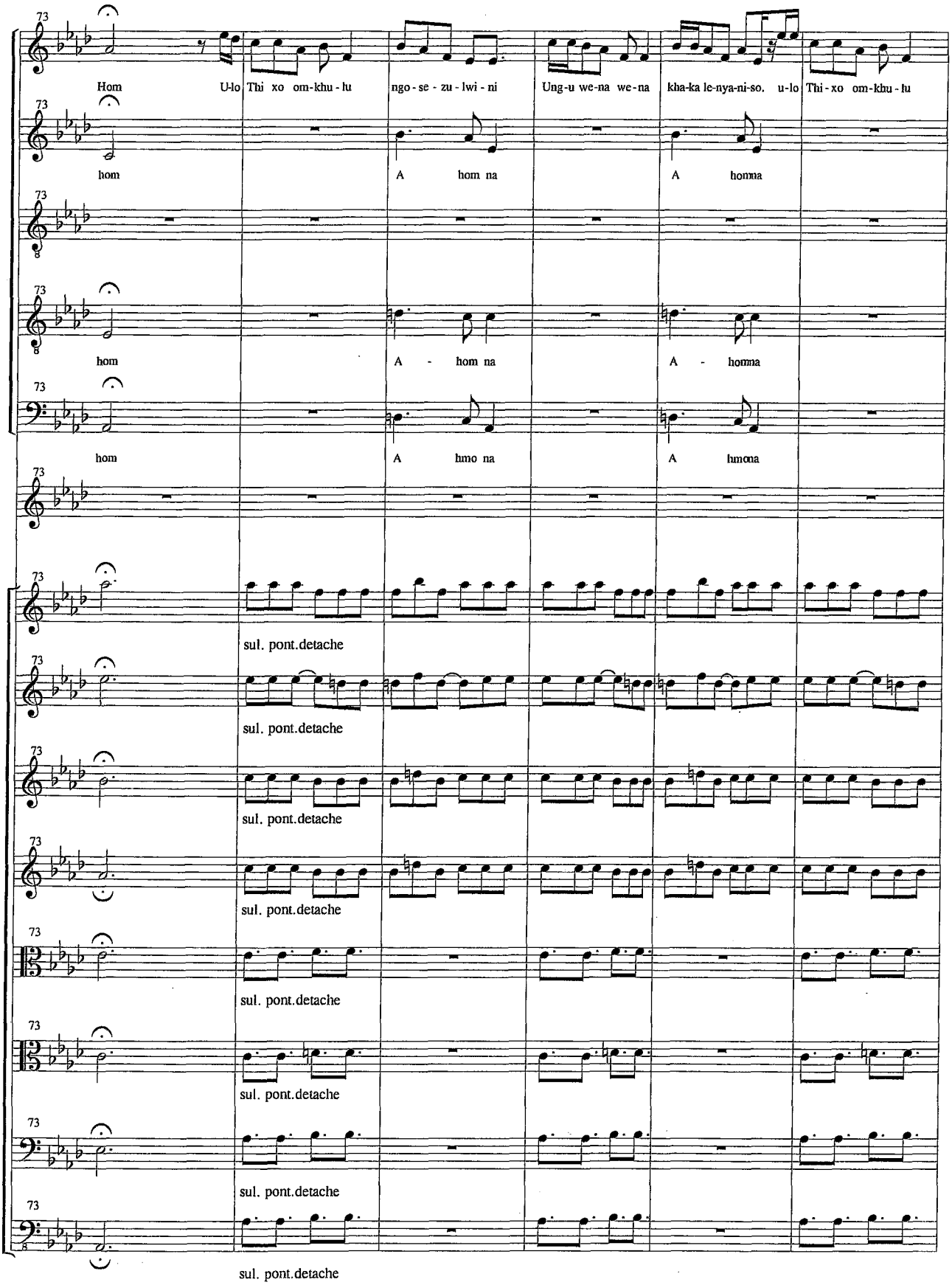
s.t.
ten
bom Os'-bi ze-si-hle - li He! - Nan-kok' - u Da-li - bom Wa - si-nga Phe-zu lu - a -
bass
bom Os'-bi ze-si-hle - li He! - Nan-kok' - u Da-li - bom Wa - si-nga Phe-zu lu - A -
bell
viols1
viols.4
viols 1
viols 4
orch.
vlas.1
vla 3
2 3
1 2


sops
Hom U-lo Thi xo om-khu-lu ngo-se-zu-lwi-ni Ung-u we-na we-na kha-ka le-nya-ni-so. u-lo Thi-xo om-khu-lu
alt
hom A hom na A homna
ten
hom A - hom na A - homna
bass
hom A hmo na A hmona
bell
sul. pont.detache
sul. pont.detache
sul. pont.detache
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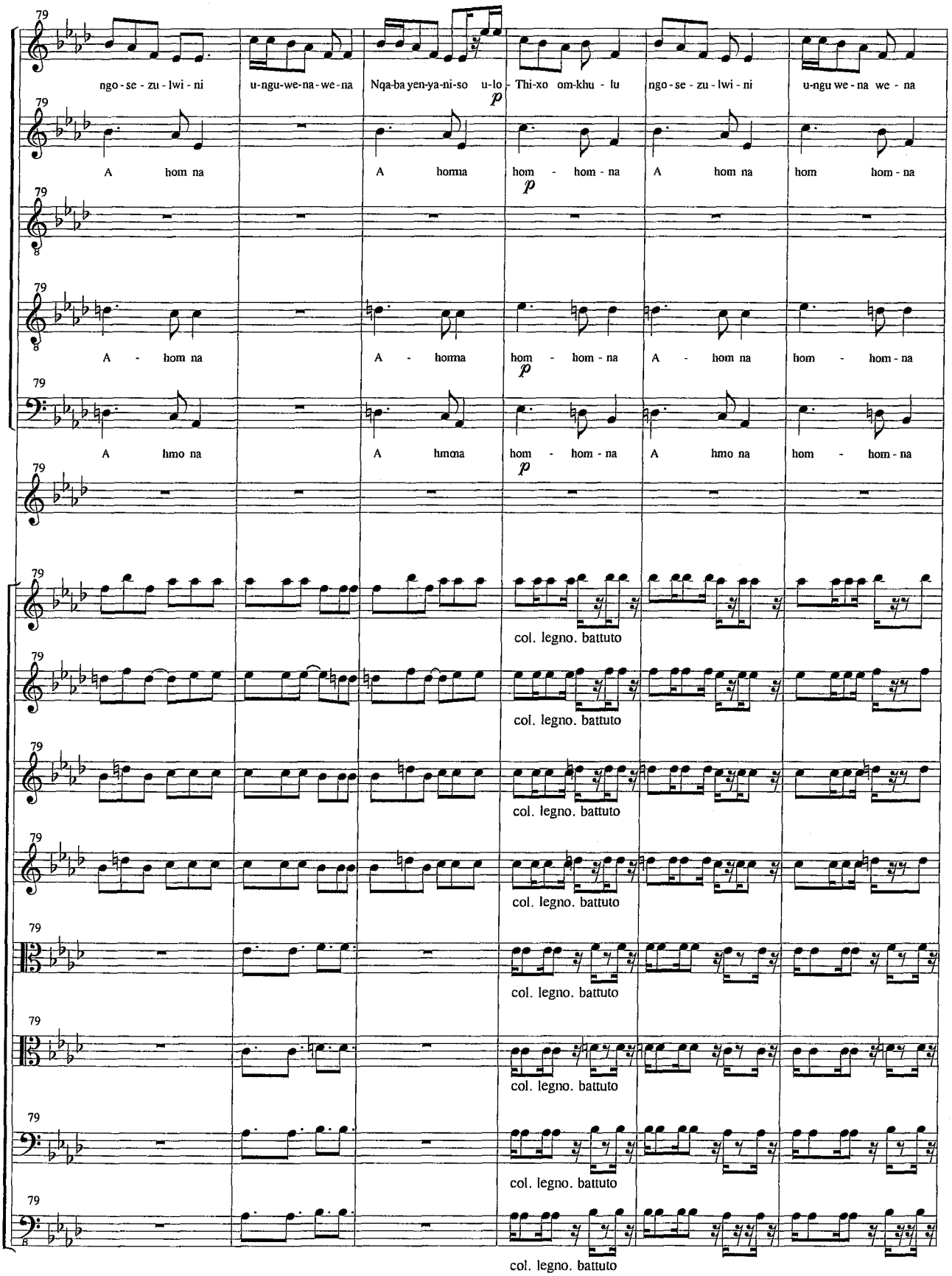
sul. pont.detache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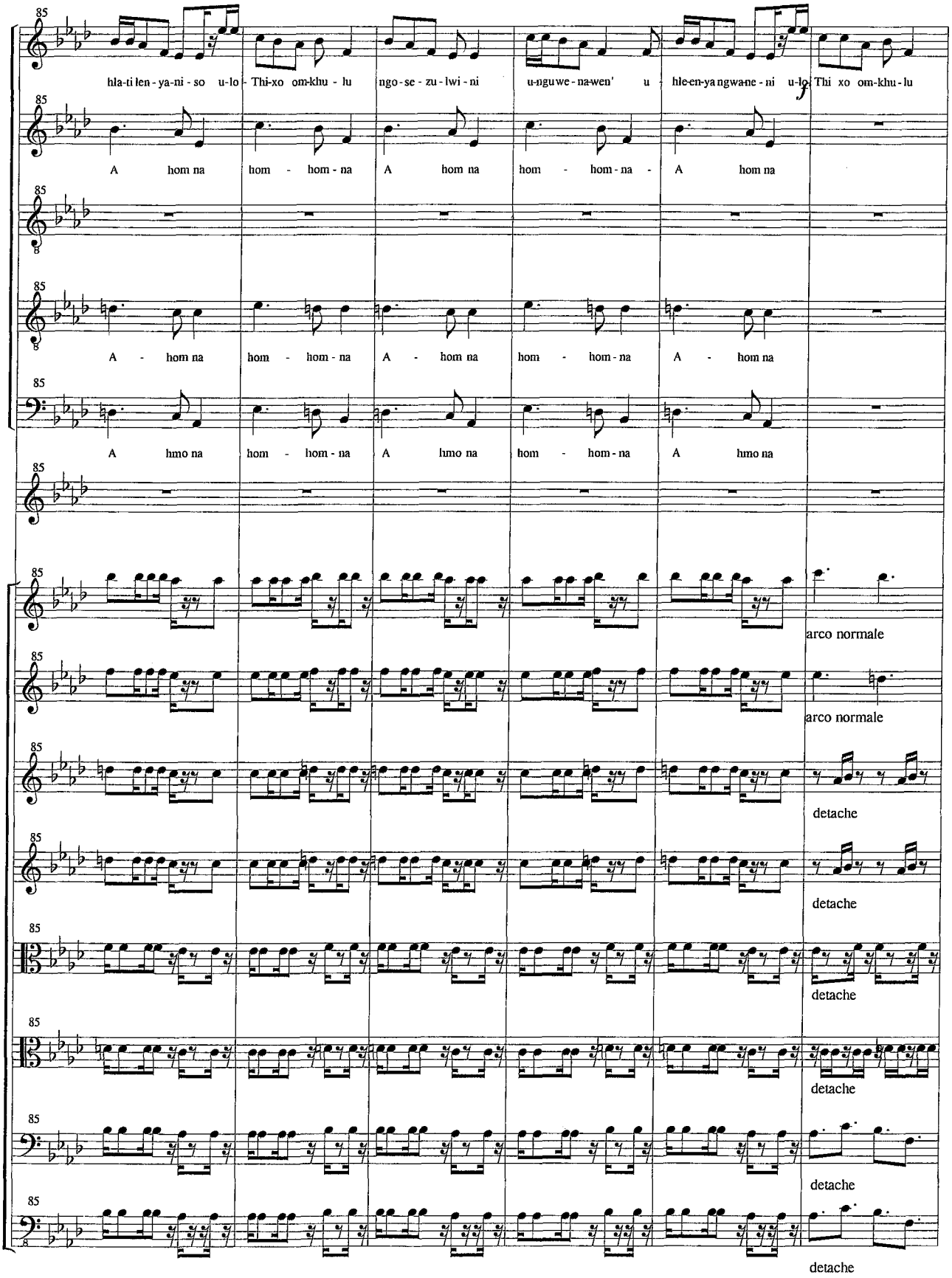
u-ngu-we-na-we-na
Nqa-ba yen-ya-ni-so u-lo -
Thi-xo om-khu - lu
ngo - se - zu - lwi - ni
u-ngu we - na we - na
alt
A hom na
A homna
hom - hom - na
A hom na
hom hom - na
chior
s.t.
ten
A - hom na
A - homna
hom - hom - na
A - hom na
hom - hom - na
bass
A hmo na
A hmona
hom - hom - na
A hmo na
hom - hom - na
lr bell
viols
viols.4
r viols
l viols
orch.
t vlas.
vla
2 3
1 2
p
col. legno. battuto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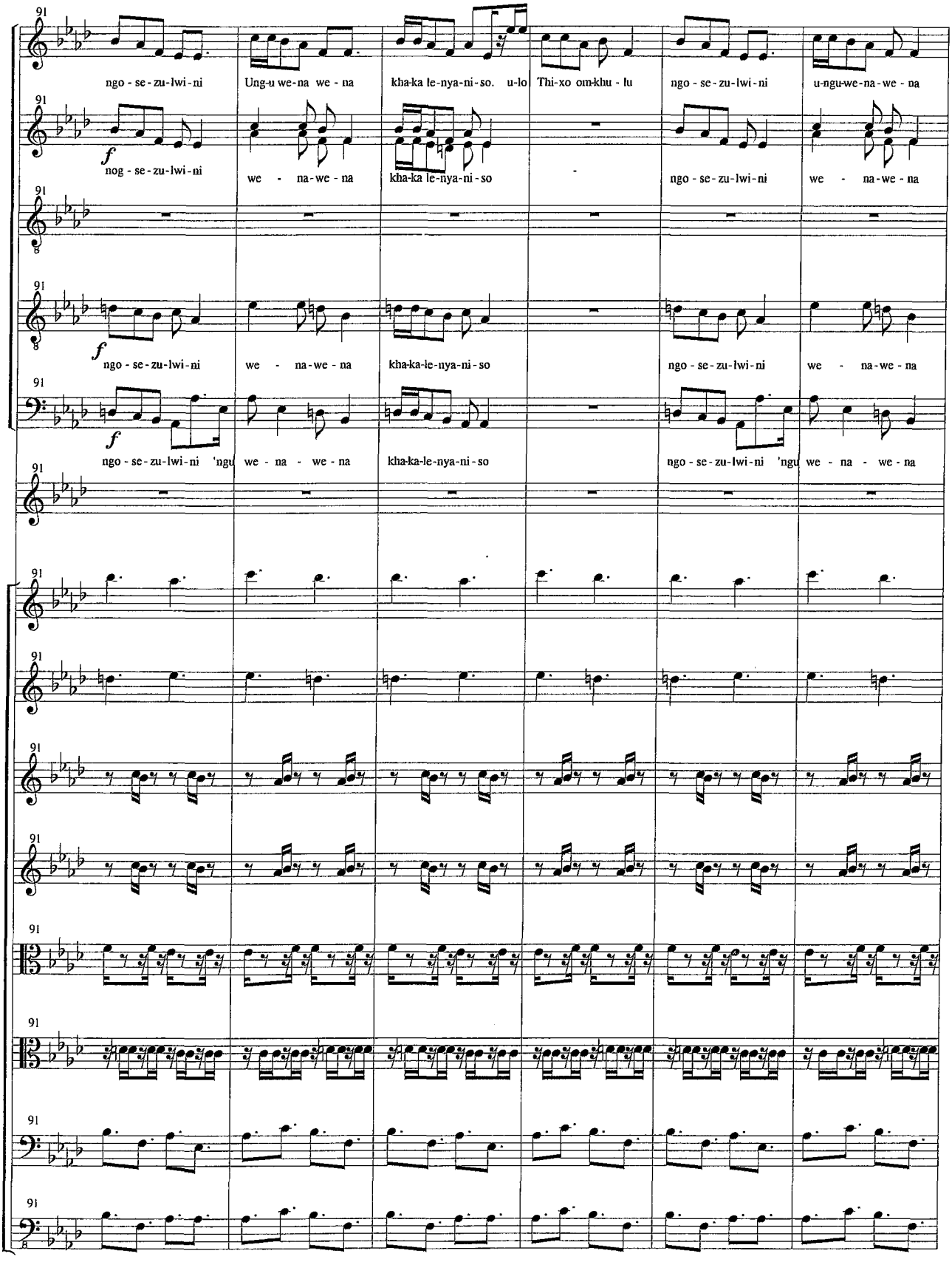
hla-ti len-ya-ni-so u-lo-Thi-xo om-khu-lu ngo-se-zu-lwi-ni u-nguwe-na-wen' u hle-en-ya ngwa-ne-ni u-lo-Thi xo om-khu-lu
alt
A hom na hom - hom-na A hom na hom - hom-na - A hom na
:hior
s.t.
ten
A - hom na hom - hom-na A - hom na hom - hom-na A - hom na
bass
A hmo na hom - hom-na A hmo na hom - hom-na A hmo na
lr bell
viols
2
3
arco normale
viols.4
5
6
arco normale
l viols 1
2
3
detache
l viols 4
5
detache
orch.
t vlas. 1
2
detache
vla 3
4
detache
2 3
detache
1 2
detache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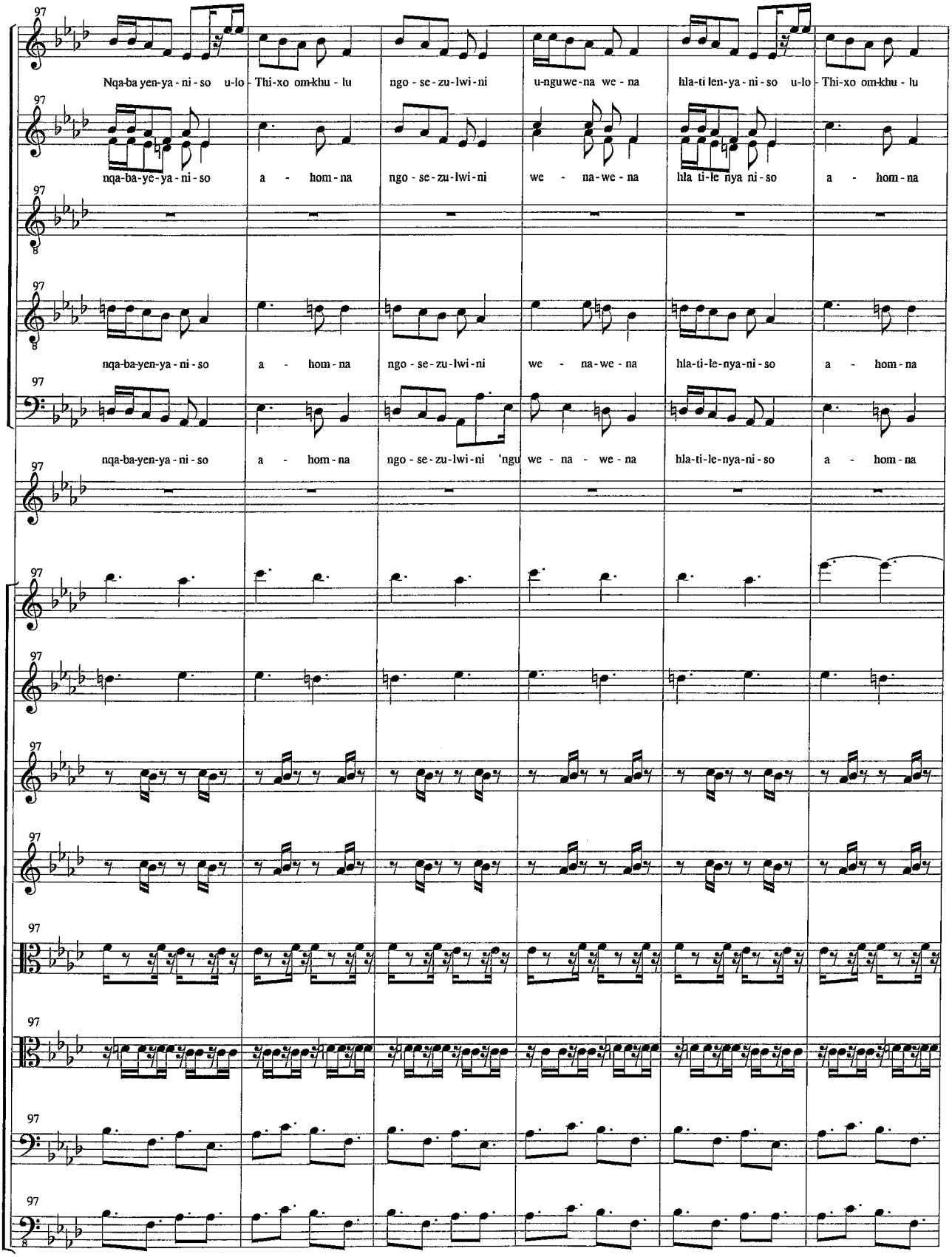
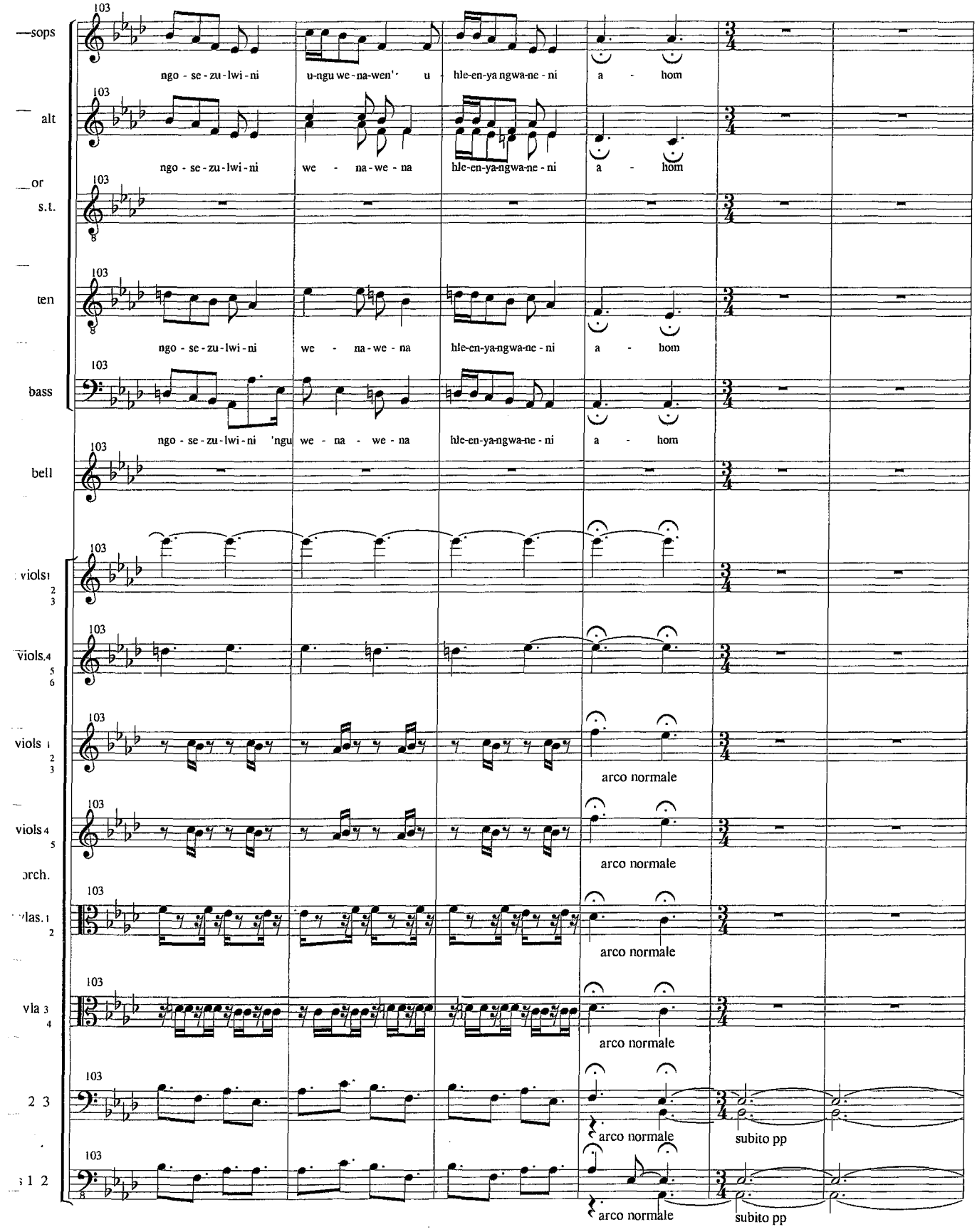
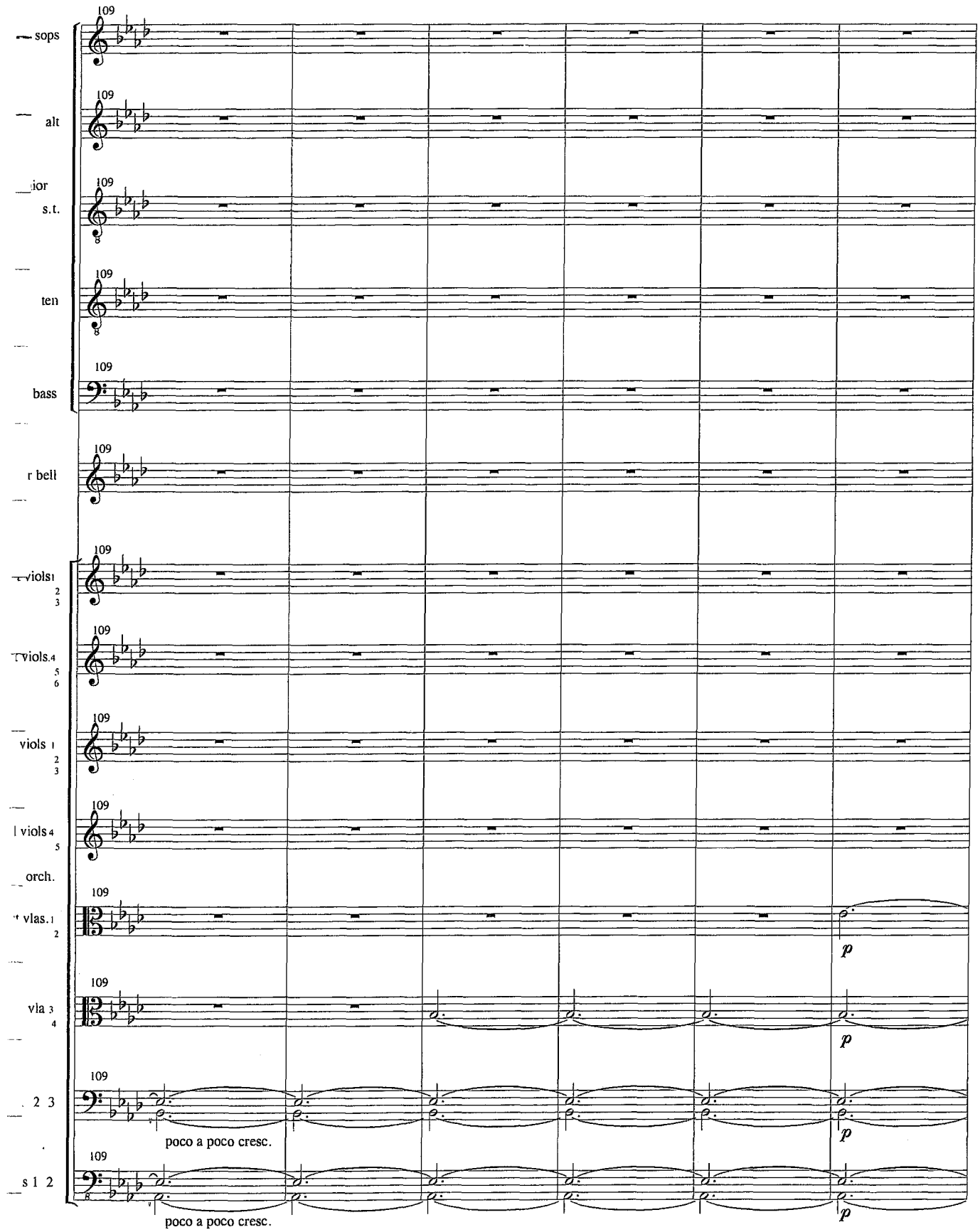
5
6
viols 1
2
3
viols 4
5
orch.
vlas. 1
2
vla 3
4
2 3
1 2
91
ngo - se - zu - lwi - ni
Ung-u we-na we - na
kha-ka le-nya-ni-so. u-lo
Thi-xo om-khu - lu
ngo - se - zu - lwi - ni
u-ngu-we-na-we - na
f
nog - se - zu - lwi - ni
we - na-we - na
kha-ka le-nya-ni-so
ngo - se - zu - lwi - ni
we - na-we - na
f
ngo - se - zu - lwi - ni
we - na-we - na
kha-ka-le-nya-ni-so
ngo - se - zu - lwi - ni
we - na-we - na
f
ngo - se - zu - lwi - ni 'ngu
we - na - we - na
kha-ka-le-nya-ni-so
ngo - se - zu - lwi - ni 'ngu
we - na - we - na


sops
Nqa-ba yen-ya-ni-so u-lo-Thi-xo om-khu-lu ngo-se-zu-lwi-ni u-nguwe-na we-na hla-ti len-ya-ni-so u-lo-Thi-xo om-khu-lu
alt
nqa-ba-ye-ya-ni-so a-hom-na ngo-se-zu-lwi-ni we-na-we-na hla ti-le nya ni-so a-hom-na
or
s.t.
ten
nqa-ba-yen-ya-ni-so a-hom-na ngo-se-zu-lwi-ni we-na-we-na hla-ti-le-nya-ni-so a-hom-na
bass
nqa-ba-yen-ya-ni-so a-hom-na ngo-se-zu-lwi-ni 'ngu we-na-we-na hla-ti-le-nya-ni-so a-hom-na
bell
97


sops
ngo - se - zu - lwi - ni
u-ngu we - na-wen' - u
hle-en-ya ngwa-ne - ni
a - hom
alt
ngo - se - zu - lwi - ni
we - na - we - na
hle-en-ya-ngwa-ne - ni
a - hom
or
s.t.
ten
ngo - se - zu - lwi - ni
we - na - we - na
hle-en-ya-ngwa-ne - ni
a - hom
bass
ngo - se - zu - lwi - ni 'ngu
we - na - we - na
hle-en-ya-ngwa-ne - ni
a - hom
bell
viols 1 2 3
viols 4 5 6
viols 1 2 3
arco normale
viols 4 5
arco normale
orch.
las. 1 2
arco normale
vla 3 4
arco normale
2 3
arco normale
subito pp
1 2
arco normale
subito pp


sops
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viols
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viols.4
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viols 1
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vla 3
4
2 3
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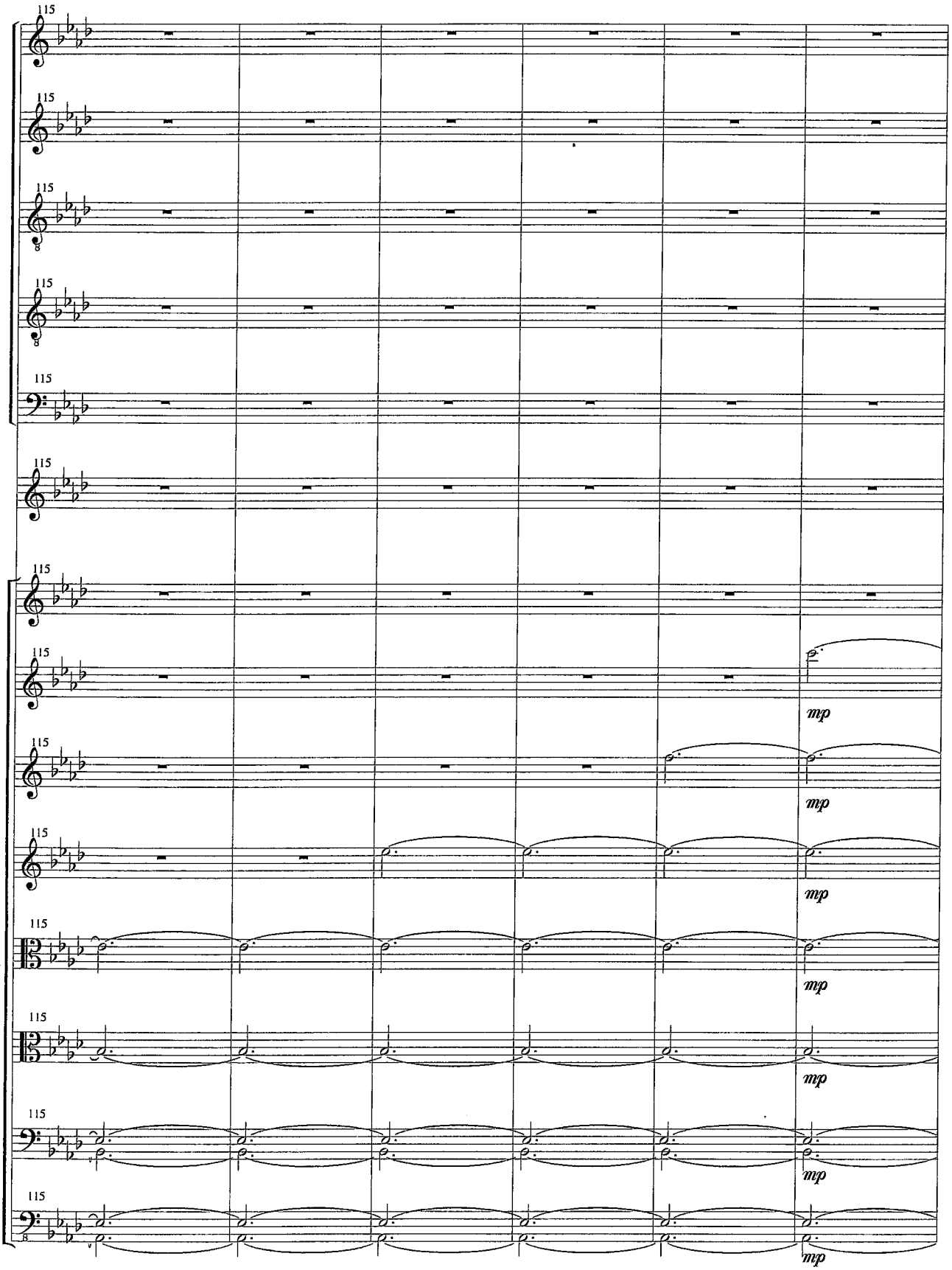
109
p
poco a poco cresc.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vla 3
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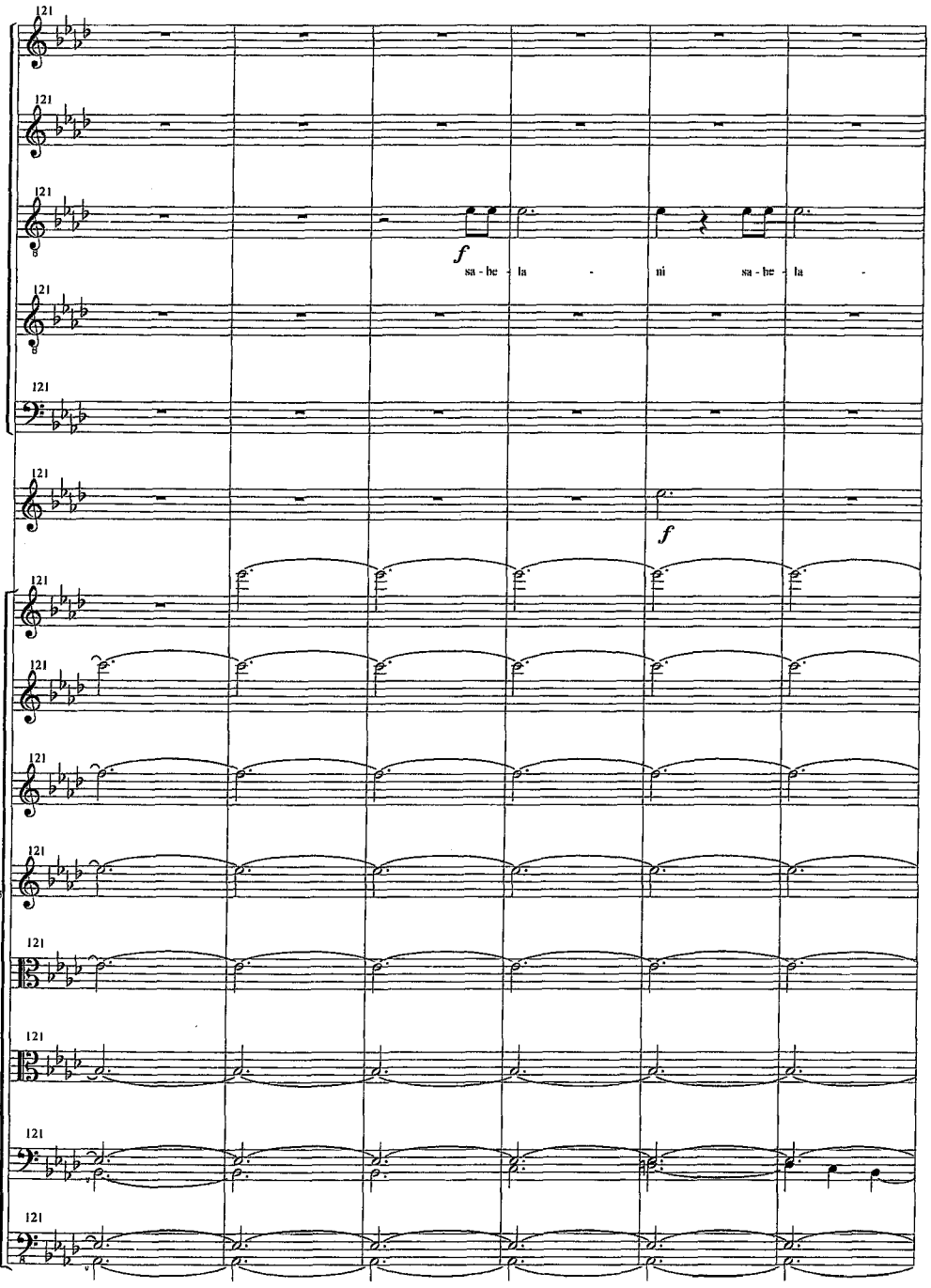
1 2
115
mp


sops
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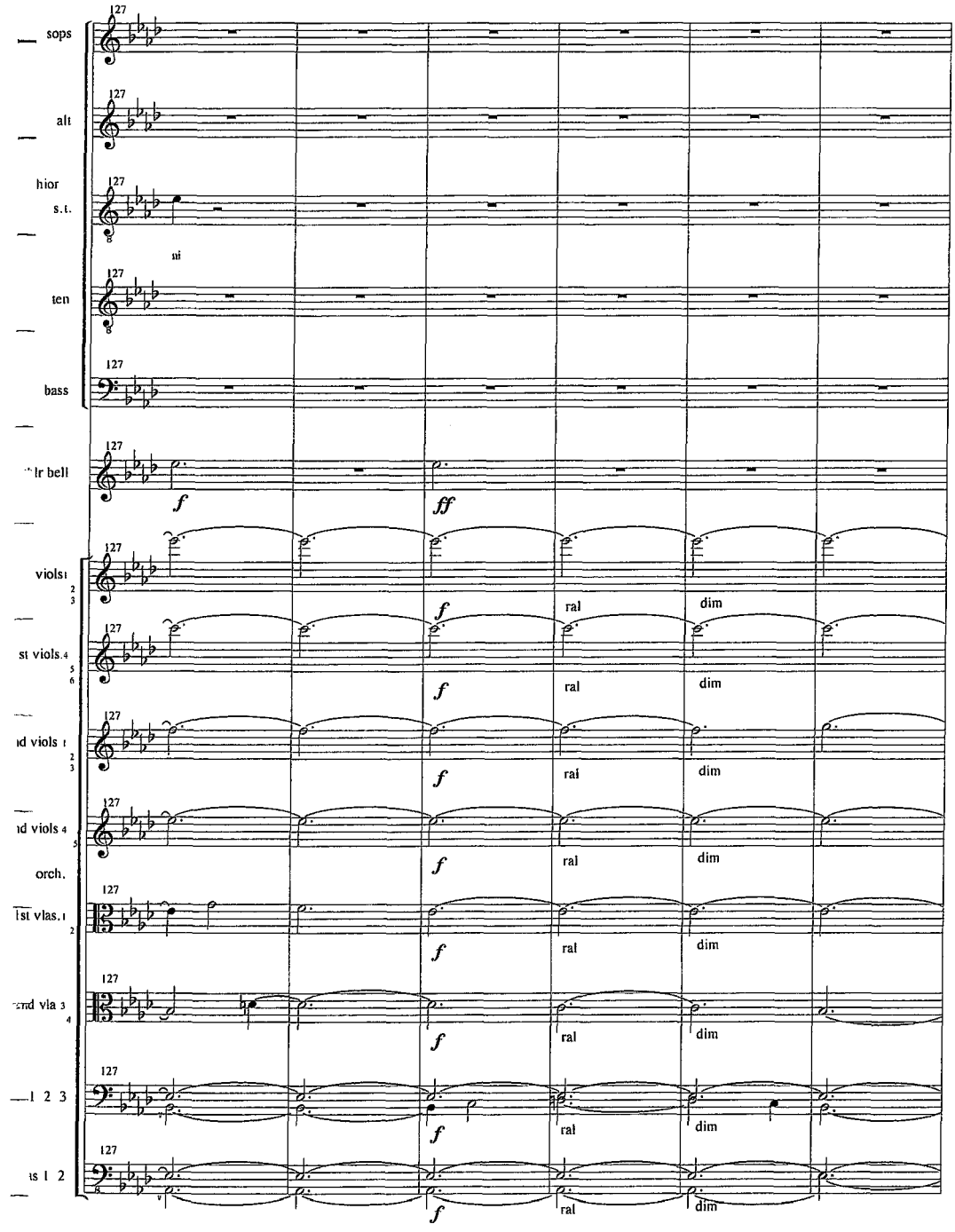
s.t.
ten
bass
tblr bell
1st viols
st viols.
d viols
d viols
orch.
vlas.
vla
2 3
1 2
f
sa - be - la
ni
sa - be - la
f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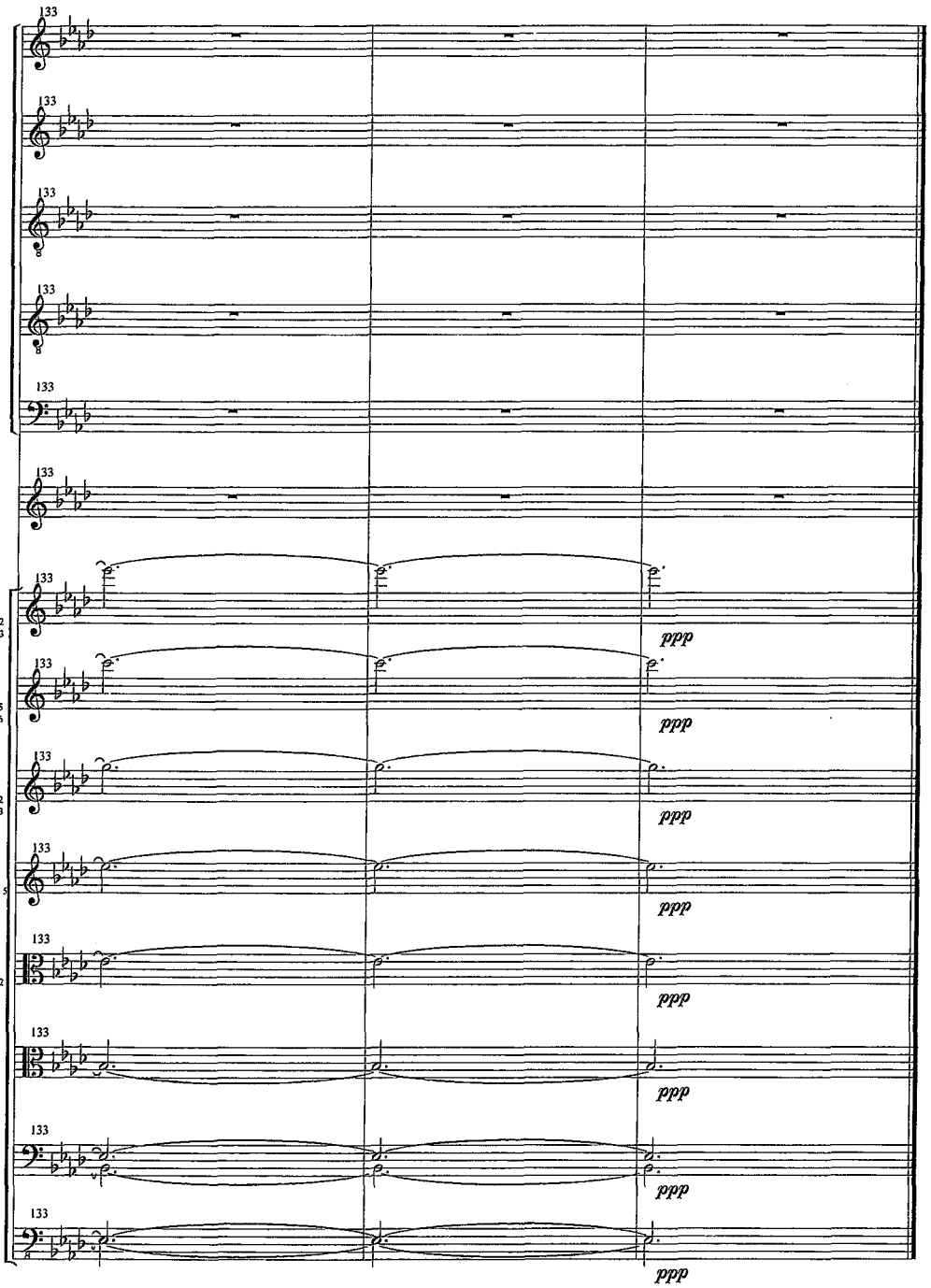
133
sops
alt
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1st violsı
1st viols.4
2nd viols ı
2nd viols 4
orch.
st vlas.ı
nd vla 3
ı ı 2 3
bas 1 2
ppp

TAJAZAF

Factfile

Place and date of Composition:	Grahamstown, Rhodes University, 2001
Instrumentation:	Piano Solo
Duration:	Approx. 7 minutes
First performance:	Student Composer's concert, October 2001, Beethoven Room, Rhodes University, Grahamstown, Michael Blake (piano)

Background

I wanted to write a tango after hearing a concert of tangos by Groupe Encuentros from Argentina the 2001 New Music Indaba. I realised how for me this music had a similar energy both to jazz and African music, an energy that is both sexual and 'grooving.' These qualities in the music led me to try and merge the styles in one piece. My intention was not to replicate these styles but to create the 'feel' of each one in the piece. The 'Tango feel' is quite contrasting to the 'African' one.

I used quite different tonalities: two scales, the one containing the notes of the other, so when I shifted from 'Tango' to 'African', I omitted two notes from the one scale. In jazz terminology the scale I used is C diminished-wholetone: C-Db-Eb-E/Fb-Gb-Ab-Bb-C. The entire 'Tango' section is constructed from this scale, which lends itself quite easily to writing in that style and has harmonic possibilities that support that 'sound'. If you omit the C and E/Fb from the scale you are left with a pentatonic scale, Db-Eb-Gb-Ab-Bb, which I used for the 'African' section of my piece using Gb as the tonal centre. So the two centres are related by a perfect 4th. The 'Jazz' section is very short and basically just a 'break' occurring in both the larger sections. These two scales are found in jazz too, so the whole piece has some connection to jazz through this. In the 'Tango' section where Db is the tonal centre, the harmonies would be II-III-IV-V, for example in bars 76-77.

The music is cast in 5/8, divided into two larger sections, with a bridging section between them and again before the partial repeat of the first section, and ending with a little 6-bar coda in common time.

Material and Structure

Section	Theme	Bar Numbers
Section A: 'Tango'	1	1-42
	2	43-79
Bridging Section 1		80-94
Section B: 'African'		95-184
Bridging Section 2		185 –207
Section A (Reprise)	2	Bars 208- 225
Coda		226 – 231

Section A: 'Tango'

Section A opens with an ostinato in the bass starting on Db and continues to bar 26 (excluding repeats) before it changes to the following pattern starting with an Fb/E in the bass. This lasts for only 4 bars after which the bass participates in the imitation of a descending 3-note pattern for a further 4 bars before returning to the original ostinato. This pattern continues for another 10 bars, then changes for theme 2. The right hand enters at bar 5 with theme 1, creating quite a transparent texture with a rhythmic tension between the triplets in the right hand and quavers in the left. In bar 11 (excluding repeats) the second part of theme 1 starts, harmonised in 6ths and 3rds. The descending motive leads back to the beginning of theme 1 in bar 19. From bar 25 - 40 I manipulated this motive to increase the tension, with imitation in 4 voices and cross-rhythm with the triplet against the quavers and crotchets of the other voices. The chords in 31 - 34 help reach a climax at bar 35, then resolving in bar 41. The texture moves between one line, two parts, chords and contrapuntal writing.

Theme 2 extends from bar 45 – 59, is repeated and ends in bar 79. The ostinato bass pattern is a harmonised version of the opening one. In bar 52 - 53 I have added a G to increase harmonic tension before the *forte* at the end of bar 53. At this point I allowed myself to be indulgent and repeated the melody because I like it and wanted to hear it again; the repetition sounds and feels right to me. In bar 74 - 79 we have the 'jazz break'. Chord ii (bar 76) uses Eb and Db (7th), chord III is Fb maj.7 add 9 #5, chord IV (bar 77) is Gb 7th add 9 13, and chord V is Ab 7th sus 4 resolving on chord I (bar 78) which is Db min 6 add 9.

Bridging Section 1

This is only 14 bars long and uses the material in bars 74 –79, as well as some of the material to come in the section that follows which establishes the lighter mood of this section. The pitches C and Fb/E are omitted in this section so as to introduce the listener to the pentatonic mode of Section B. It ends with the chord Fb maj 7th add 9b5.

Section B: 'African'

I prepared for the composition of this section by listening to a great deal of *mbira* music in which there are melody lines that combine to form intricate rhythmic patterns and from these rhythmic patterns other melodies evolve. This is especially true when there are two players. While the players perform these interlocking parts, they also sing a melodic line. This gave me the idea of challenging the pianist with playing four independent lines. I later introduced a short descending motive that fills the vocal role; the pianist may hum this line (ad lib) to add a different colour to the piece. Because African music is cyclic, repetition is unavoidable, though of course it it is a known fact that African musicians do not hear the cycles as repetitions but rather as one might see a waterfall. I have to listen to quite a few 'repetitions' before the music starts to 'settle on my ears' and in order for me to feel the 'groove'; as a result this section is the longer of the two.

It begins with the first two upper voices stating their material (bar 95 - 98), then a third voice enters for 4 bars (99 - 101). A considerable change can already be felt in the 'groove'. In bar 102 the bass is introduced consisting of material from bar 81 – 82, transposed up a perfect 4th up to accommodate the shift in tonal centre from Db to Gb. In bar 105 the fifth voice enters and interlocks with the bass. In bar 107, where all voices are heard, the 'groove' is in full flight. I introduced the parts in this way so that each voice could be heard clearly by the listener, like the way voices enter in a classical fugue. After another 12 bars I introduce a simple melody harmonised in 5ths (as African melodies are frequently harmonised).

A second melody appears in bar 133 and the tonal centre briefly moves to Db again before returning to Gb in bar 137 with the first melody. This idea is developed until 144. Bar 149 briefly introduces a jazz 'break'. The material of this 'break' and the melodies in this section have already appeared in the 'Tango' and Bridging sections preceding the 'African' section. There are two more 'breaks' - in bar 165 and bar 171, the latter signalling end of Section B and preparing the listener for the Bridging Section 2.

Bridging Section 2

Bar 185-190 is characterised by a 'lilting' exchange between the two hands, a kind of call- and-response. Bar 193 brings back the tonality of Section A and bar 194, the first theme. I tried to imitate a guitarist strumming by introducing the demisemiquaver patterns. There is material here from Bridging Section 1 and Section A, Theme 1.

Section A (Partial Reprise)
Only the second theme is repeated here.

Coda
In the 6-bar coda, I am reminding the listener what a tango should sound like and therefore it is in 4/4 time. I used 'classic' tango rhythms and an appropriate bass line, while the tonality is still the same as in Section A. When I added this part I imagined the dancers making their way off the dance floor still dancing.

Afterthoughts

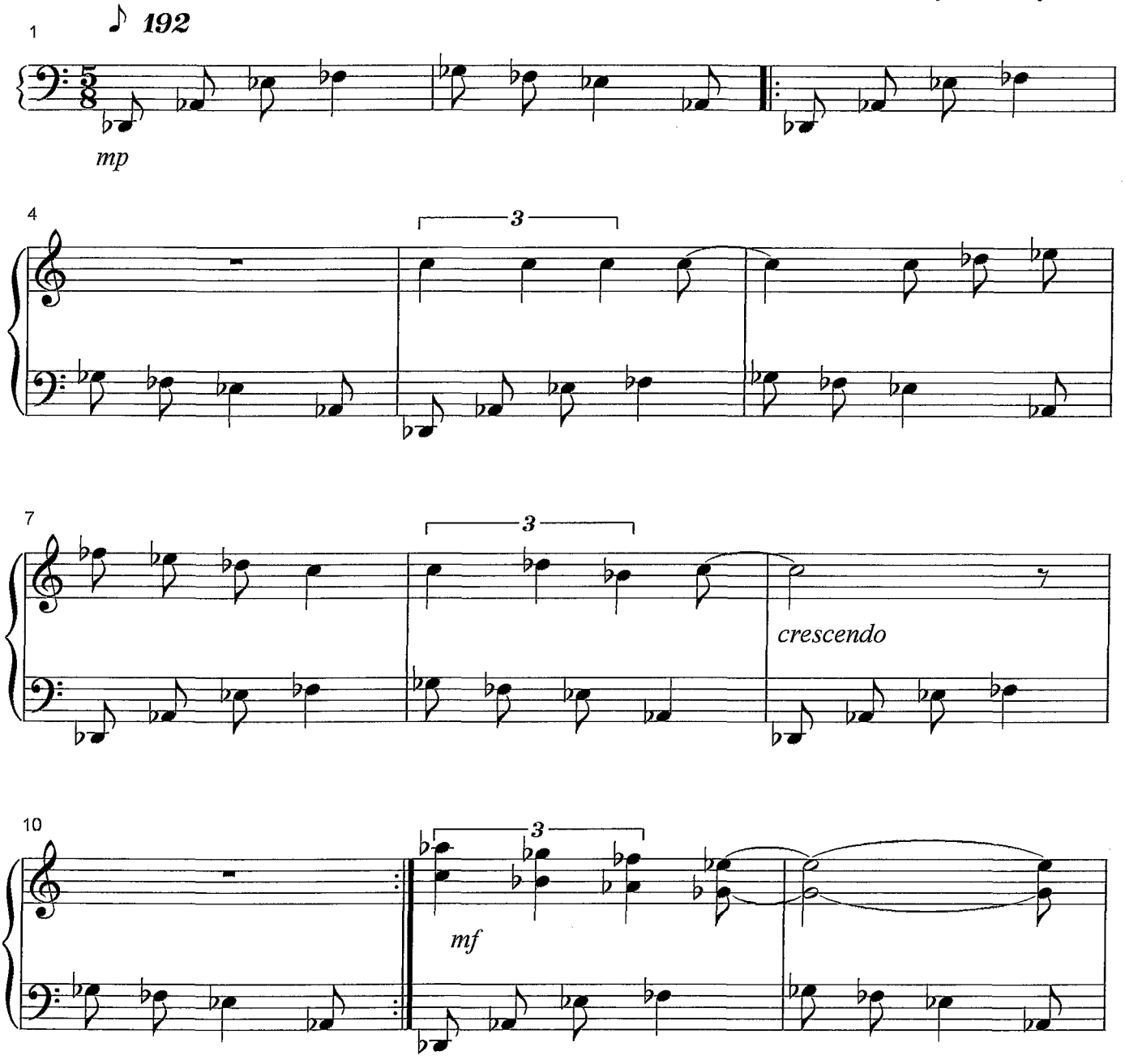
I had thought of calling the piece *Dancing through Cultures/Continents*, a reference to the influences and the image I had in my mind of two dancers travelling to the different locations where these styles originated.

The 5/8 time signature derived from the melody I had in mind, which worked well in that time signature and as a result I needed to devise an ostinato pattern that could be identified with the bass line in the coda. It had to have some resemblance to the tango style.

w.g.h.

Tajazaf

Lloyd Timothy Prince



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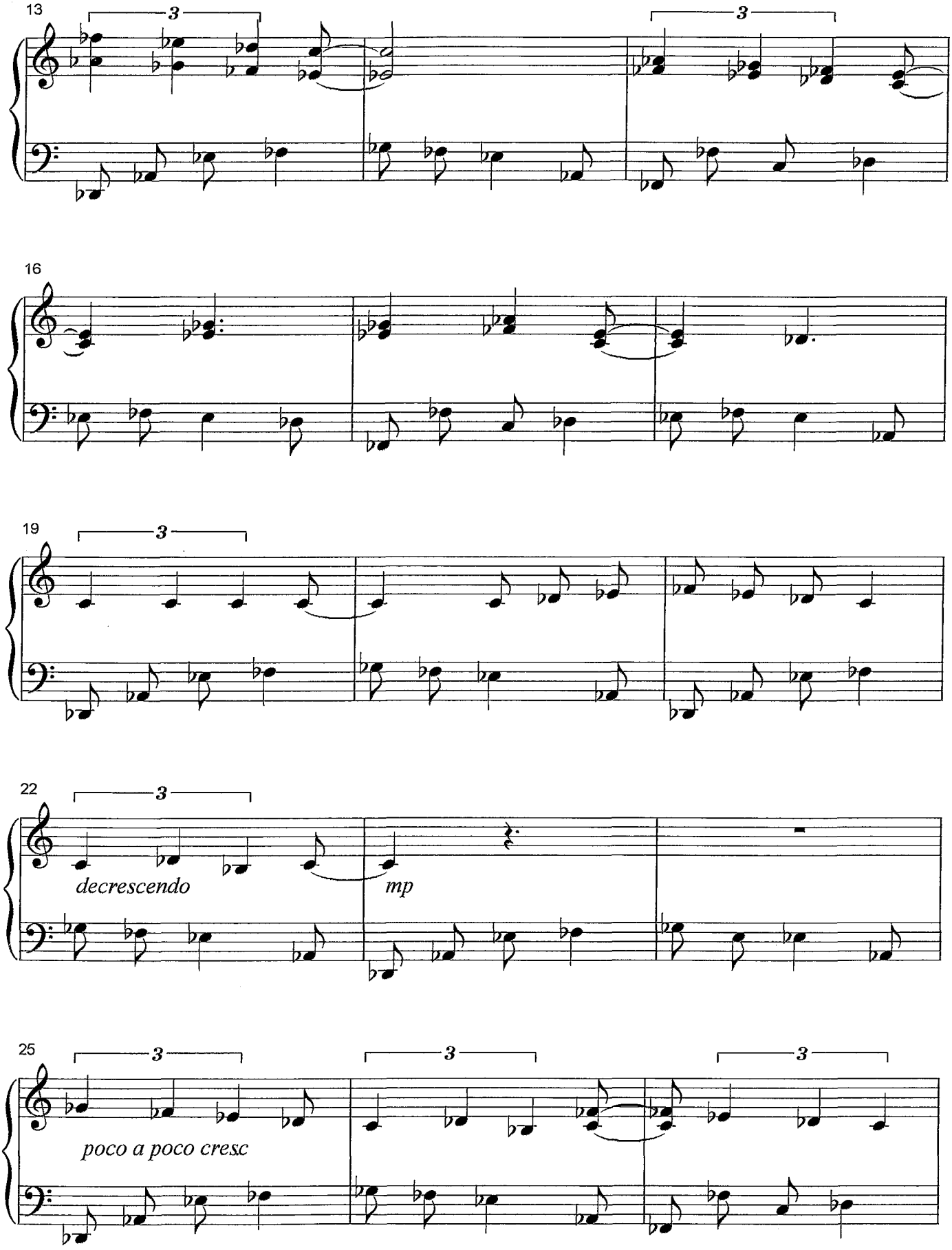
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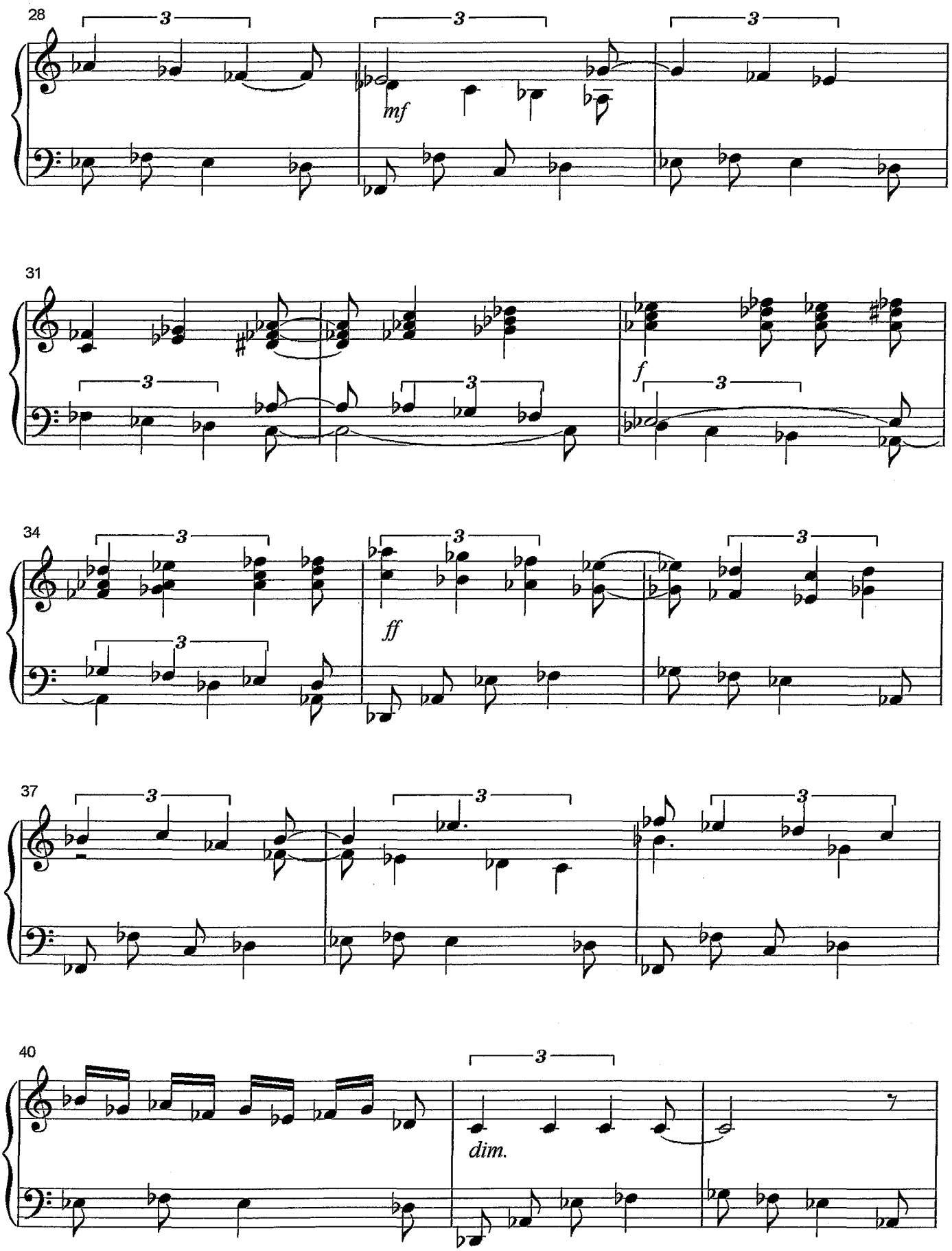
28
3
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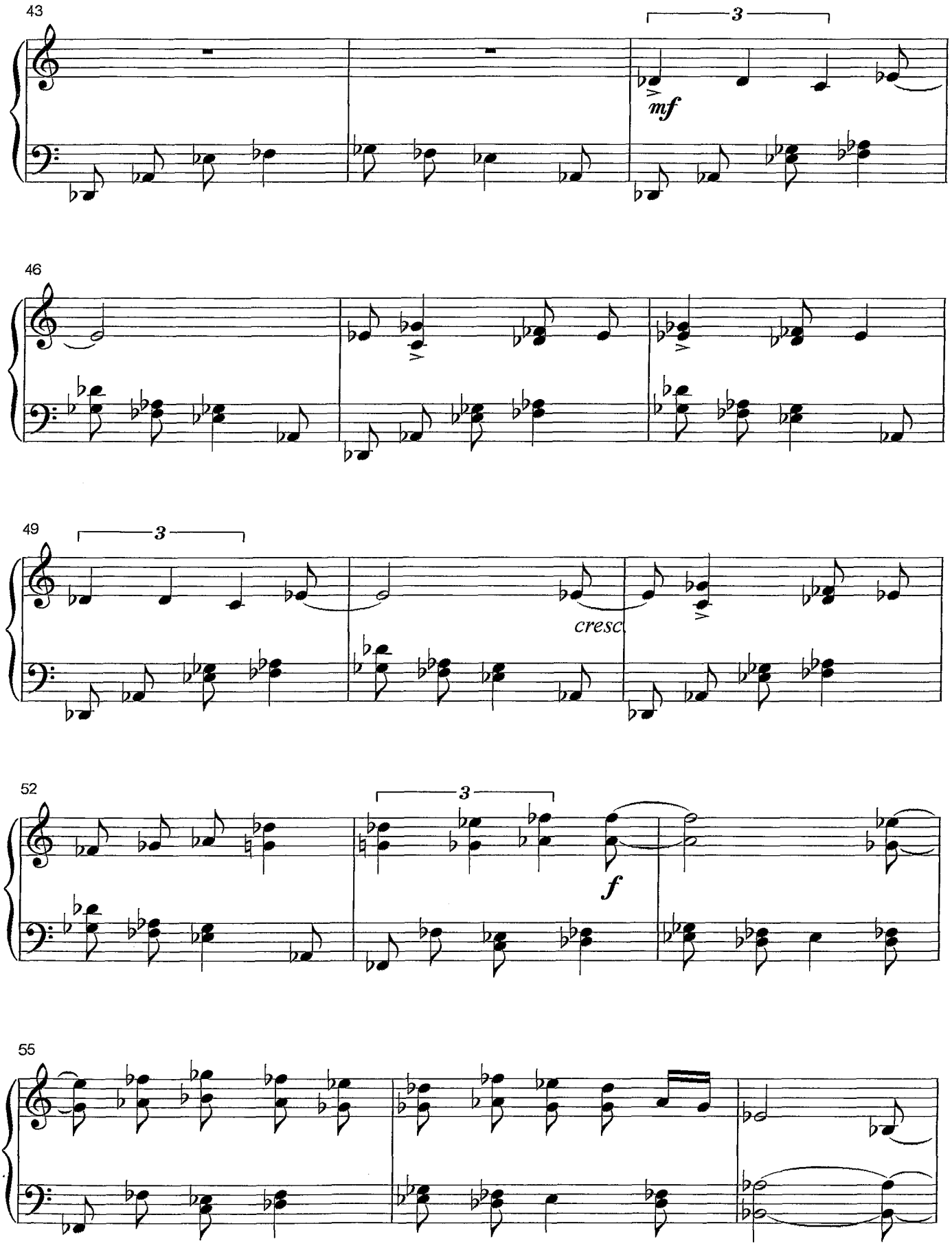
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3
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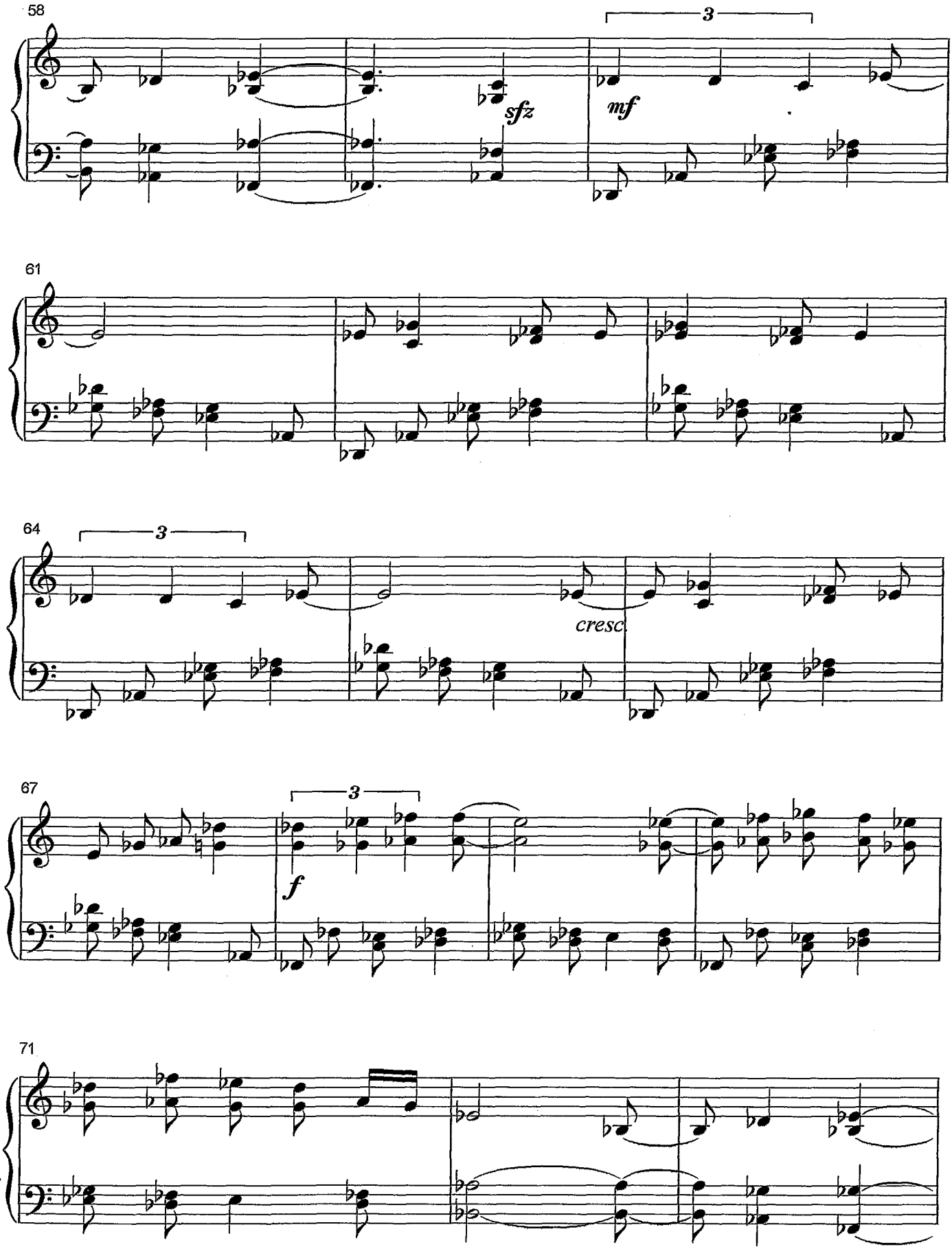
46
49
3
cresc
52
3
f
55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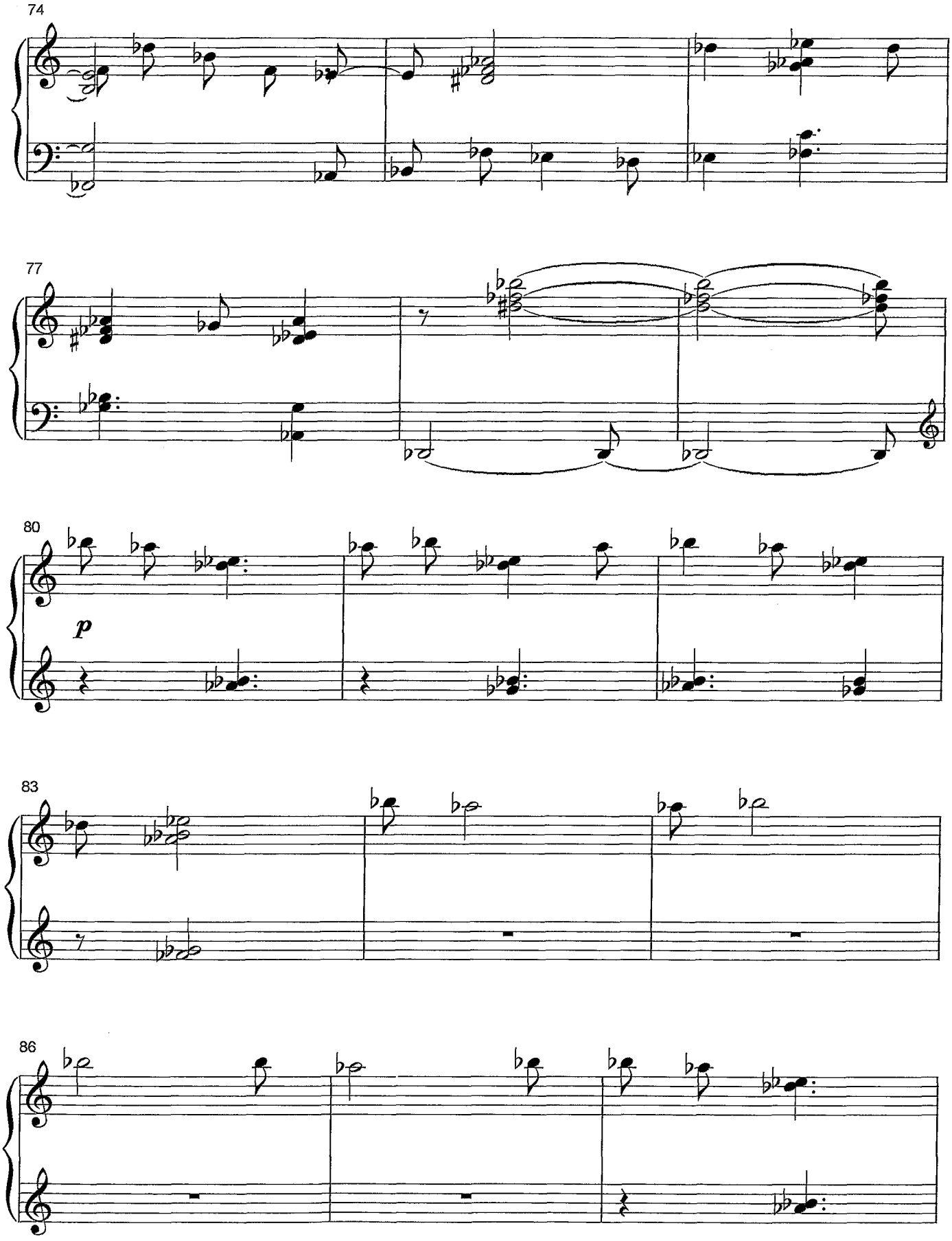
3
sfz
mf
61
64
3
cresc.
67
3
f
71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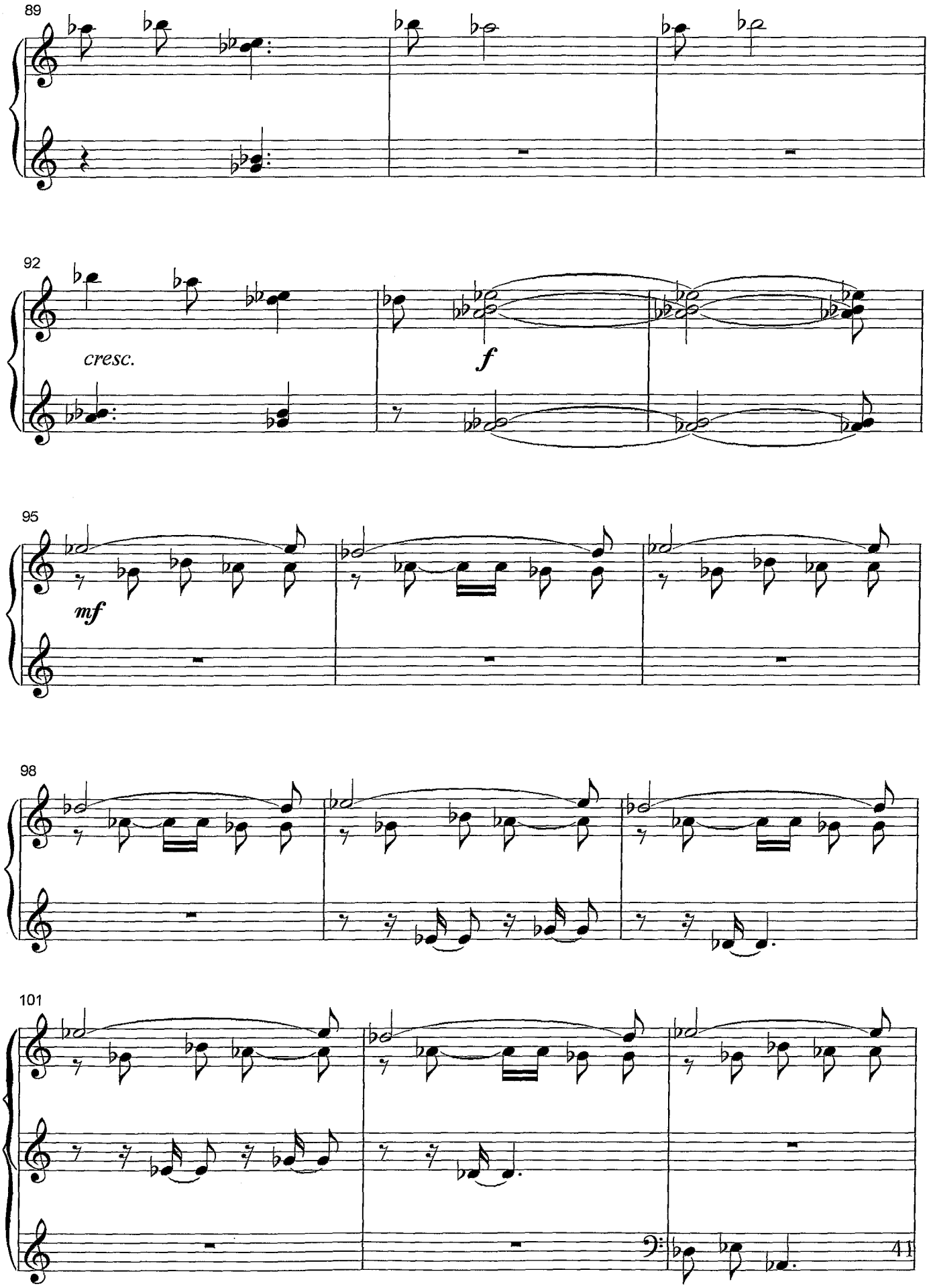
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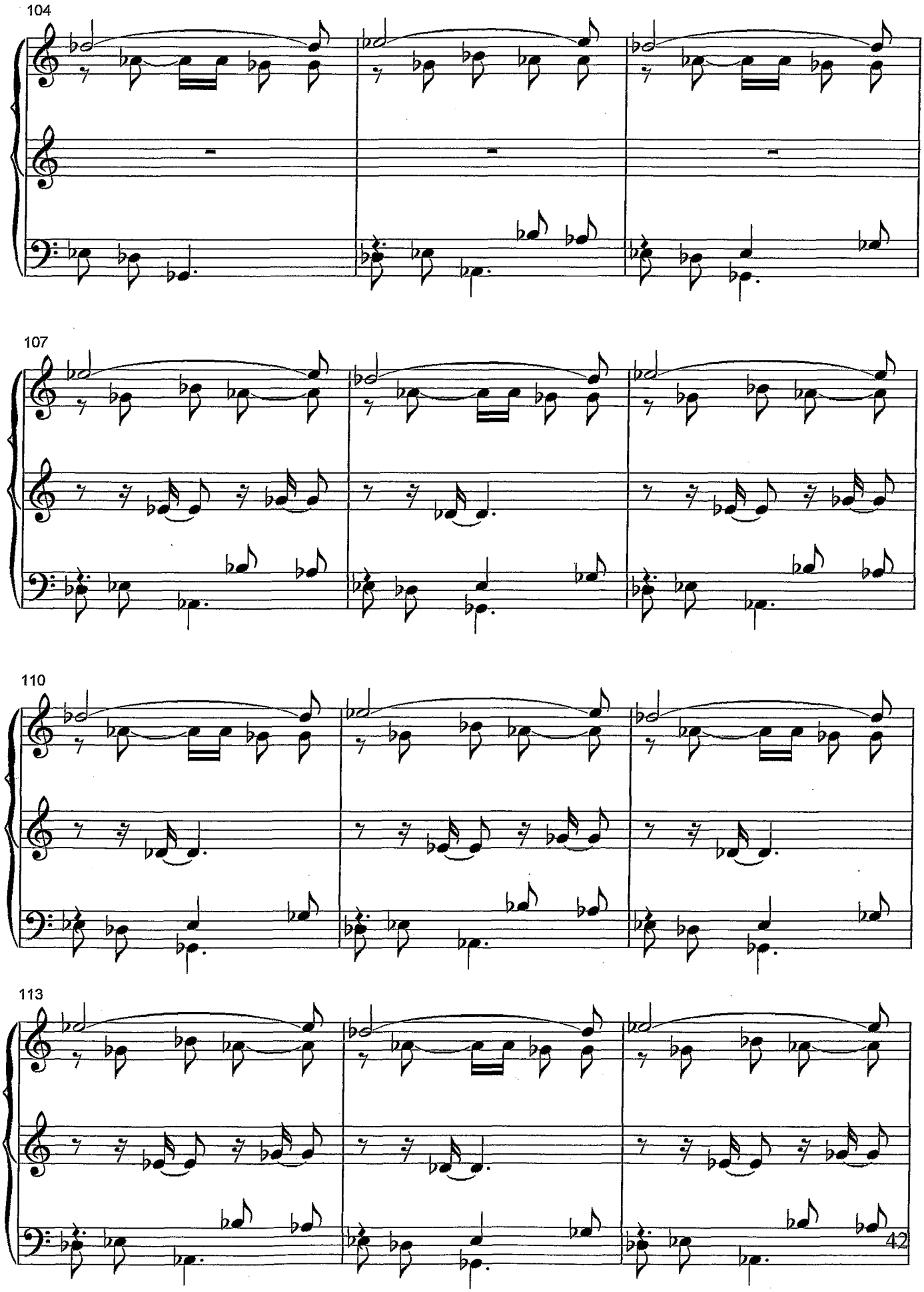
92
cresc.
f
95
mf
98
101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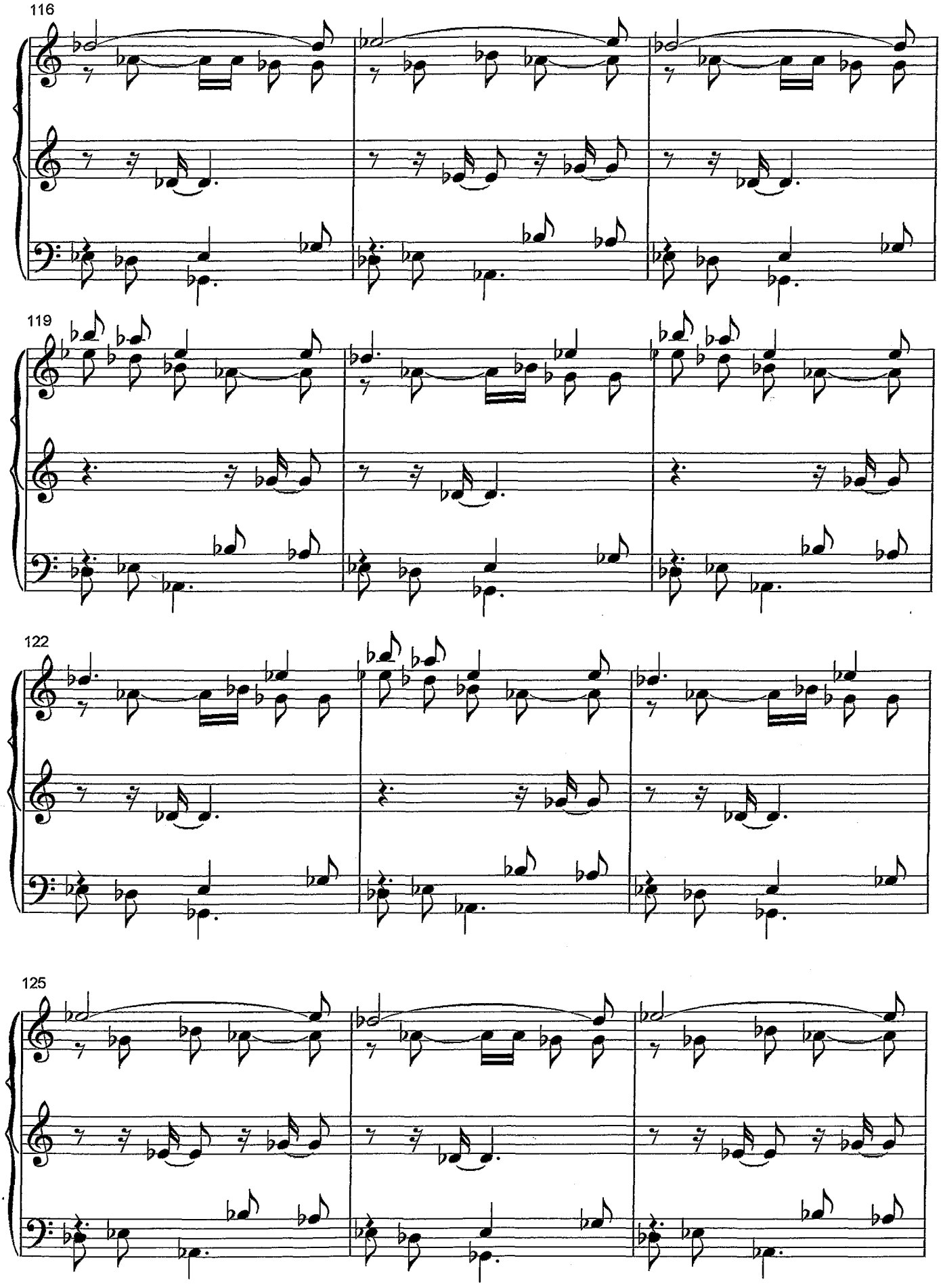
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122
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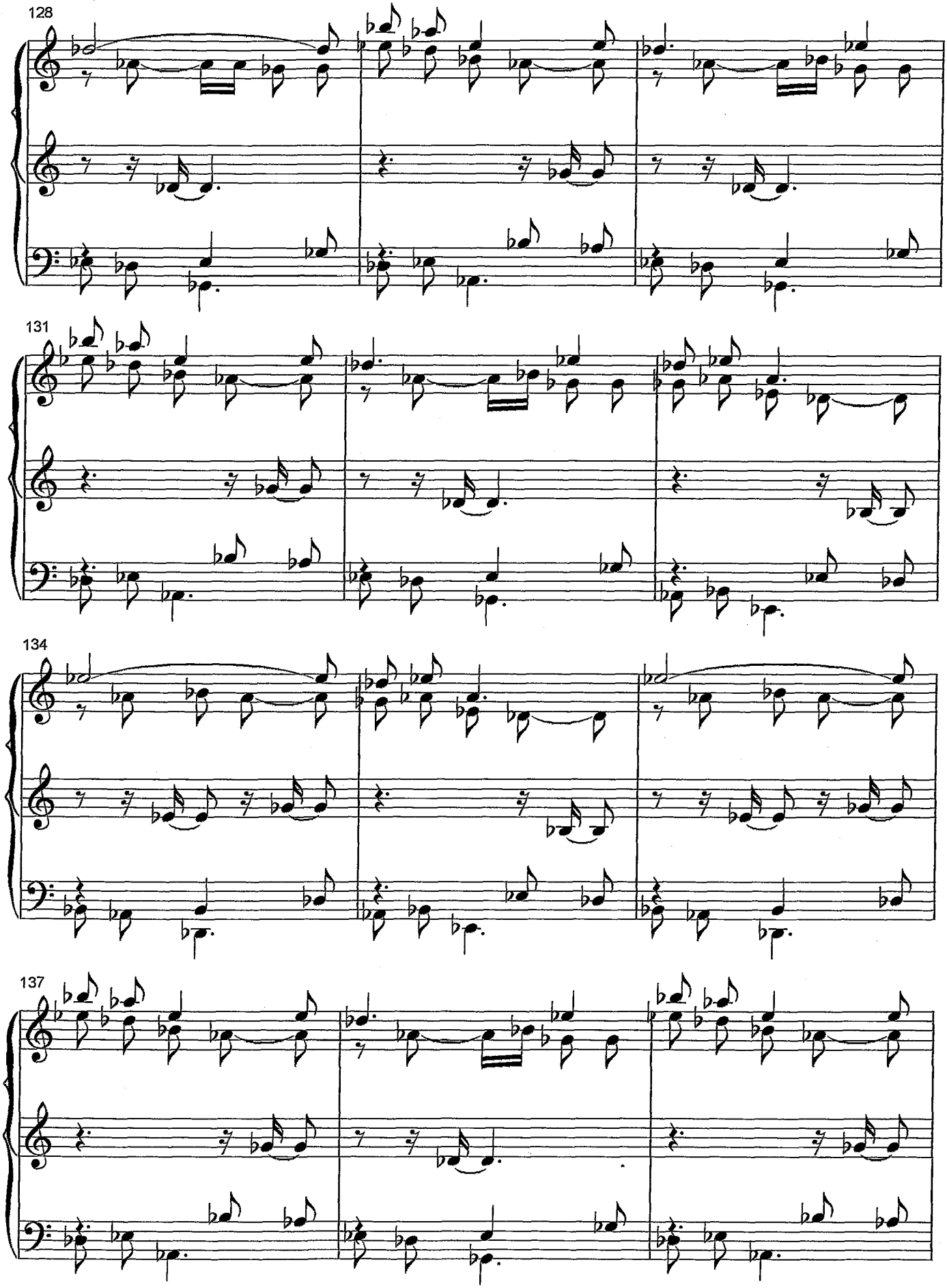
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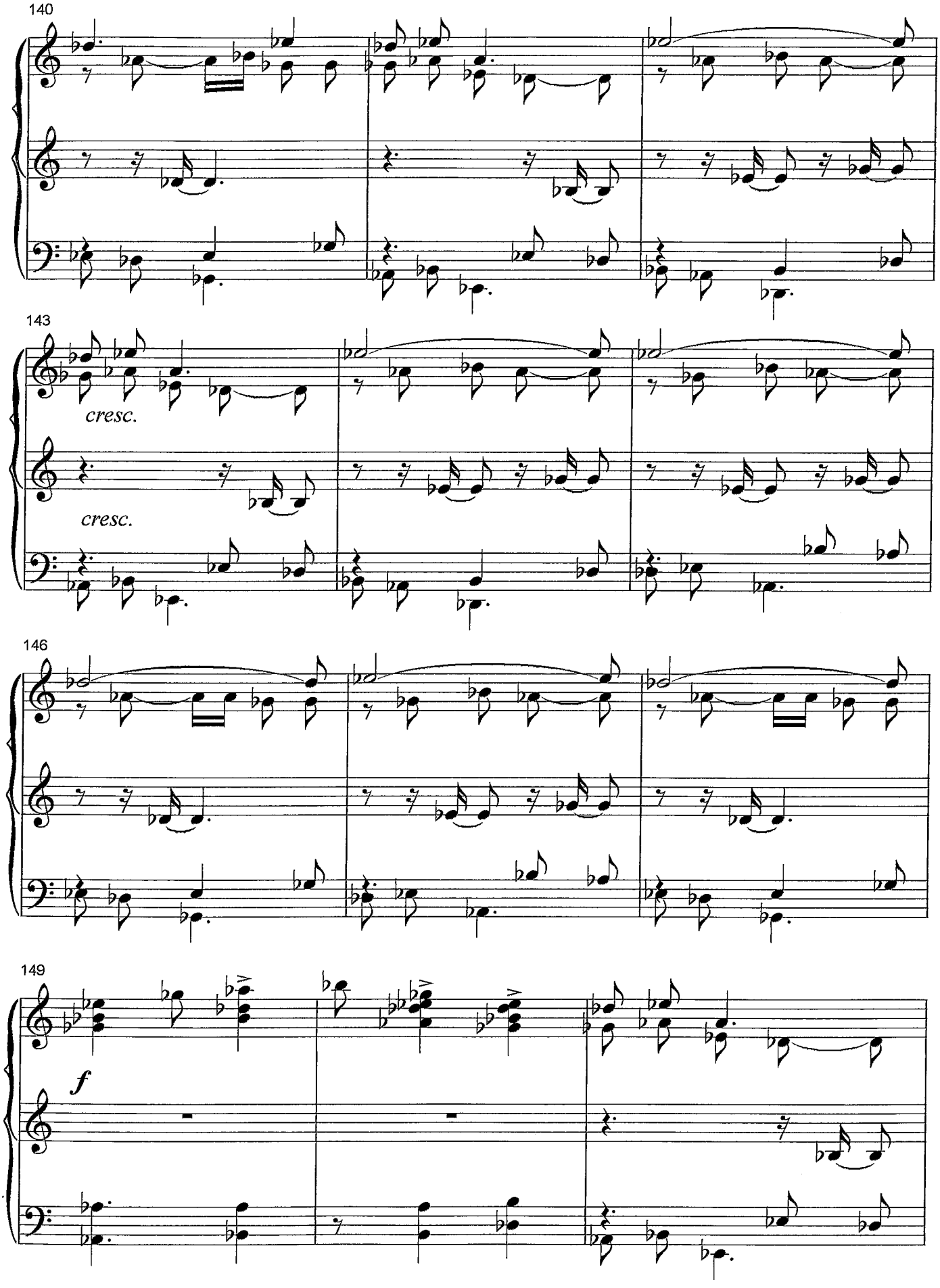
140
143
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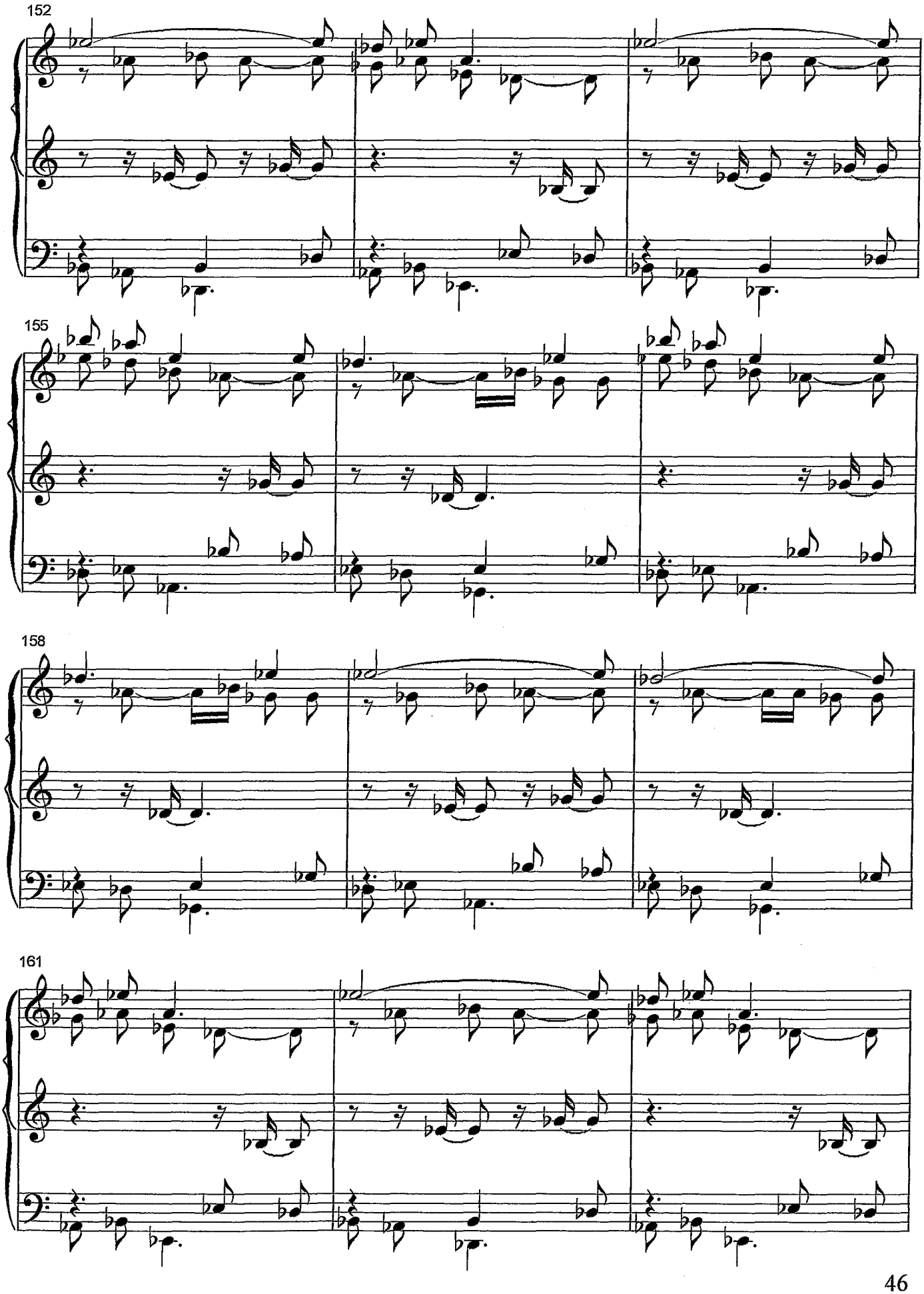
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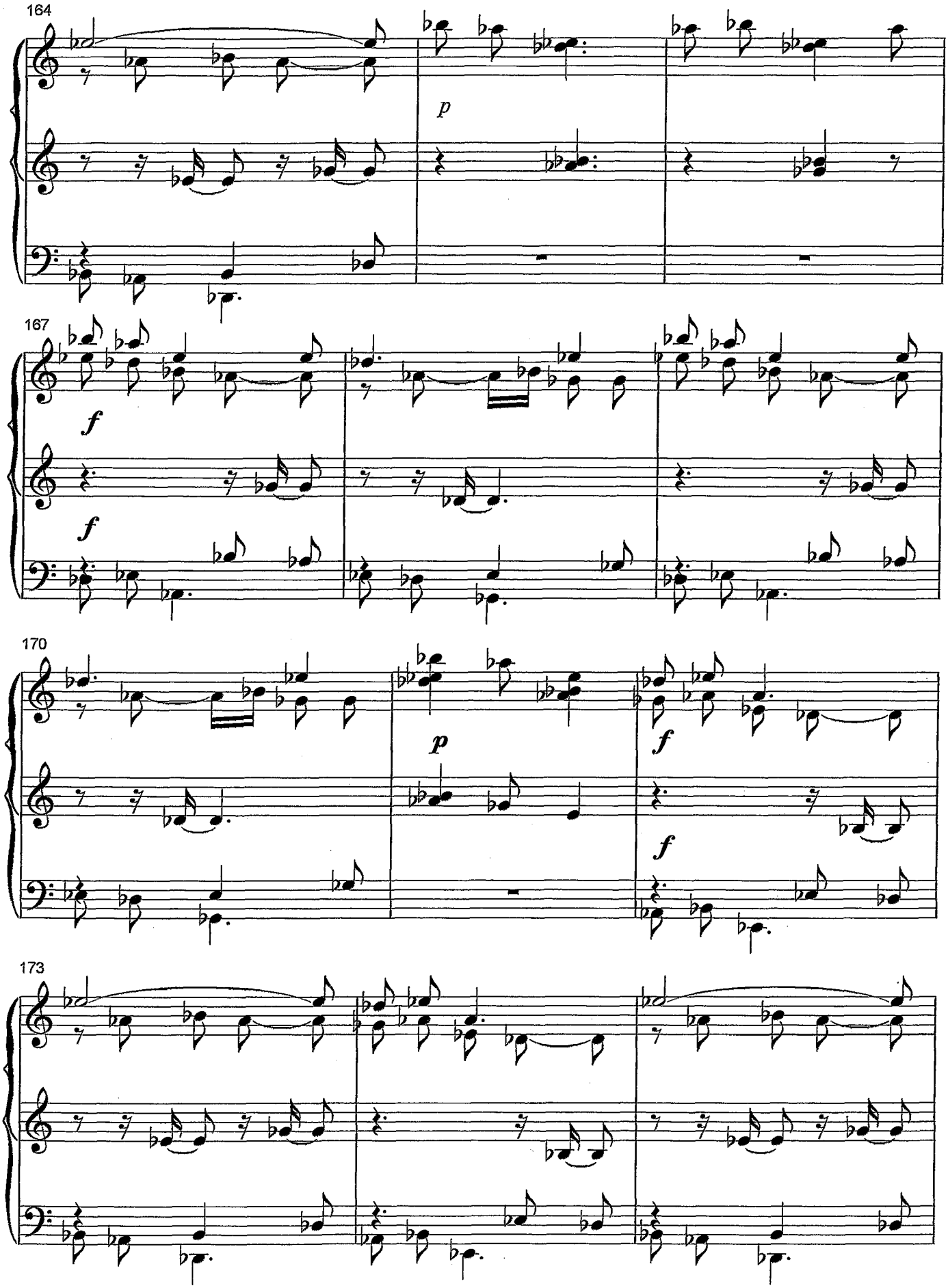
164
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167
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170
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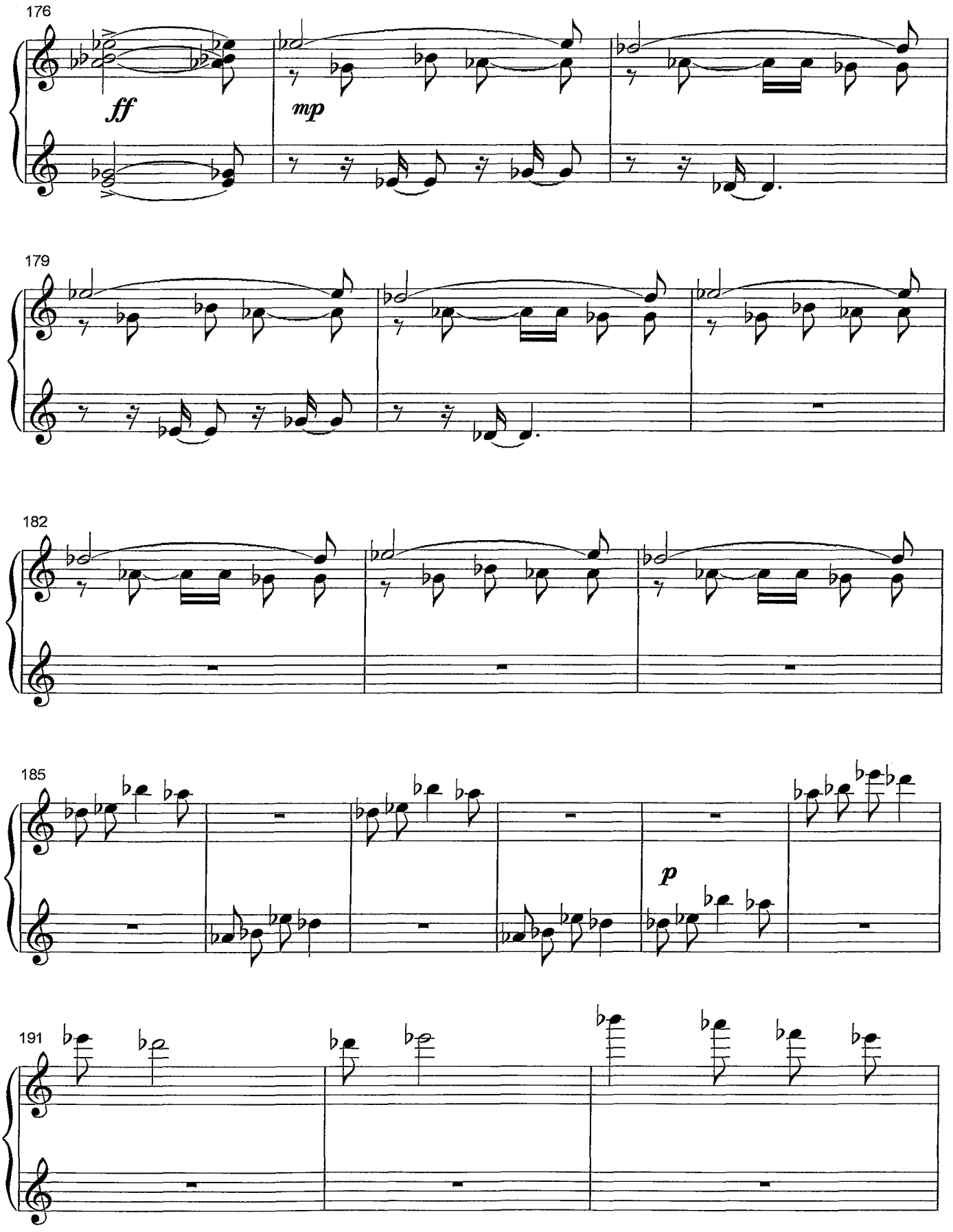
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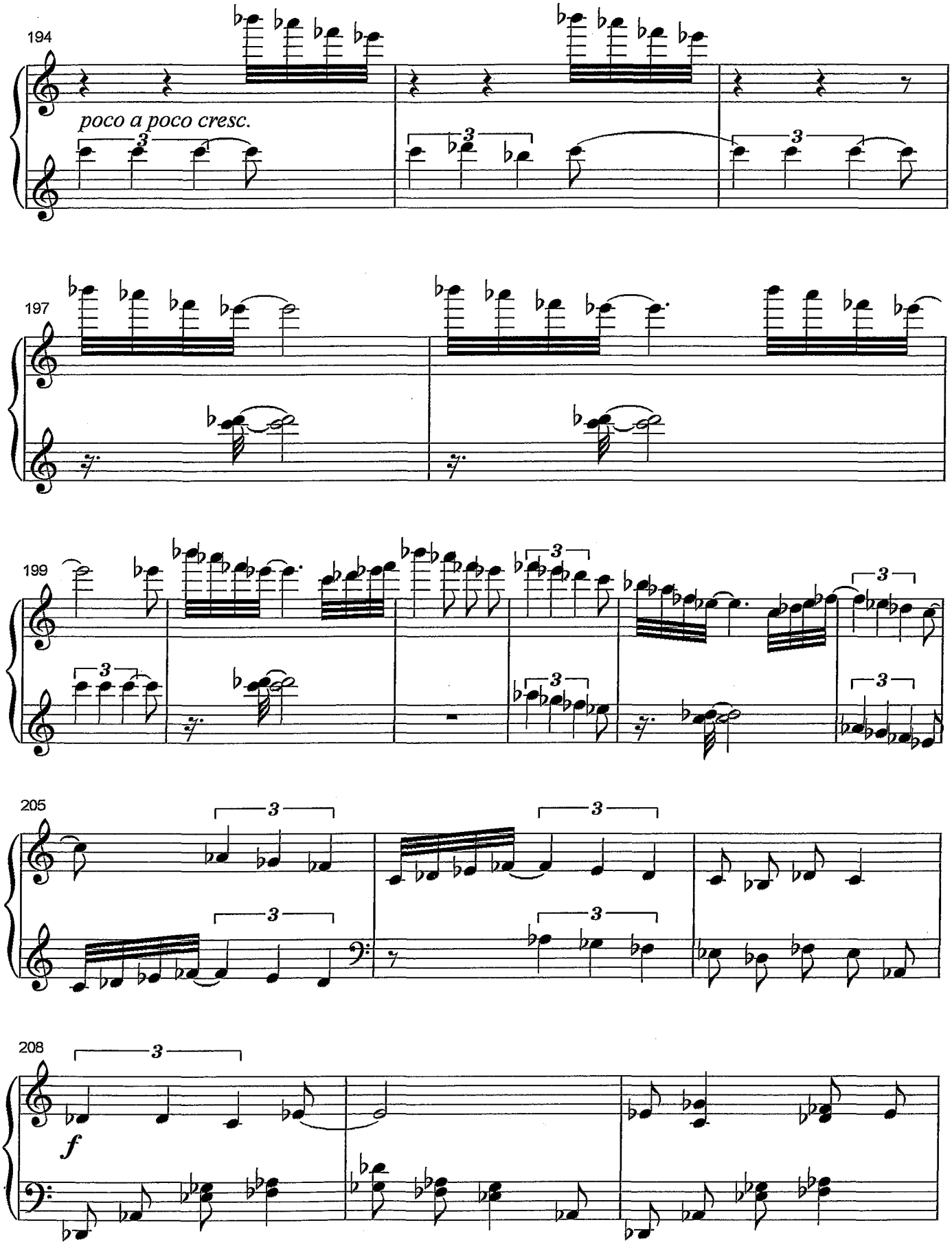
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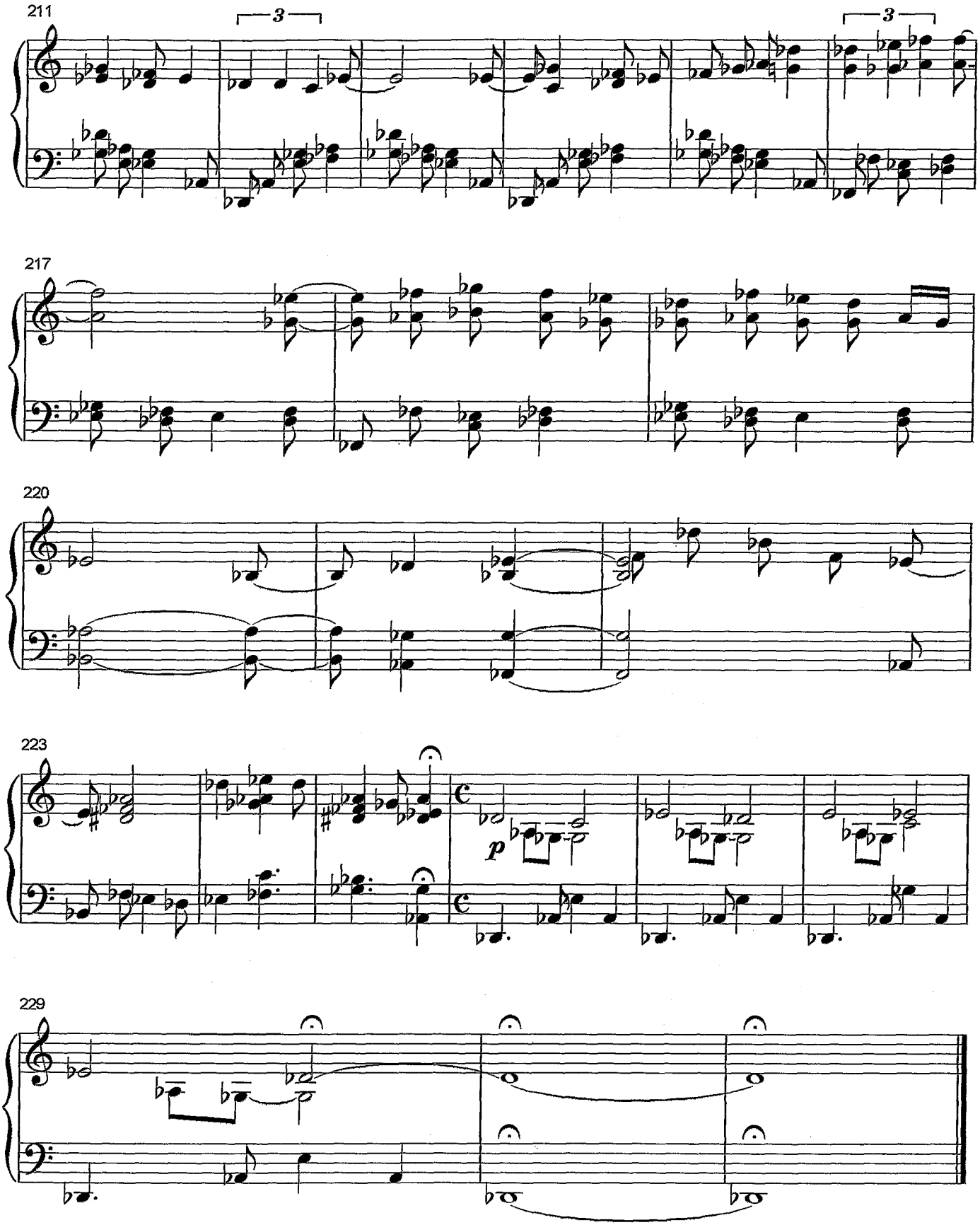
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Insomnia

Factfile

Place and date of Composition:	Grahamstown, June – August 2002
Instrumentation:	Flute, Clarinet in B flat, Marimba, Mandolin, Guitar, Harp, Piano, Violin, Viola, Cello
Duration:	5 minutes
First performance:	6 July, 2002, New Music Indaba, Grahamstown, Insomnio c. Ulrich Pöhl
European premiere:	3 September, 2002, Gaudeamus Muziekweek, Amsterdam, Insomnio c. Ulrich Pöhl

Background

Insomnia started as a 1-minute piece for ICISA (International Composers Indaba South Africa) in 2002 to which I was invited. The given instrumentation was flute, viola and marimba and my uncertainty about how to approach the medium was exacerbated by not being able to sleep properly at night, affecting my concentration and energy levels. A friend suggested my 1-minute piece should tackle the problem of my insomnia. The title seemed like a rather nice play on the name of the ensemble 'Insomnio', who were to be in residence during ICISA.

I first considered giving the viola and flute some melodic lines and the marimba a percussive ostinato pattern, quite a conventional way of treating these instruments. I decided rather to use all three instruments percussively. Rather than giving the flute and viola ungrateful percussive material, to which the players might have objected, I opted for a simpler and less unidiomatic way of achieving my aim: I gave them short notes at dissonant intervals in rhythmic patterns with accents. This required no special techniques from the players and gave me the two things I wanted, i.e. an unsettling and percussive sound. I chose 5/8 as the metre, because I could create a regular four 'feel' and shift to an irregular five 'feel' quite easily. (Irregularity is just a beat away.) I adopted the interval of a minor 9th to create the shrill sound I imagined and I used the marimba to play the chords and runs in between.

After it was workshopped by 'Insomnio', Dutch composer and course leader Martijn Padding, saw enough potential in the piece to suggest I orchestrate it for the full 10-piece ensemble and extend it a further minute. This presented me with more sound options and the possibility to explore the states through which (in my experience) an insomniac passes. The expanded piece was performed in two concerts in South Africa and for the European premiere at the Gaudeamus Muziekweek in Amsterdam, I was invited by the ensemble to expand the piece again, this time to 5 minutes. This final version is the one included in my portfolio.

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Material and Structure

In the first few "sections" (see under General below) I have described the pitch and rhythmic operations in some detail to underpin the way in which the whole piece is derived from a very small amount of material. Later sections are therefore described in less detail, but throughout I've given an indication of how the extramusical idea – the insomniac – relates to the sections.

Bars 1 – 28

The opening consists of 12 repetitions of bars 1-2. It consists of the pitches B and C orchestrated for the full ensemble. When these notes are scored for more than three instruments, the resulting intervals are a minor 2nd, minor 9th and a major 7th - all dissonant intervals which, played *forte*, could probably prevent anyone from sleeping. The rhythm is periodic (= repetitive): every other beat is played so that you get a sense of 4/4 (across the barlines); when the music reverts to 5/8, the beat automatically sounds irregular.

From bar 3 most of the instruments drop out, reducing the dynamic level overall, though flute and viola remains *forte*. In bar 4, marimba, followed by piano, is given a chord of 2 semitones a 5th apart. Most of the material in the piece is derived from this chord (hereafter referred to as X) and the chromatic run played by the piano in bar 5 (hereafter called Z).

After bars 3 –5 are repeated, viola and clarinet join flute and viola and gradually the remaining instruments enter, expanding the texture and adding new colours. In bar 10 marimba and piano play chords derived from Z. The cello expands the range of the repeated chords starting in bar 11, and with harp, guitar and mandolin joining at bar 12, the full ensemble is now mobile.

On the 3rd and 4th beat of bar 4 for example, I've used the pitches C and D to give some sense of "melody" in the "rhythmic theme". This change also has an impact on the "groove" as it rises at that point and falls back again. I've tried to emulate the jazz improviser's practice of sometimes shifting up a semitone – to create movement - when she has to remain on a single chord for a long period.

In bar 17 a melody is introduced in unison/octaves at first and later harmonised with notes from X and Z. I tried to suggest a harmonic move from chord "I" (B/C) to "IV" (F/G) in the marimba, mandolin, guitar, harp and piano as the melody enters in the rest of the remaining instruments. It moves back to "I" (B/C) in bar 22 (winds and strings) and the theme from bars 3 - 4 returns. In bars 24 - 26 the piano part is transposed up a perfect fourth, to create a harmonic variant, though these are just revoicings of the chords in bars 4 (X) and 10.

Bars 29 - 48

In these bars I pictured the insomniac lying on her back staring at the ceiling (flute and clarinet), unsettled (piano chords), frustrated and wishing to fall asleep. It grows into irritation (movement in the winds in bars 35 – 38). The piano chords return together with static winds and a harp idea is introduced, perhaps showing some restlessness developing. The guitar joins the harp in bar 46 in canon. The guitar starts a beat earlier, on the last note of the 2-bar pattern, while the harp starts on the first.

Bars 49 – 78

Here the insomniac is restless. The mandolin joins the canon on the second last note of the 2-bar pattern, a semiquaver after the guitar and harp, creating an interlocking texture. The cello starts to "sing" a lullaby from bars 51 - 58 after which it is joined by violin and viola in octaves. In bar 61 the piano and the marimba enter, the piano anticipating the beginning of the melody, which will be heard in bars 111 - 115. In bar 61 the marimba makes reference to X and flute and clarinet play Z. In bar 65, flute and clarinet arpeggiate the marimba chord (X) and also have other figures using pitches from this chord. In the next bar, marimba plays the "rhythmic theme" from bars 3 - 5 on the pitches C# and D (see flute and viola in bars 3 – 5). To add more tension the "lullaby" is heard an octave higher from bars 67 – 71. The strings play a repeated pizzicato figure (F# and C#) interlocking with the piano. They represent recurring thoughts that creep into the insomniac's mind. Flute and clarinet arpeggios continue until bar 78.

Bars 79 - 108

The insomniac's mind is filled with recurring thoughts: it is so active that it keeps her awake. In this section we have the greatest amount of repetition and interlocking of material, still using the pitches from X and still anticipating what comes later (end of bar 111 - 115. From bar 89 some of the instruments drop out, and this gentler texture is perhaps an indication that the insomniac's thoughts are subsiding a bit. The end of this section is marked by a change of texture and colour as the plucked string and woodwind instruments alternate with the percussive instruments.

Bars 109 - 116

This is a restatement of the material in bars 15 – 19, now extended and newly orchestrated. Instruments drop out as it continues to change colour and texture leading up to the harp glissando in bar 116.

Bar 117 - 148

From bars 117 - 139 only flute and clarinet are employed. The "rhythmic theme" (bars 3 – 5) is heard very softly and here I imagined the insomniac starting to fall asleep. The empty bars 132, 134 - 5 and 137 - 8 possibly emphasise this. All hope of sleeping is shattered as the insomniac is woken by the alarm in bar 140: the opening is played by the ensemble *fortissimo* and continues thus until the end. The pitches F and G are added to the chord for greater dissonance and denser texture.

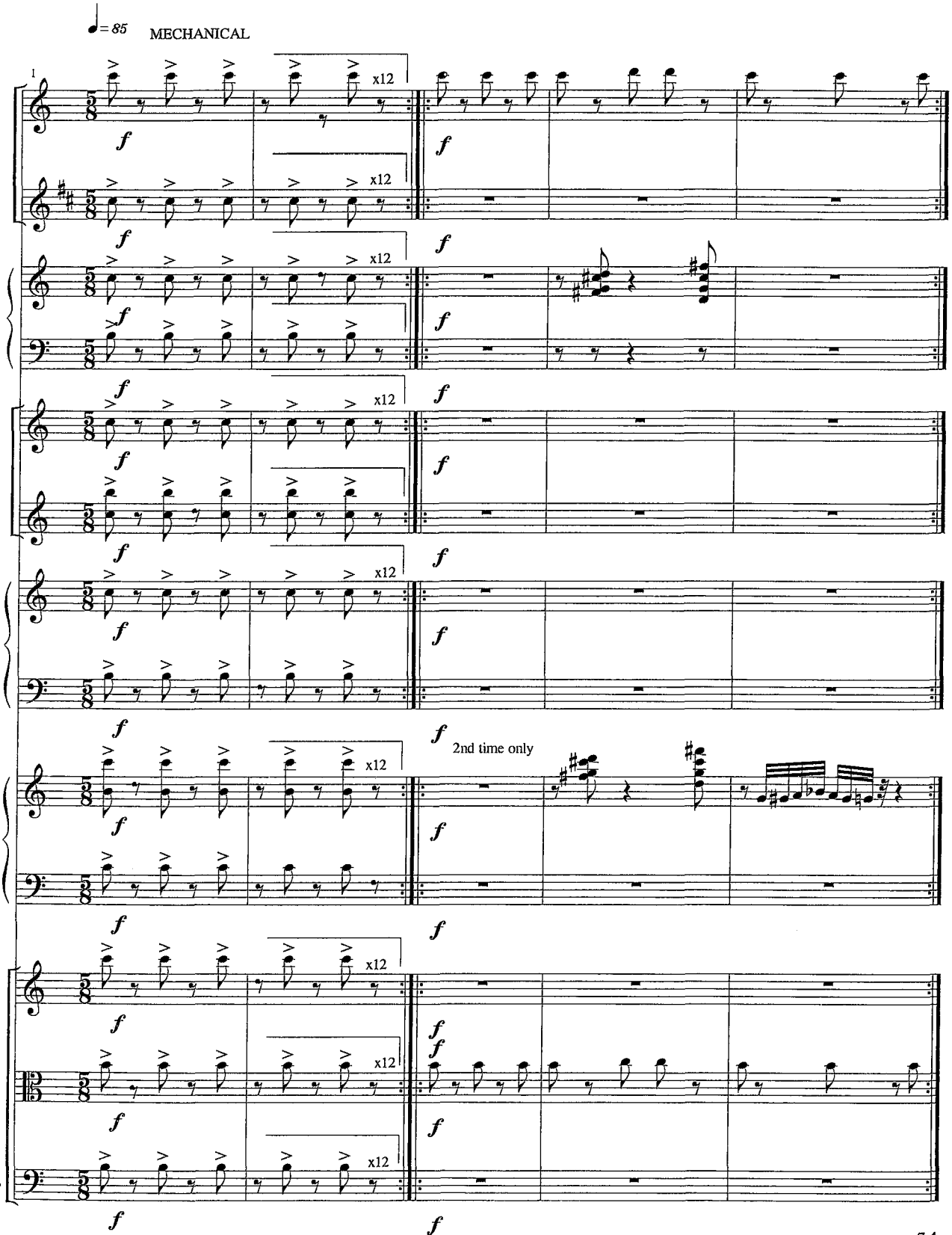
Afterthoughts

Having experienced and thought the different states an insomniac goes through, I've written the piece in such a way that some "sections" overlap, and material from some "sections" are present in others. The divisions above are given as a rough guide, but it must be stated that the piece was designed to flow from bar 1 to the end. While this descriptive 'programme' is one of the extramusical parameters that guided my thoughts during composition, it is not an essential requirement for the listener. I hope that the music will stand on its own.

W.G.H

Insomnia

Lloyd.T.Prince



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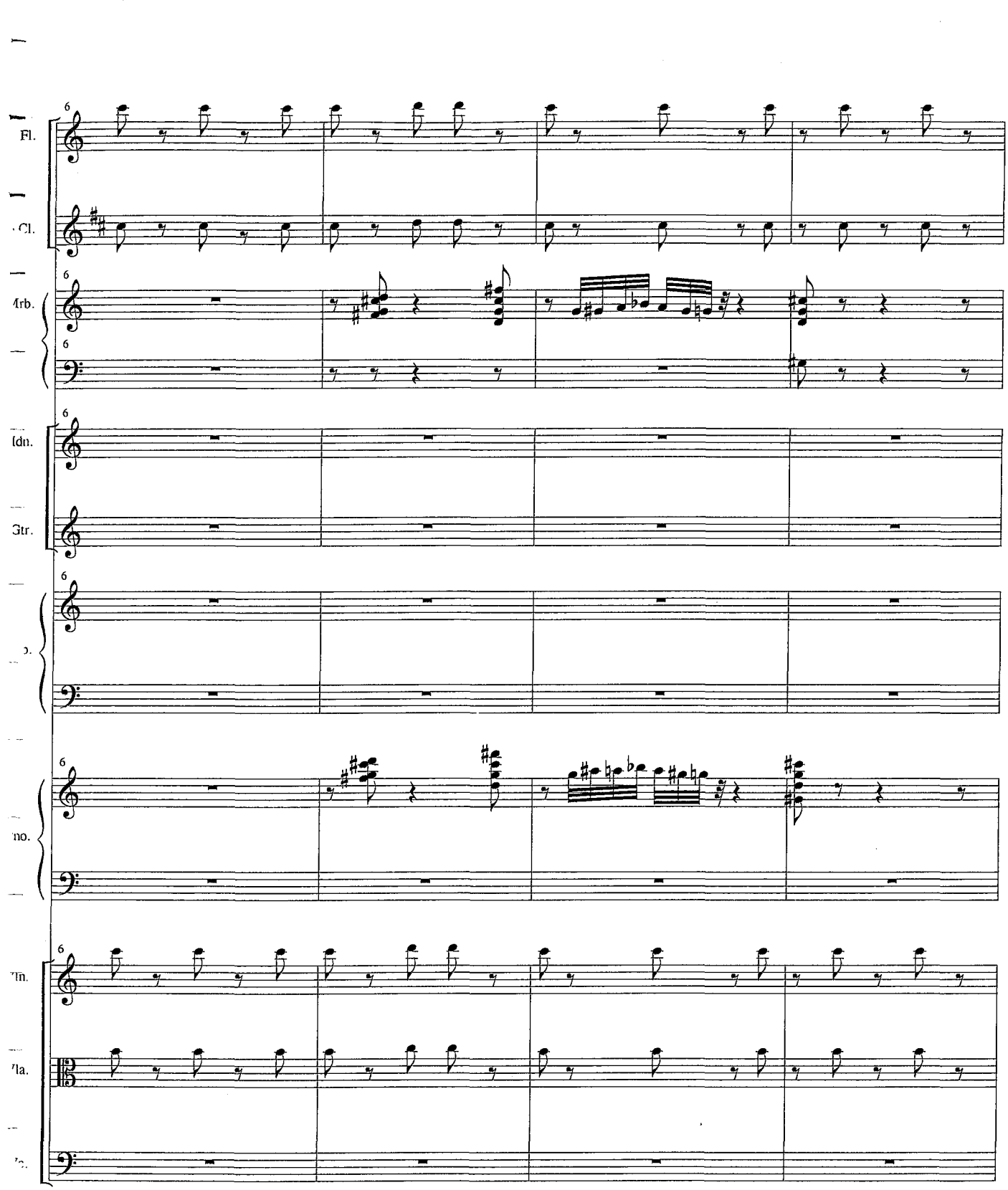
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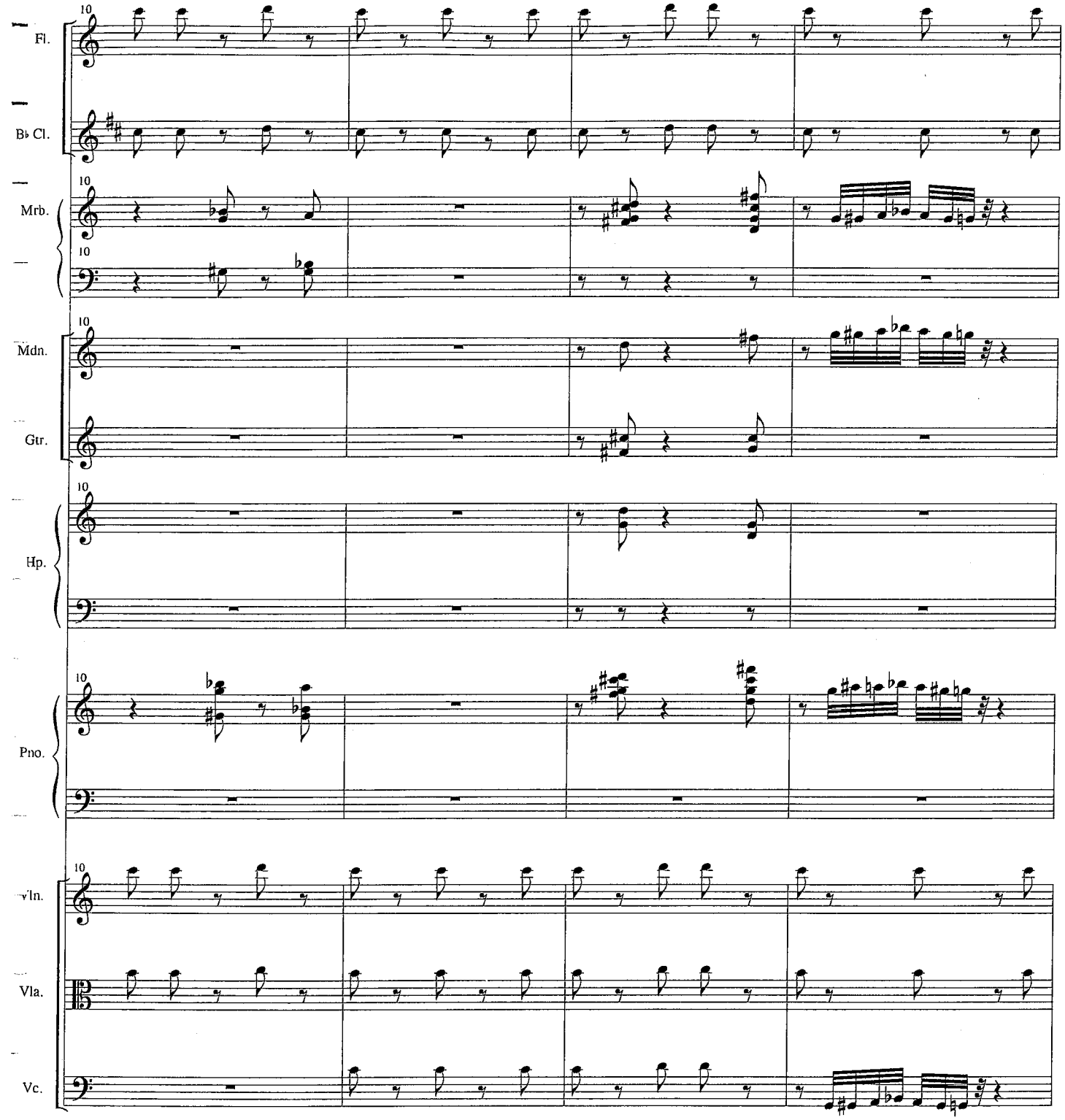
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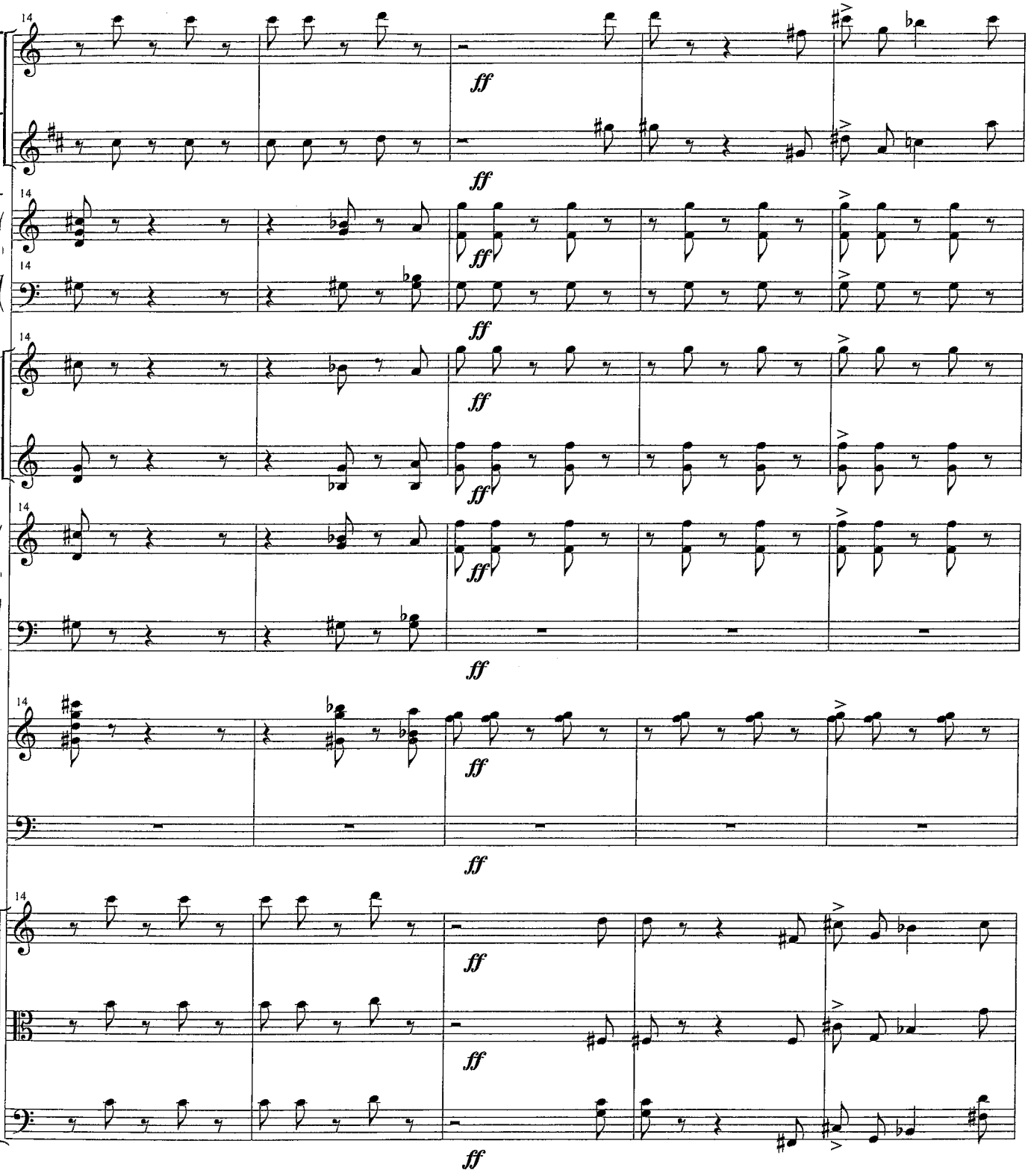
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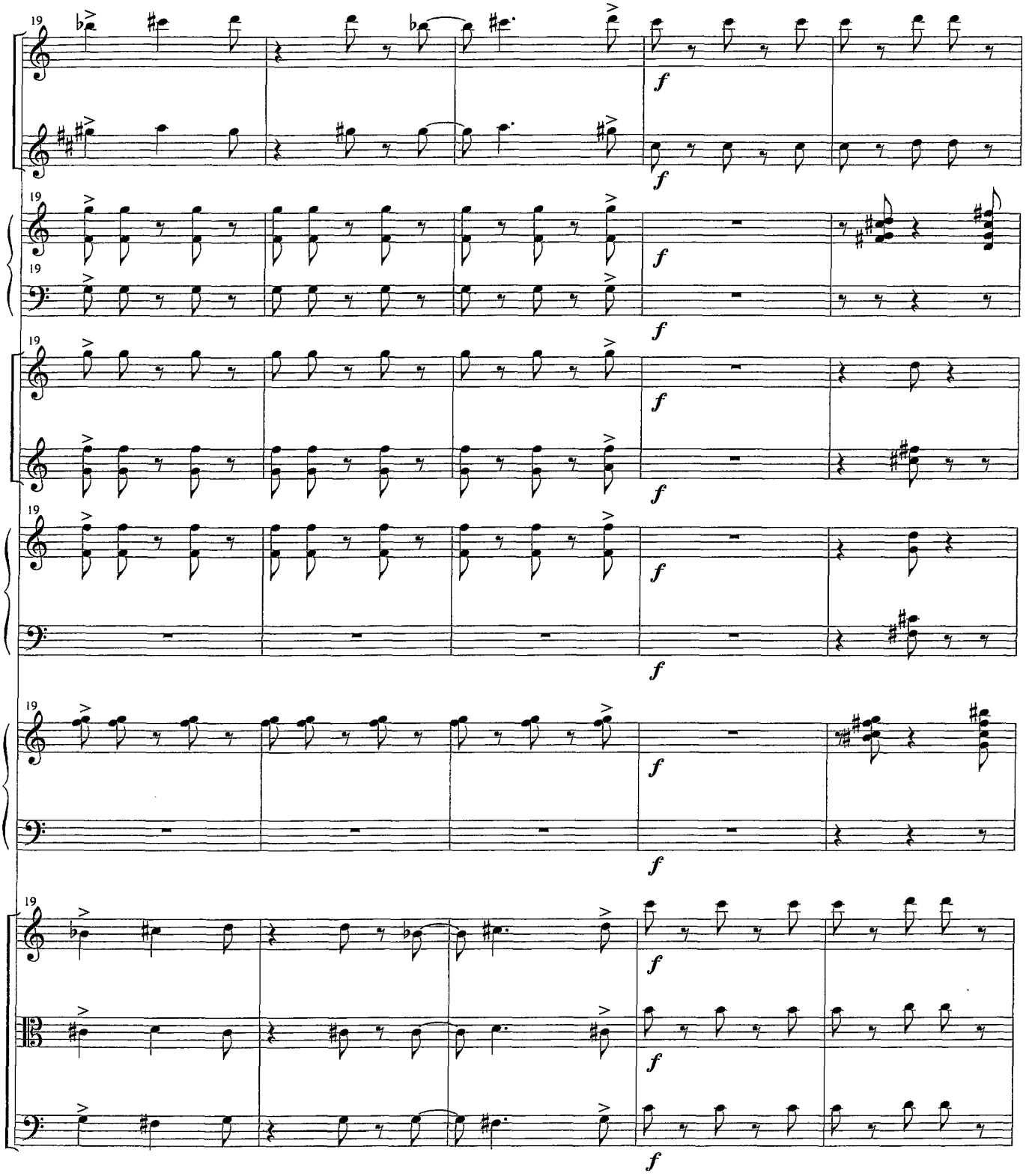
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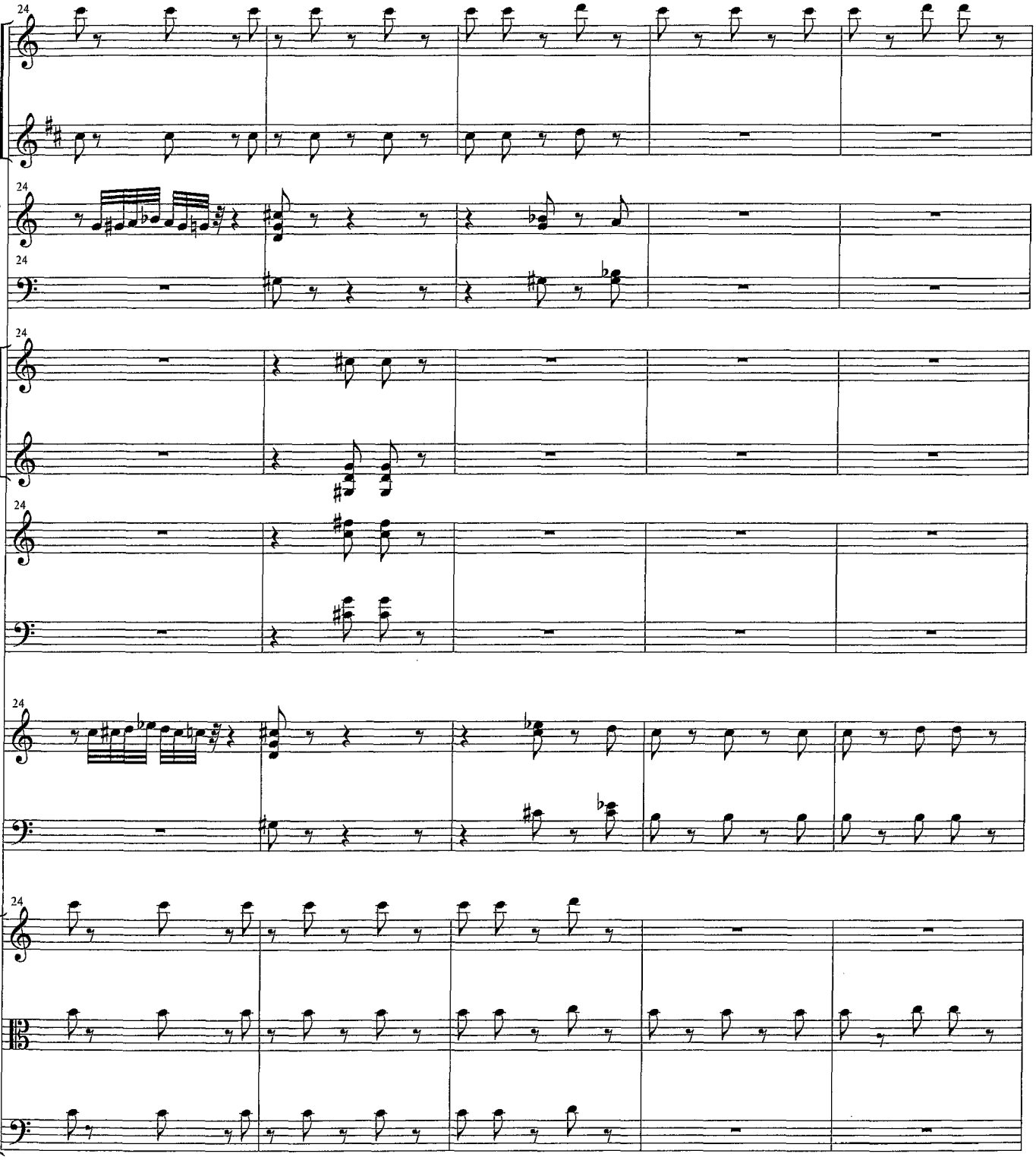

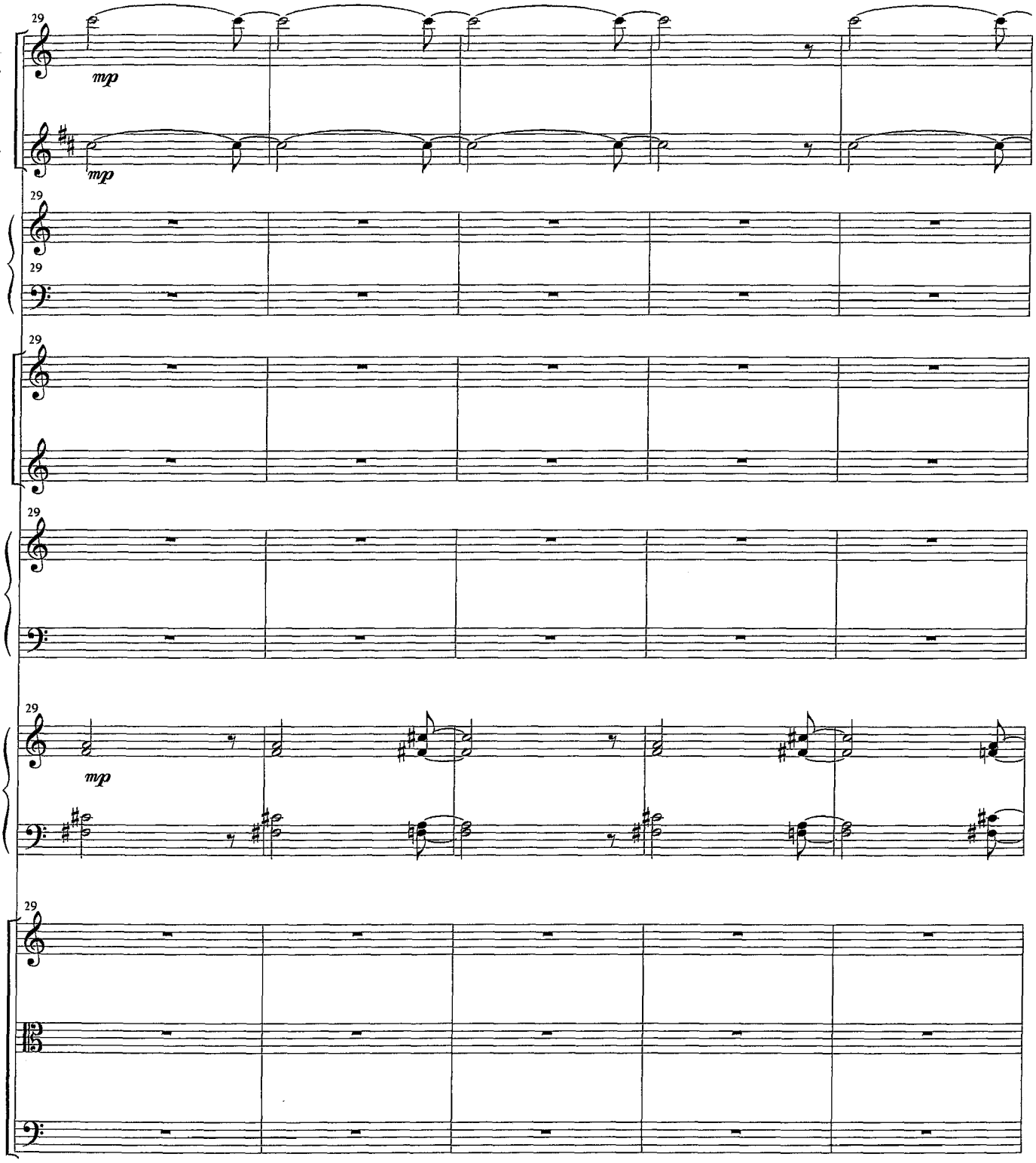
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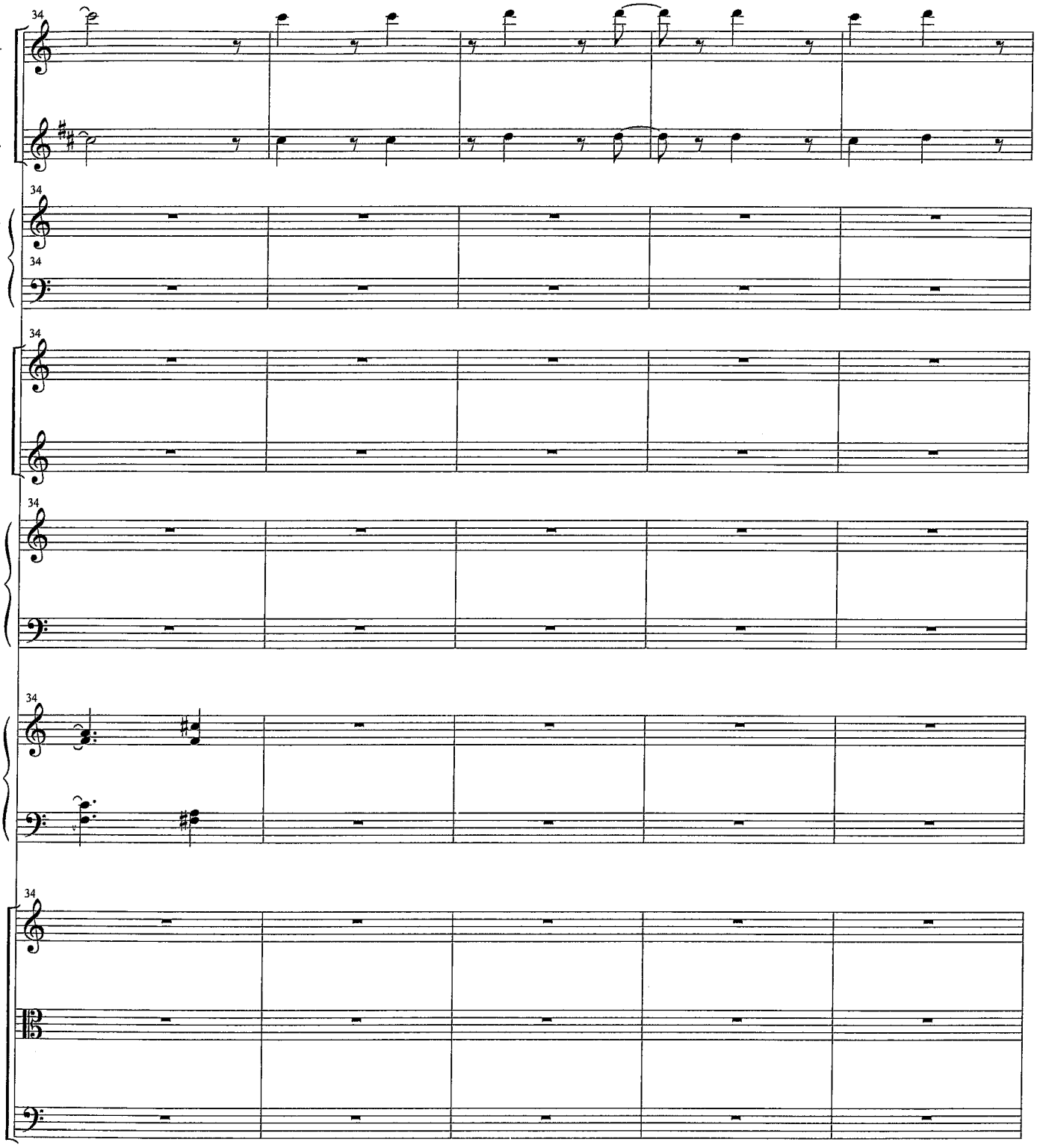
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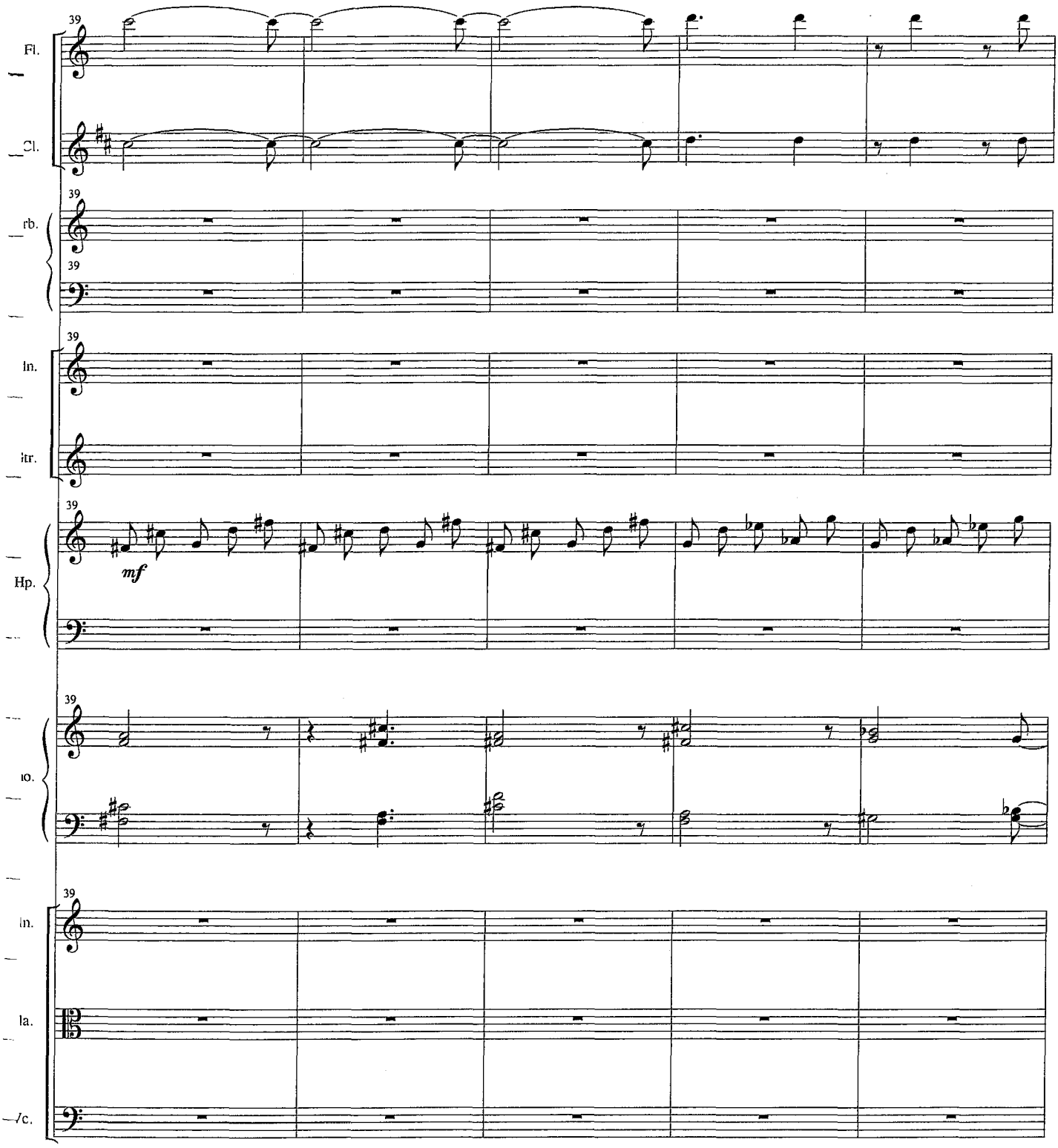
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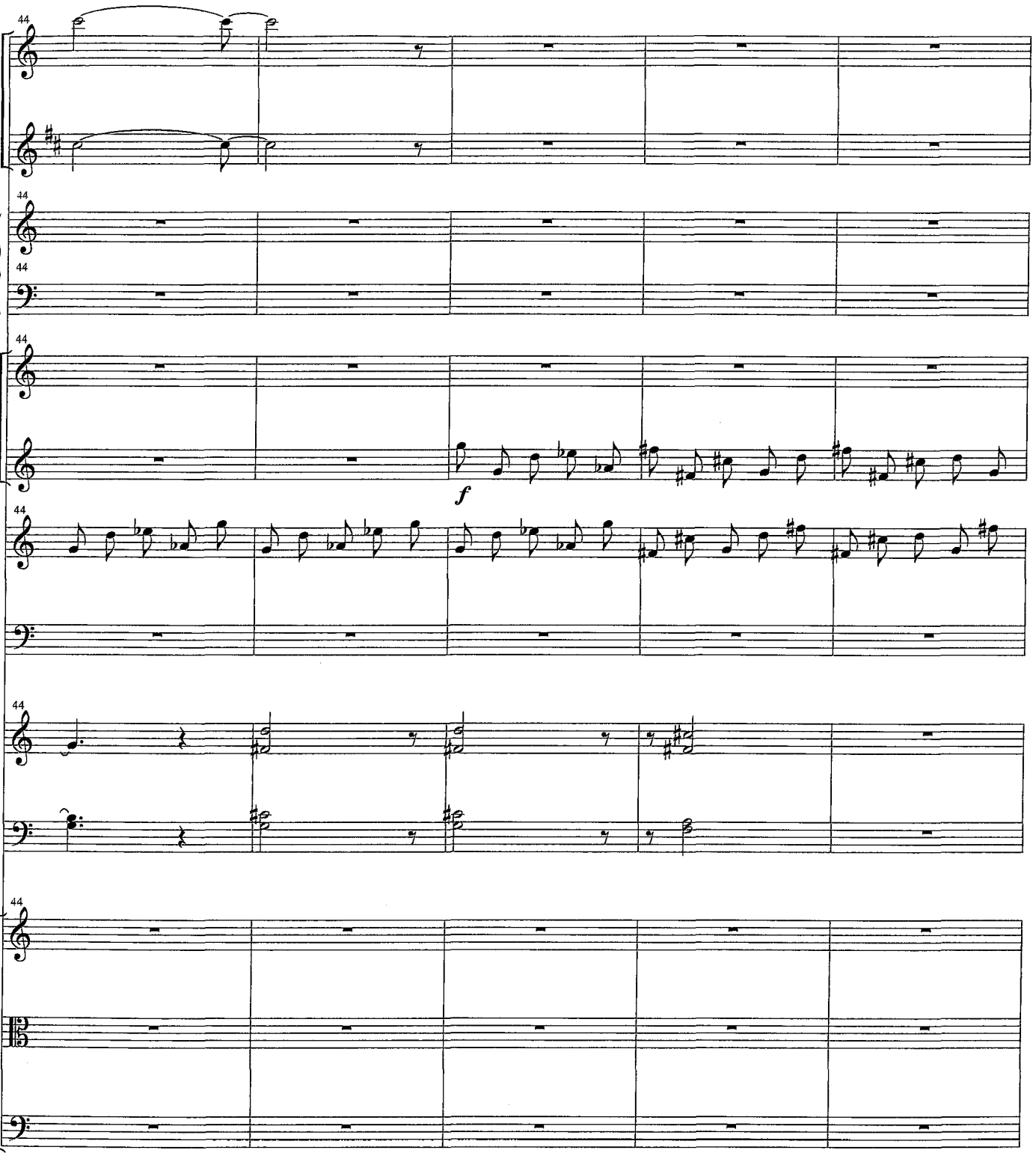
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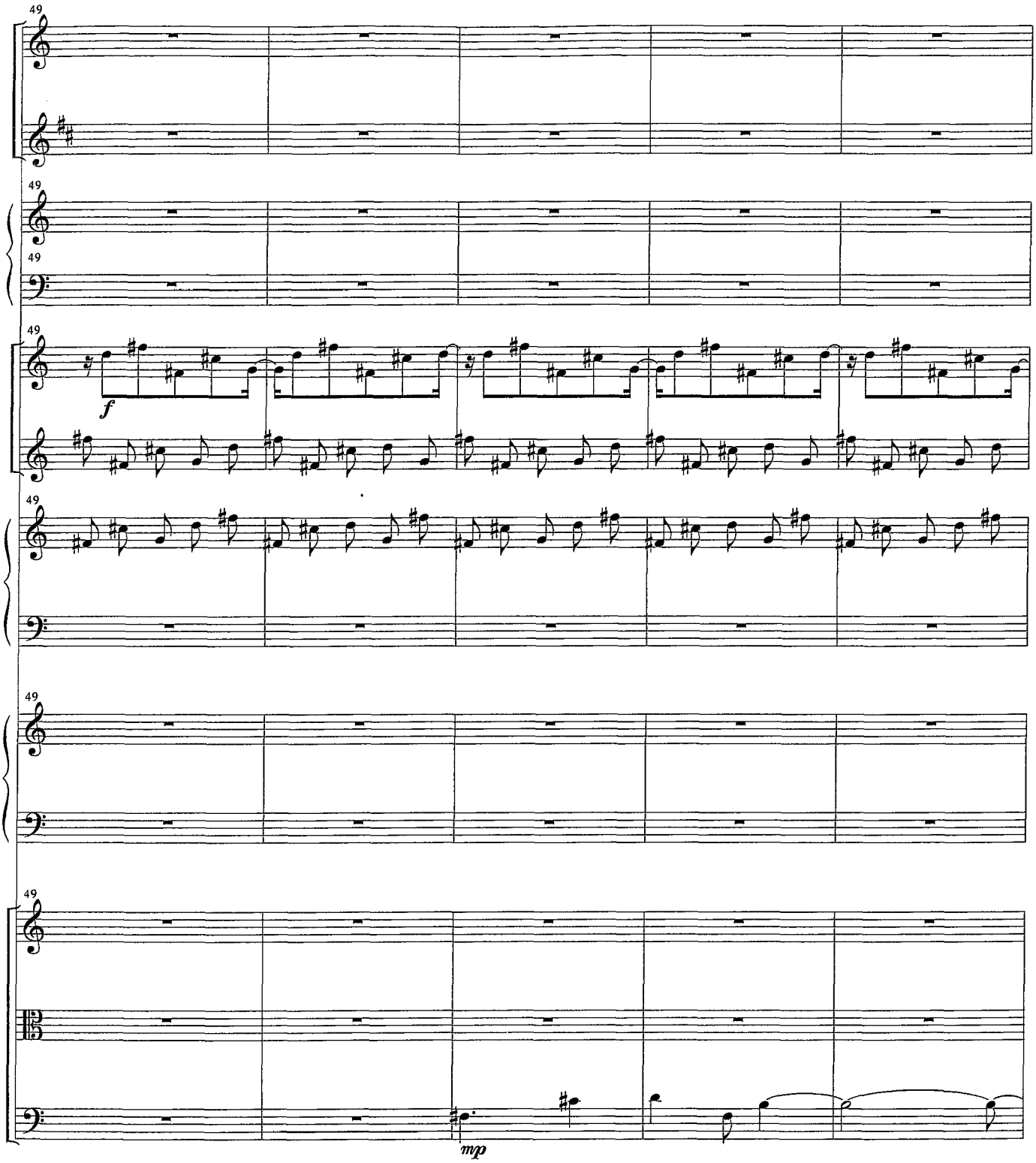
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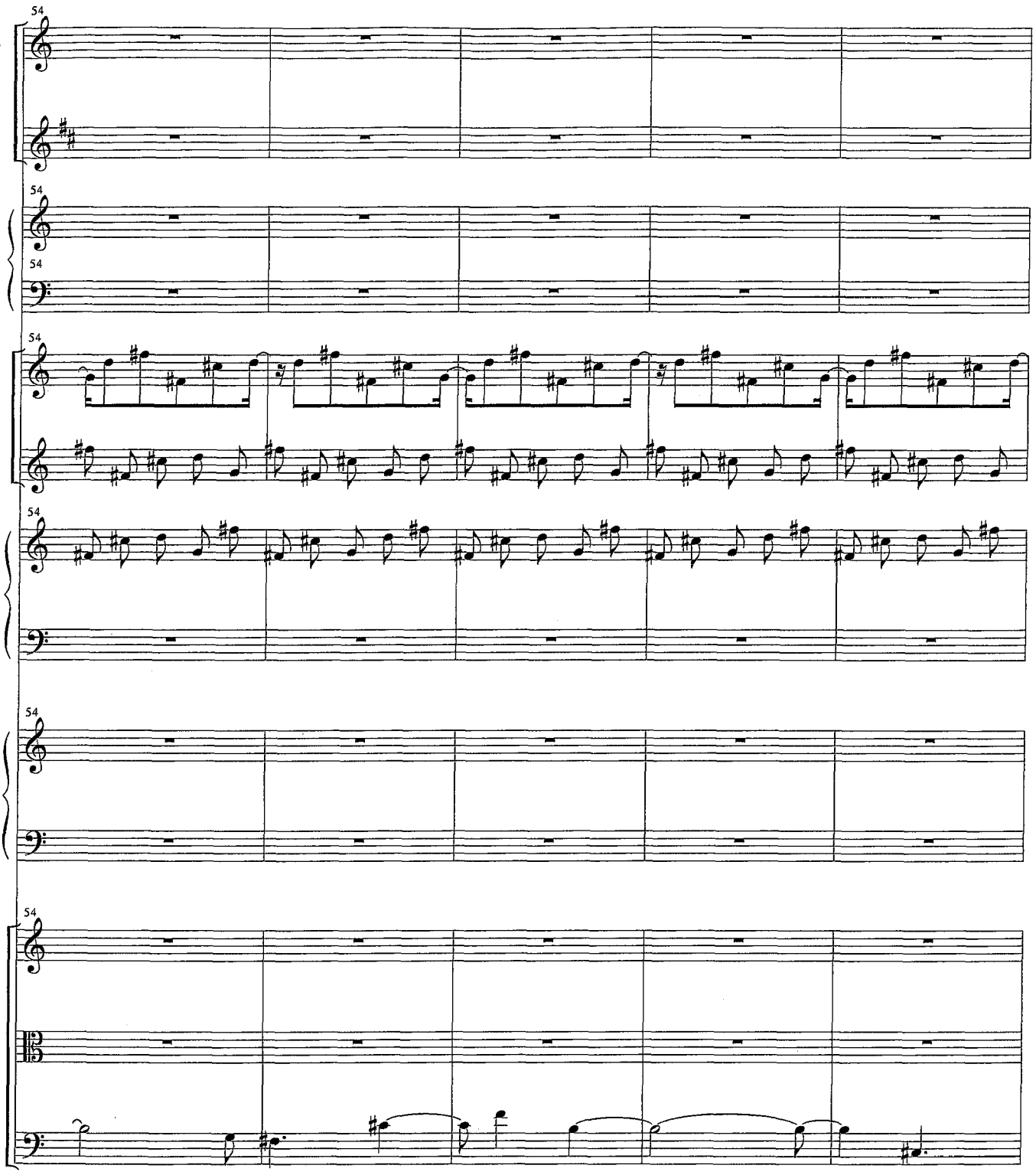
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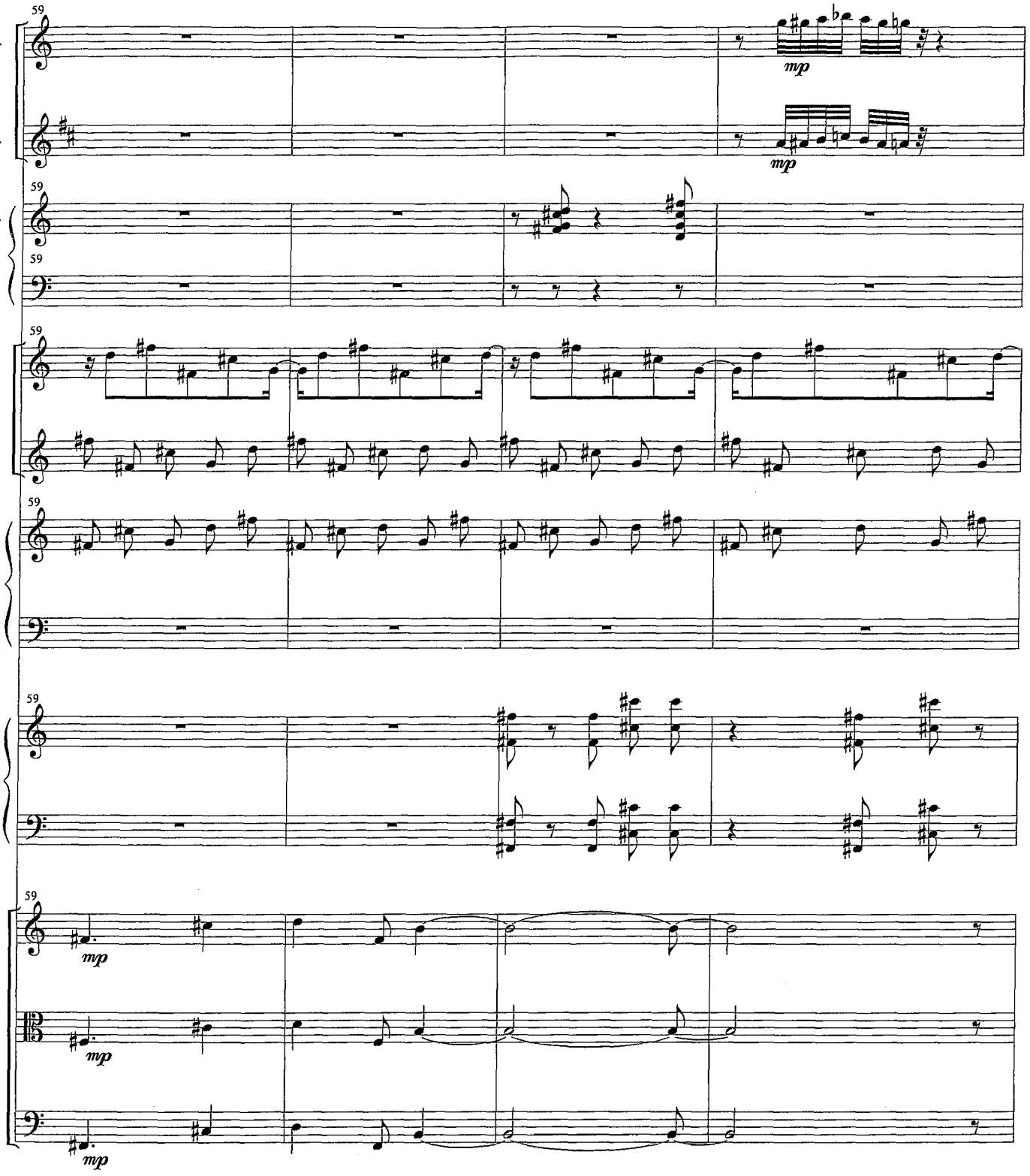
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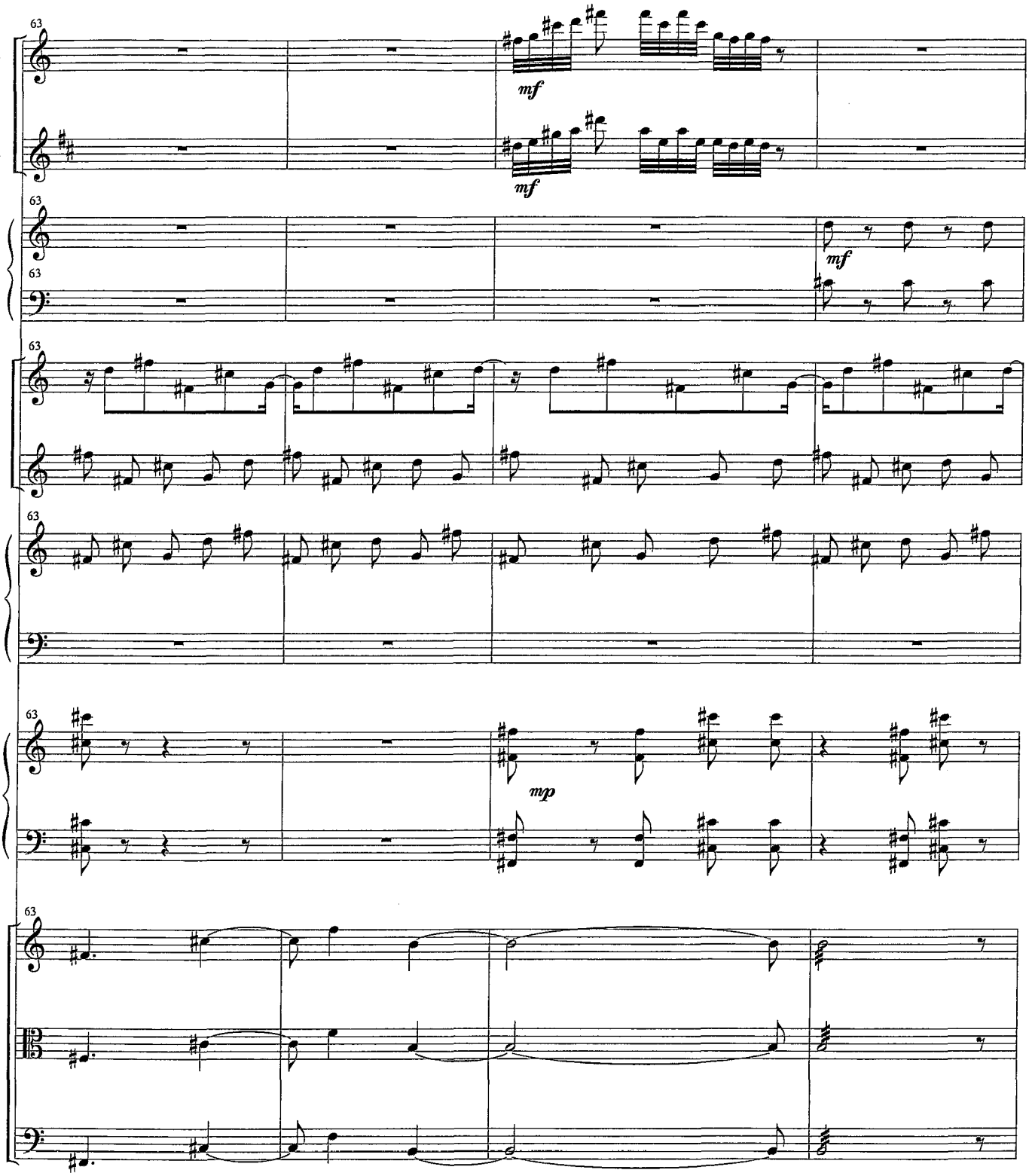
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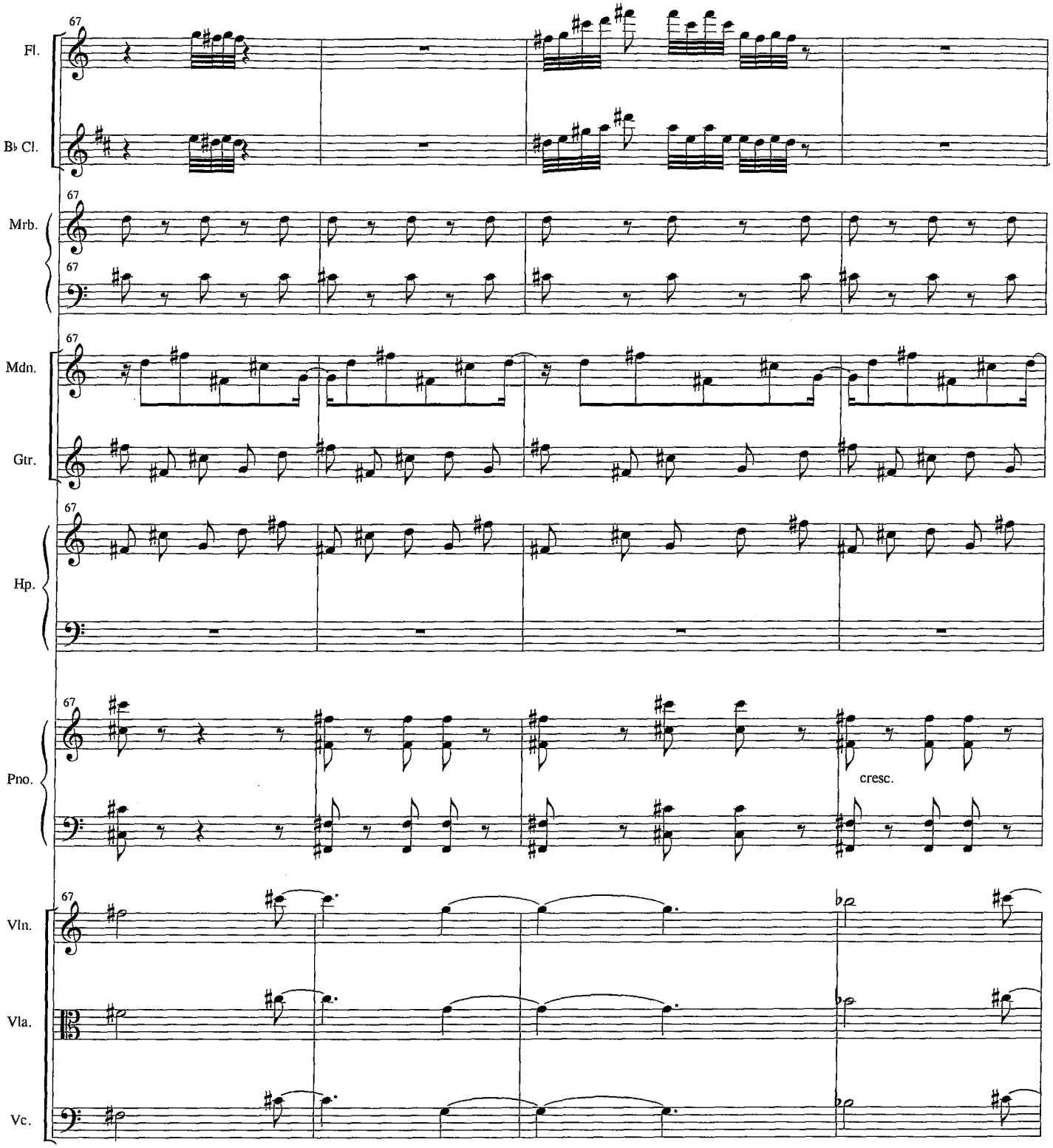
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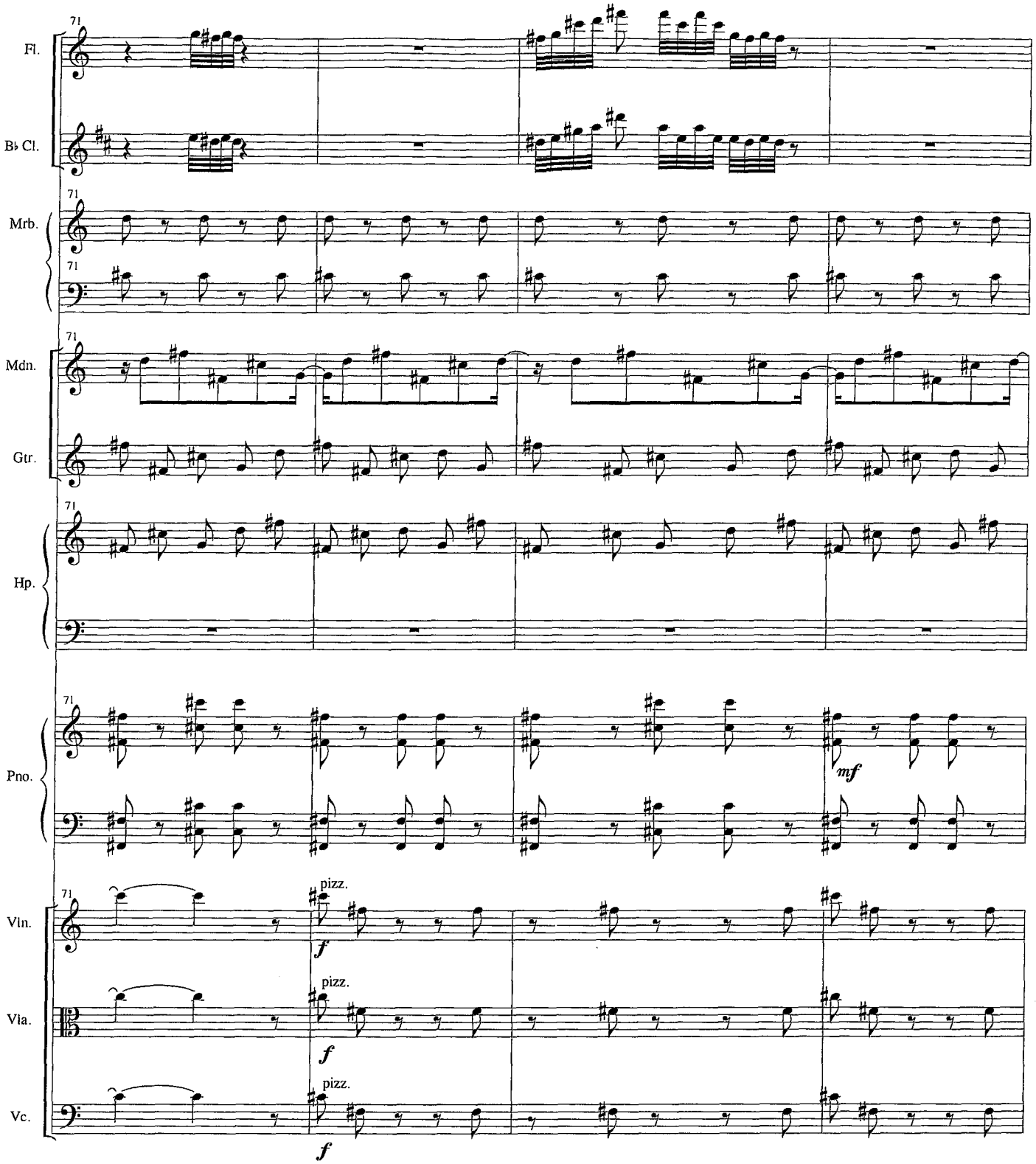
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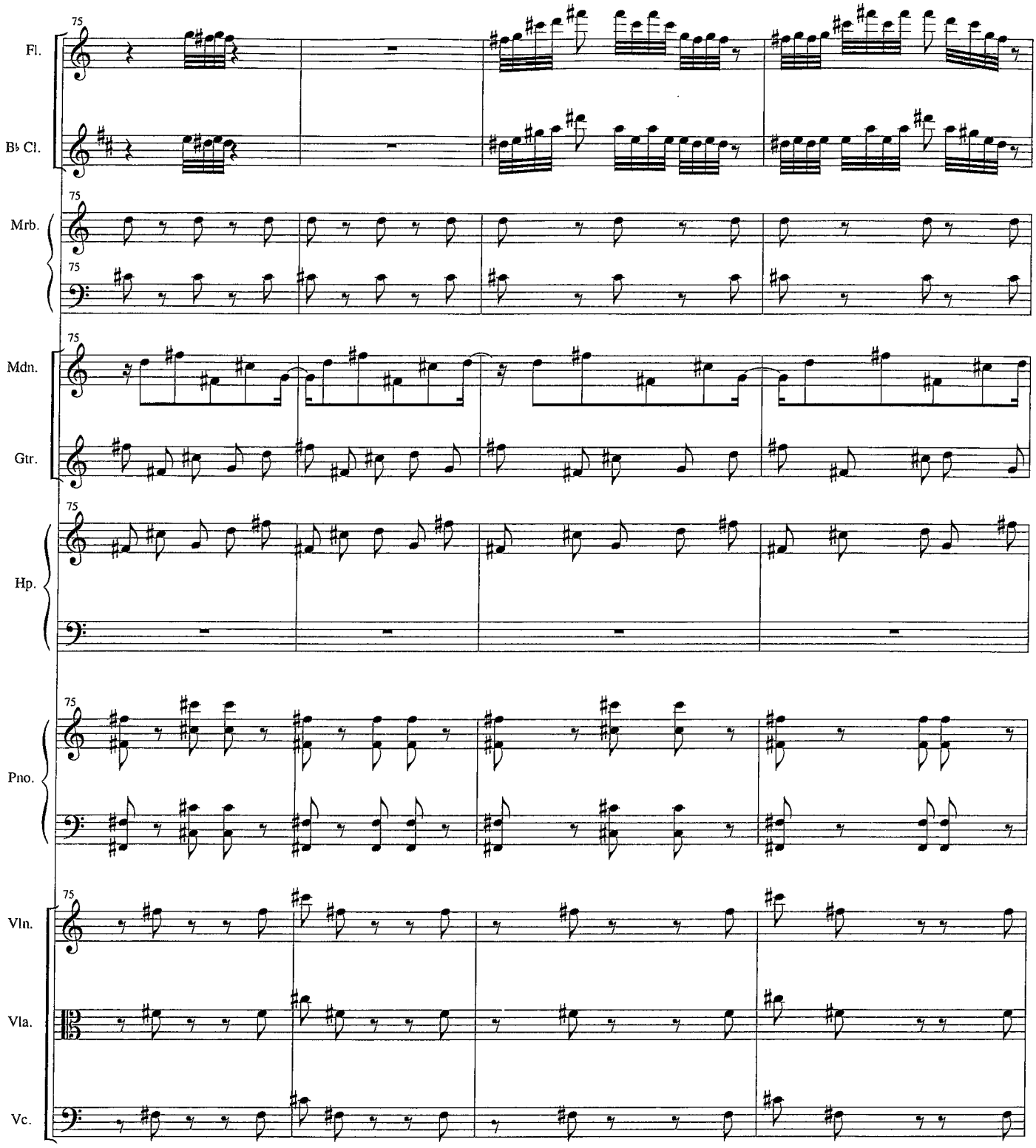
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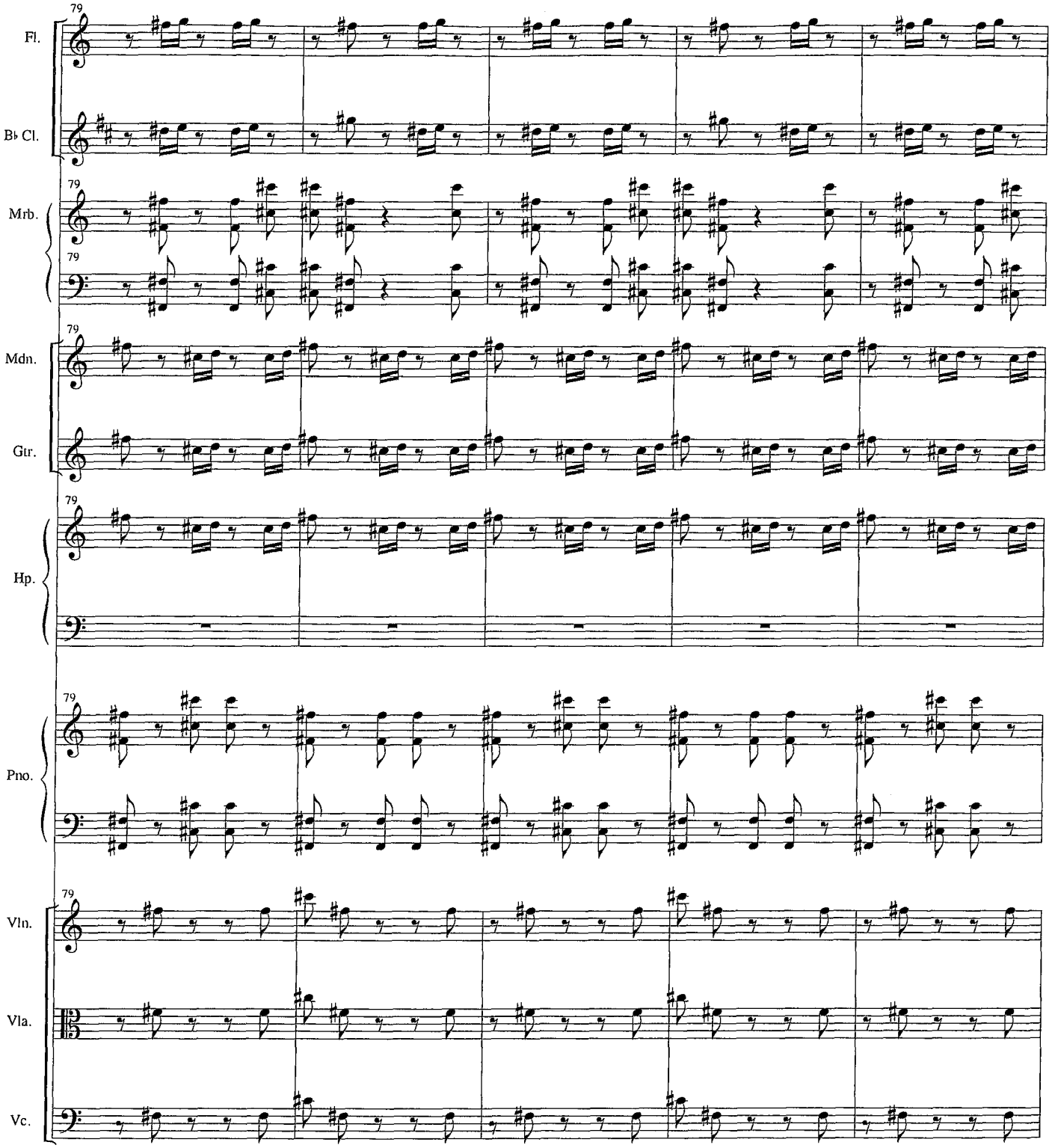
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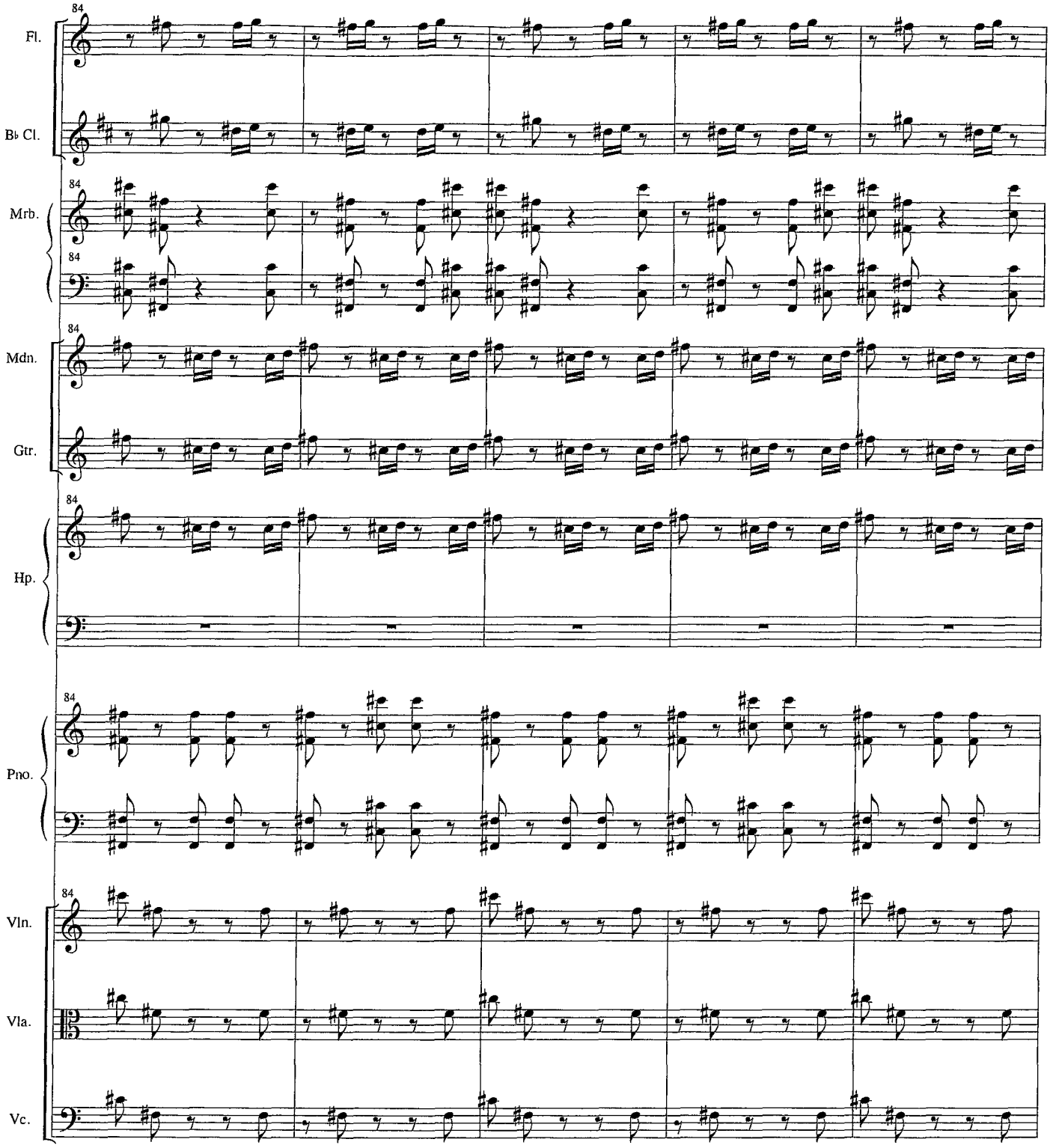
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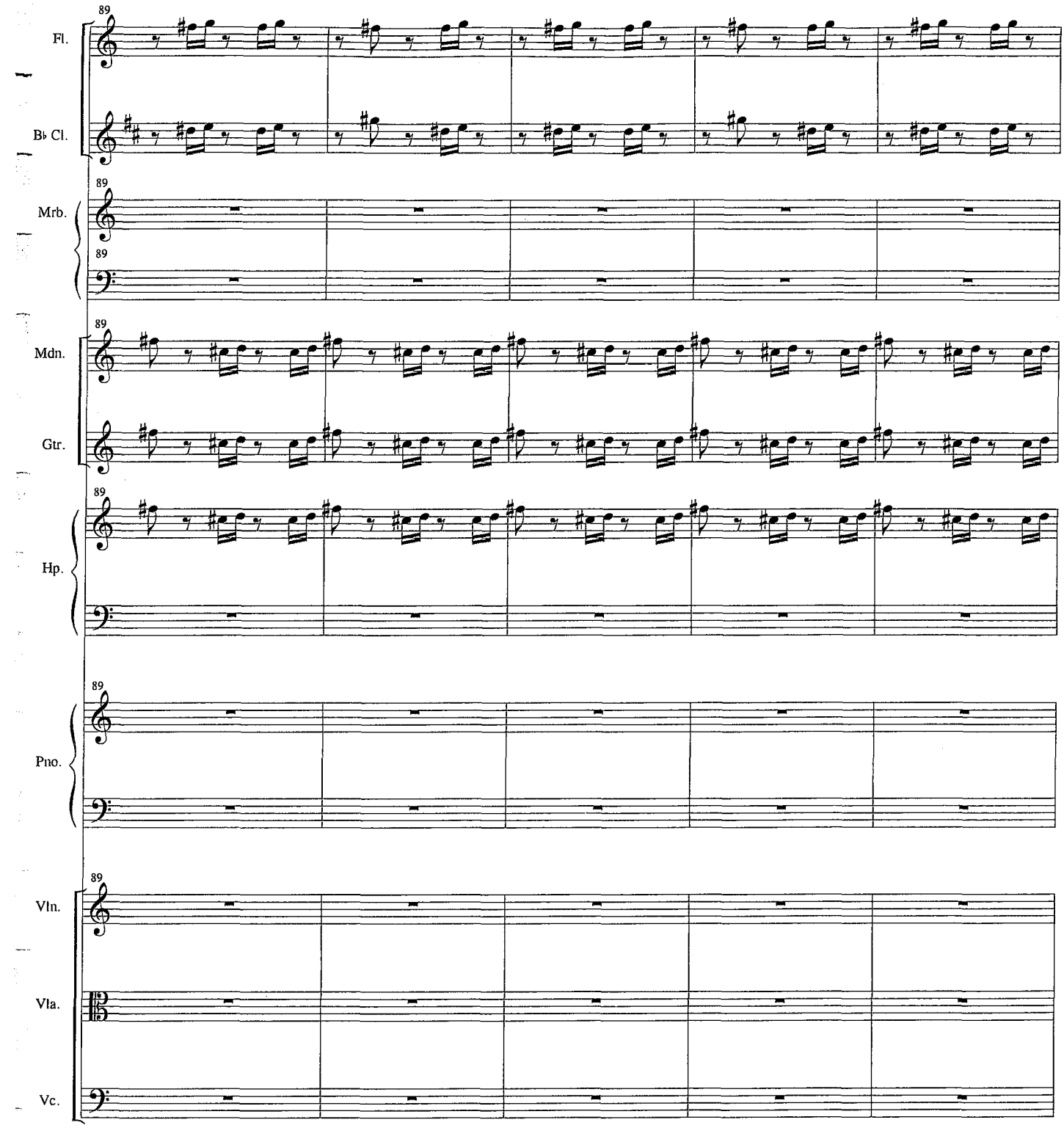
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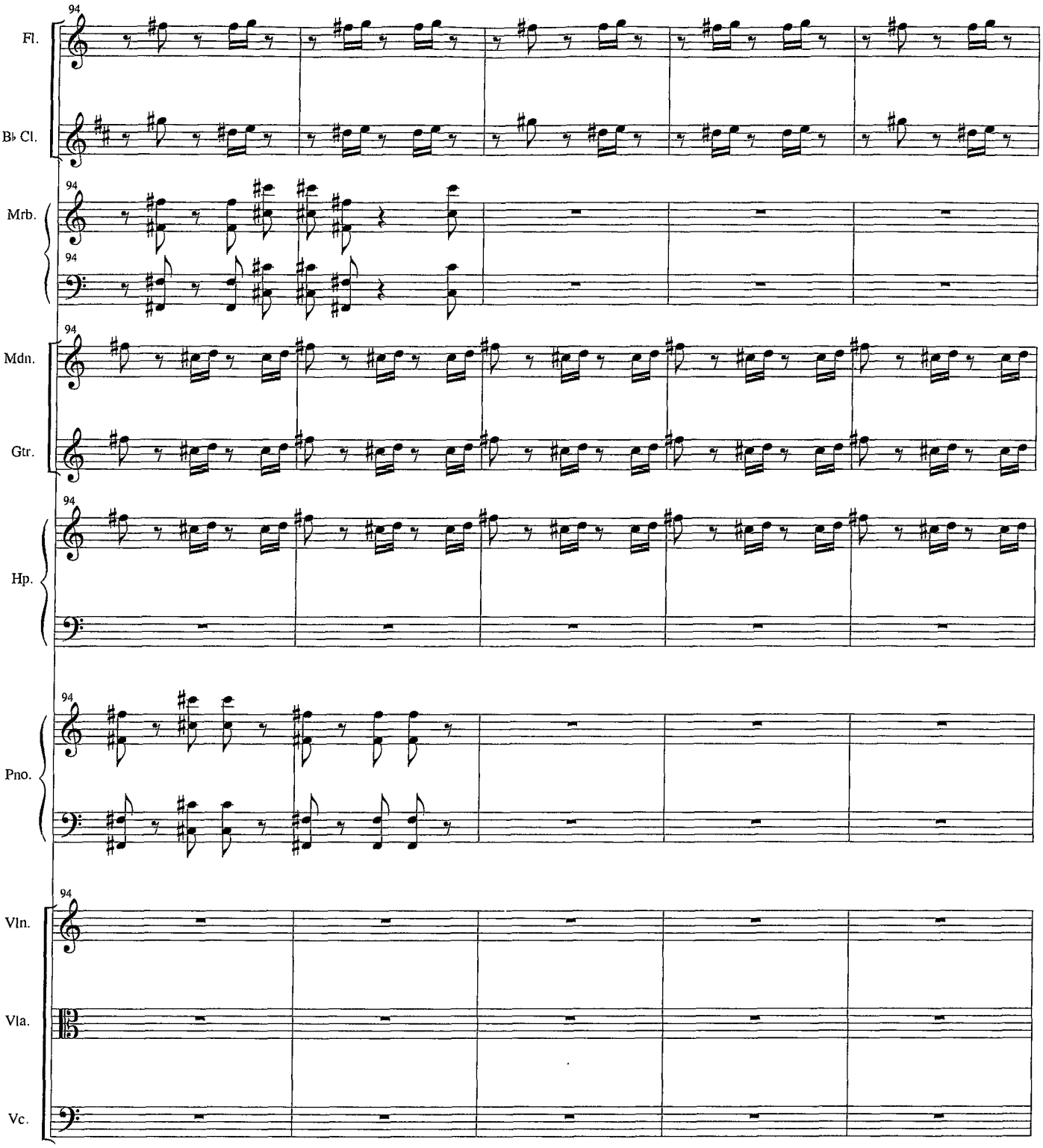
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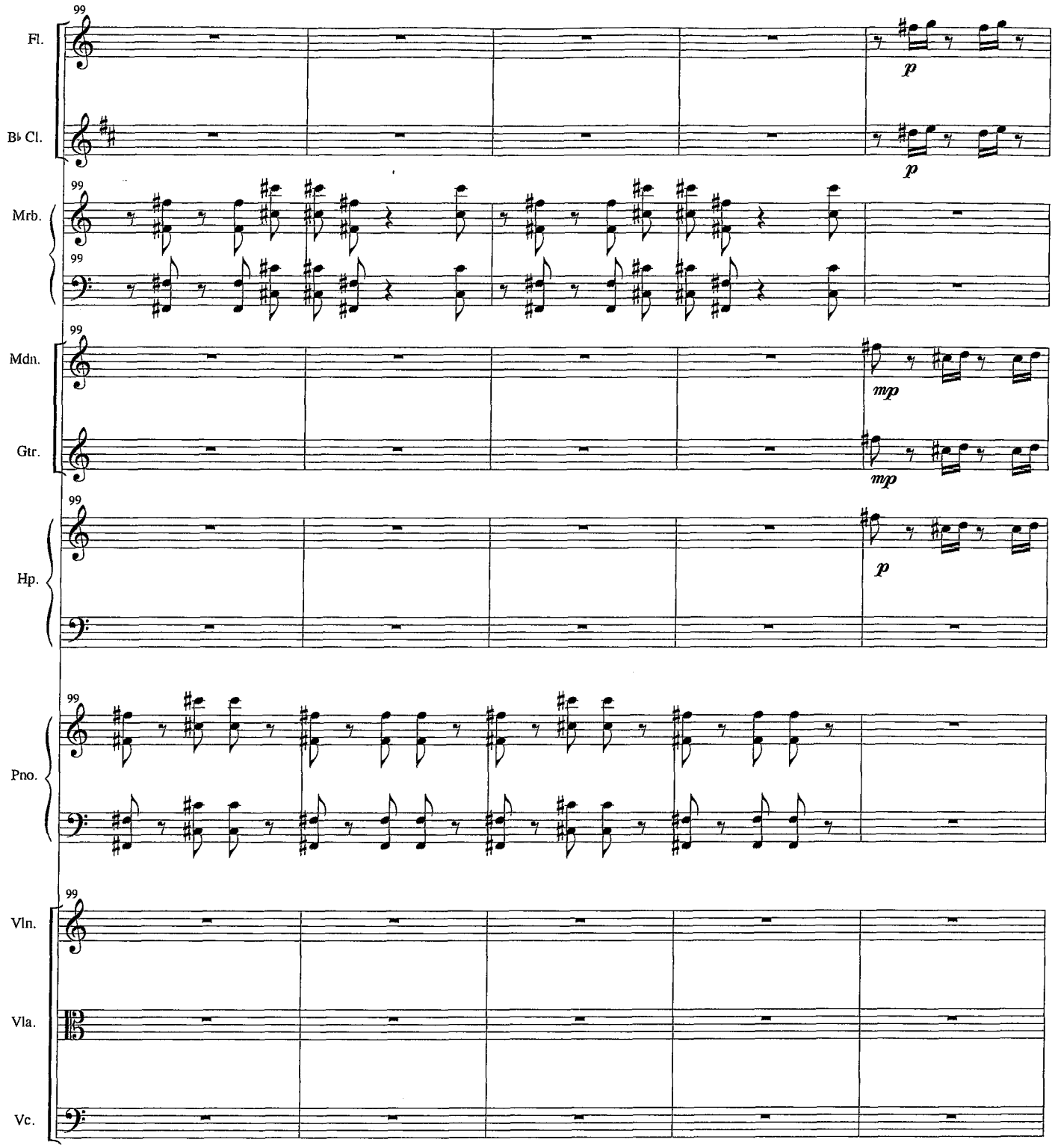
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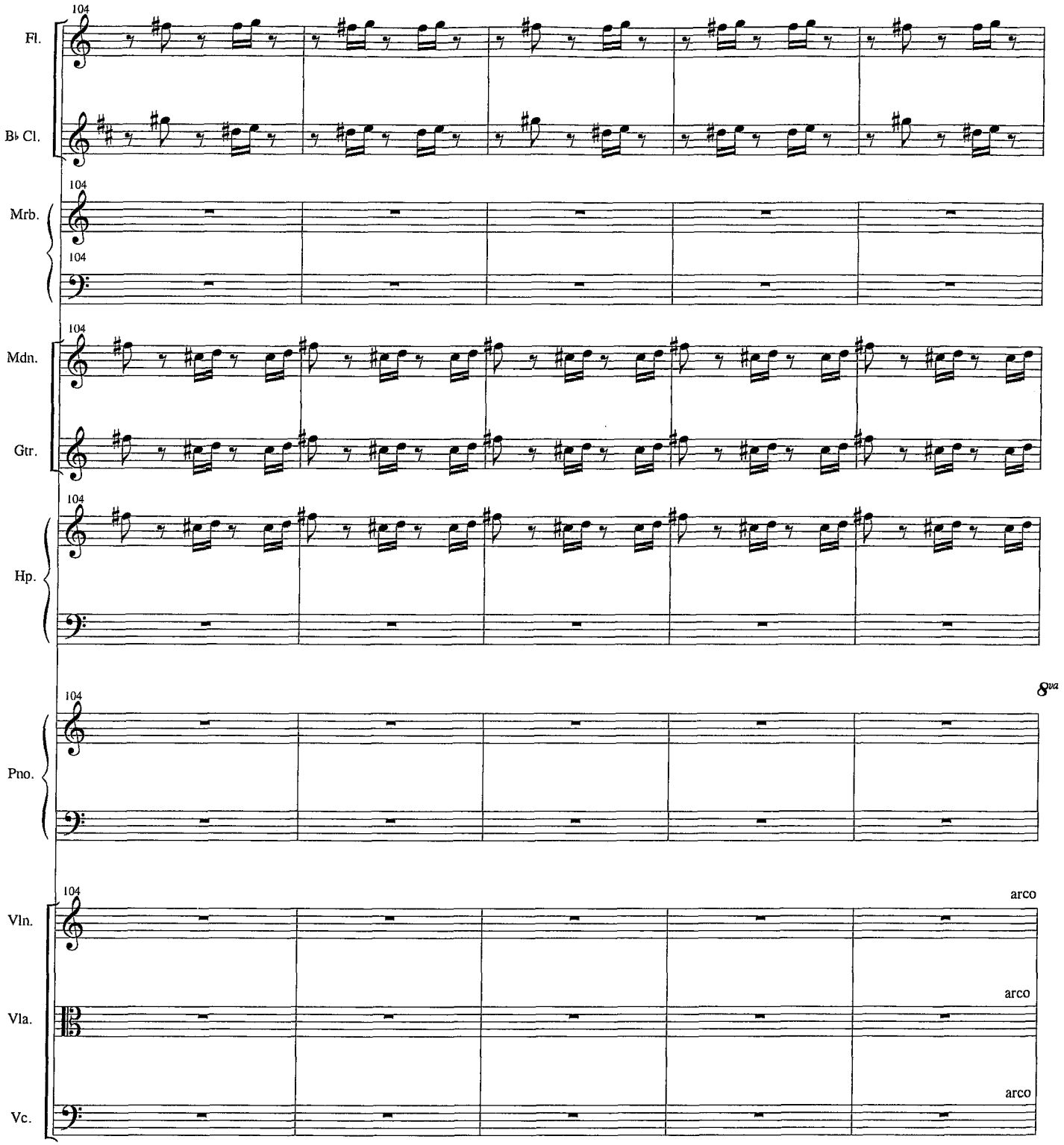
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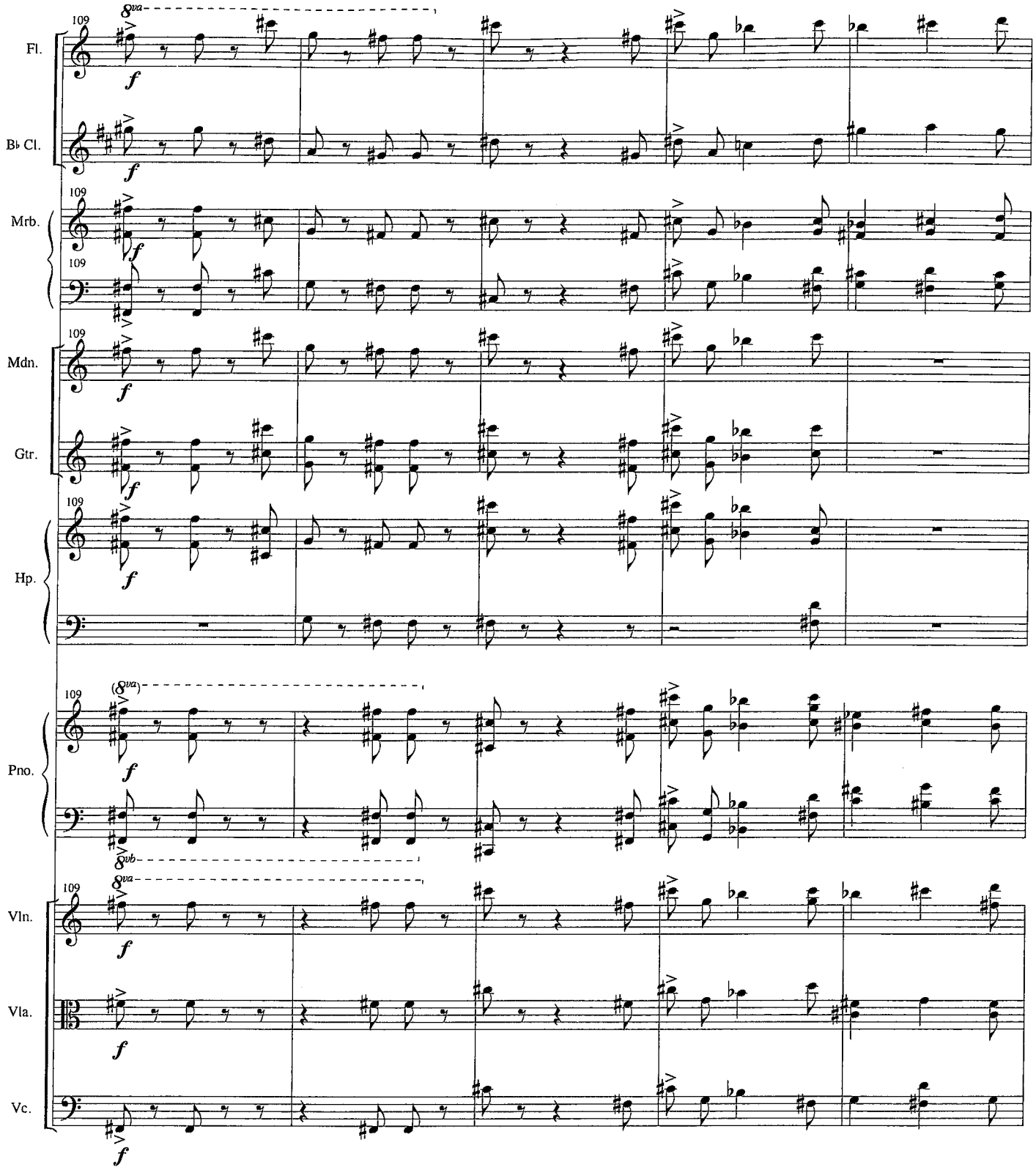
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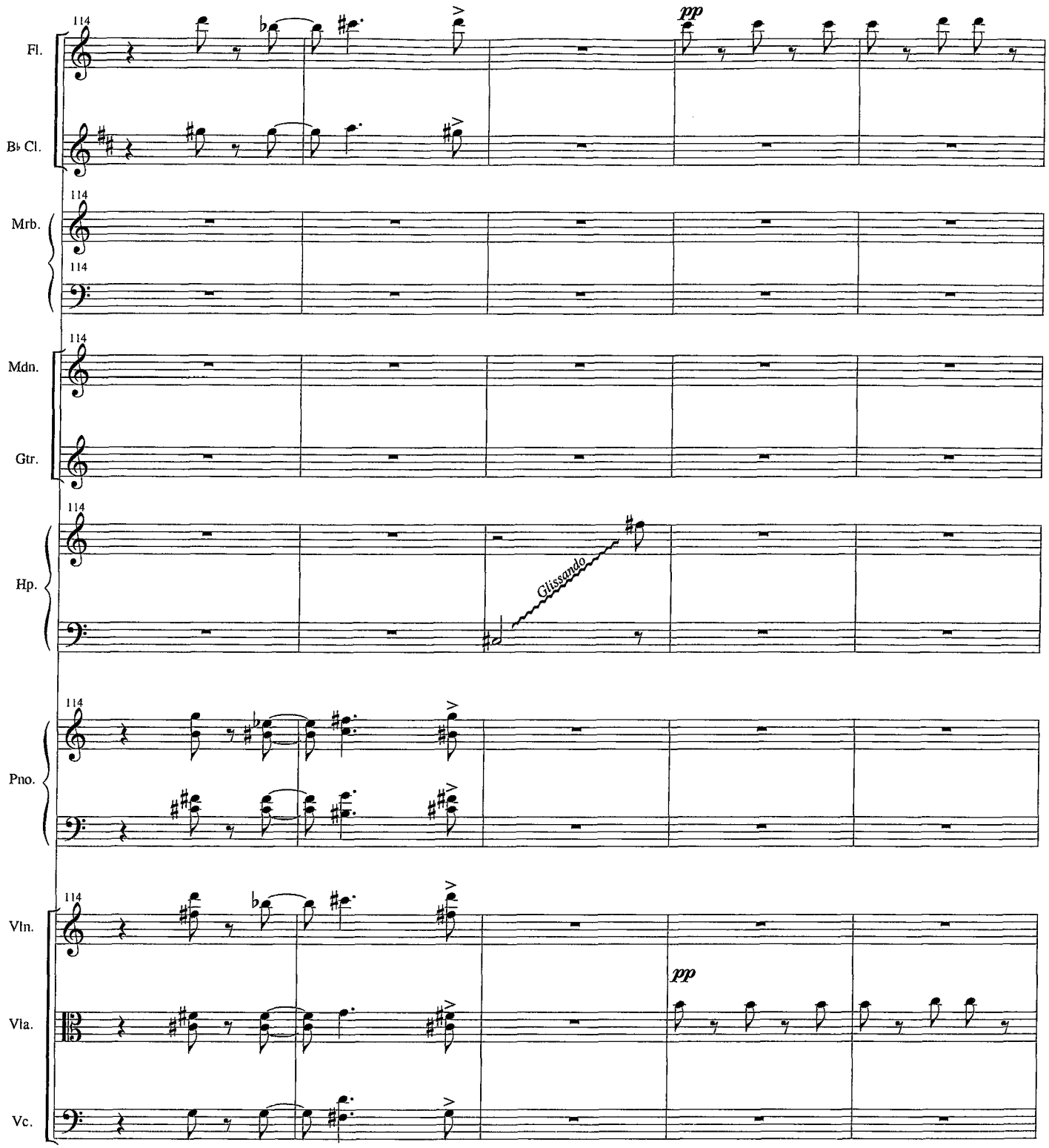
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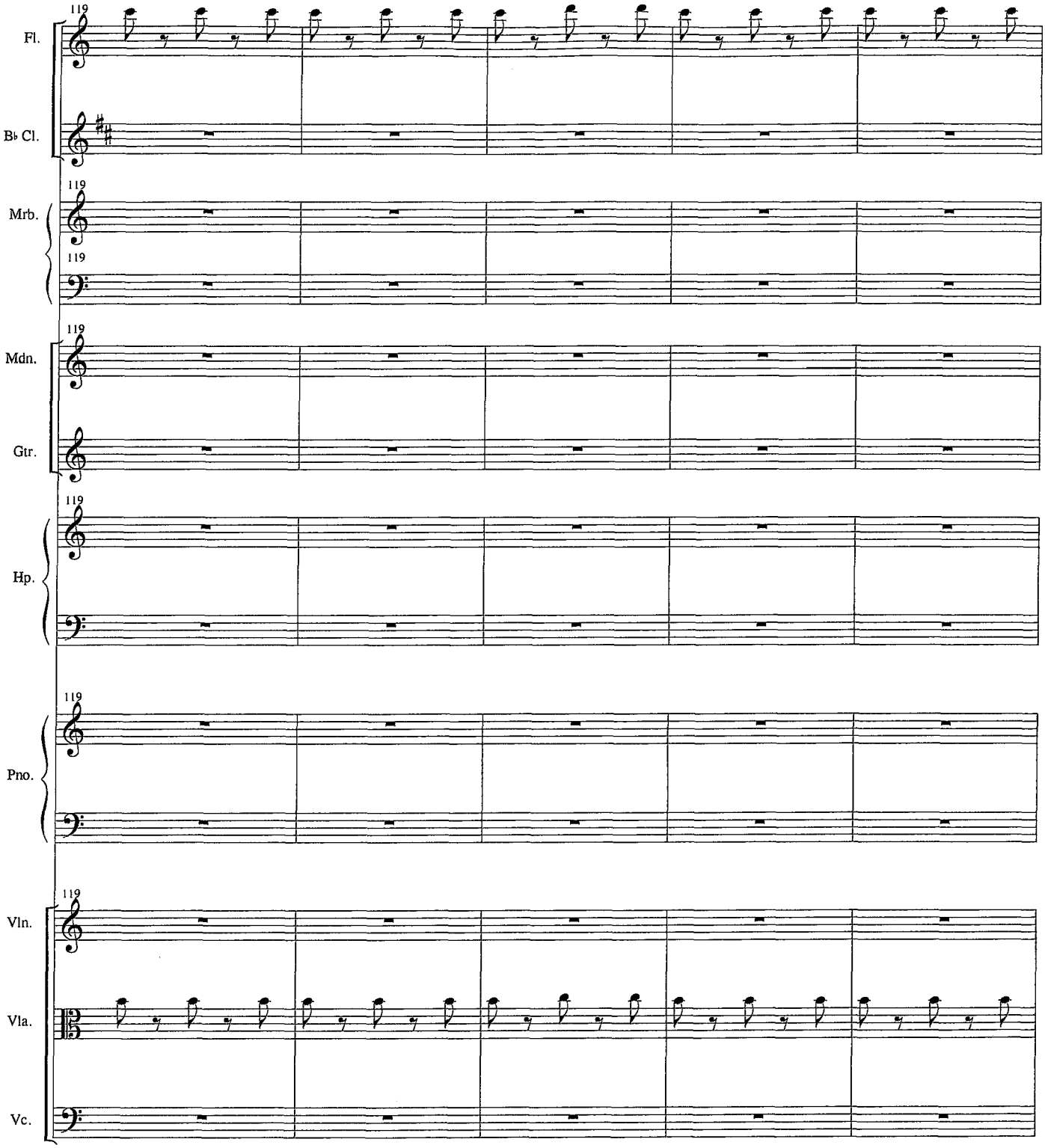
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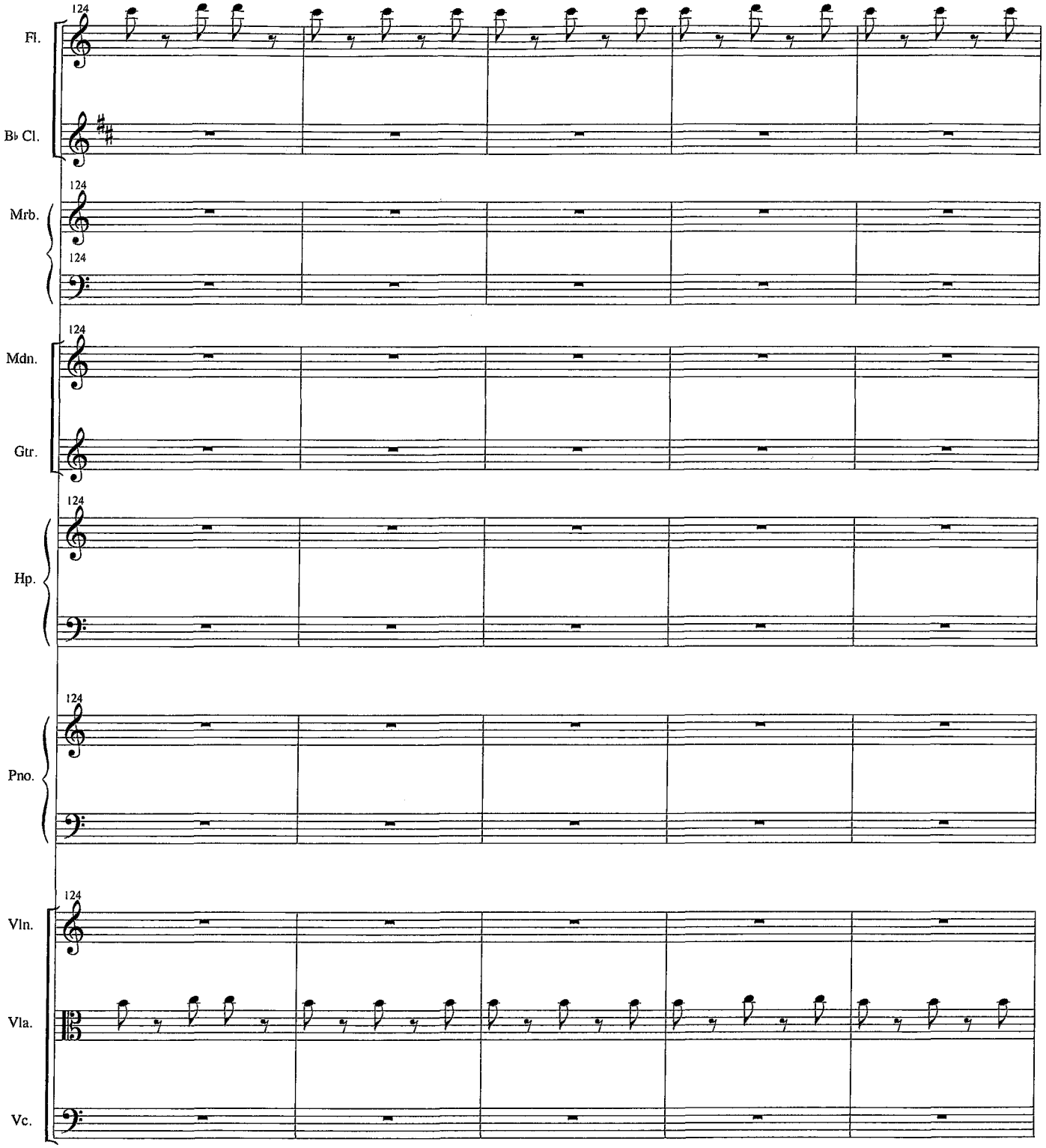
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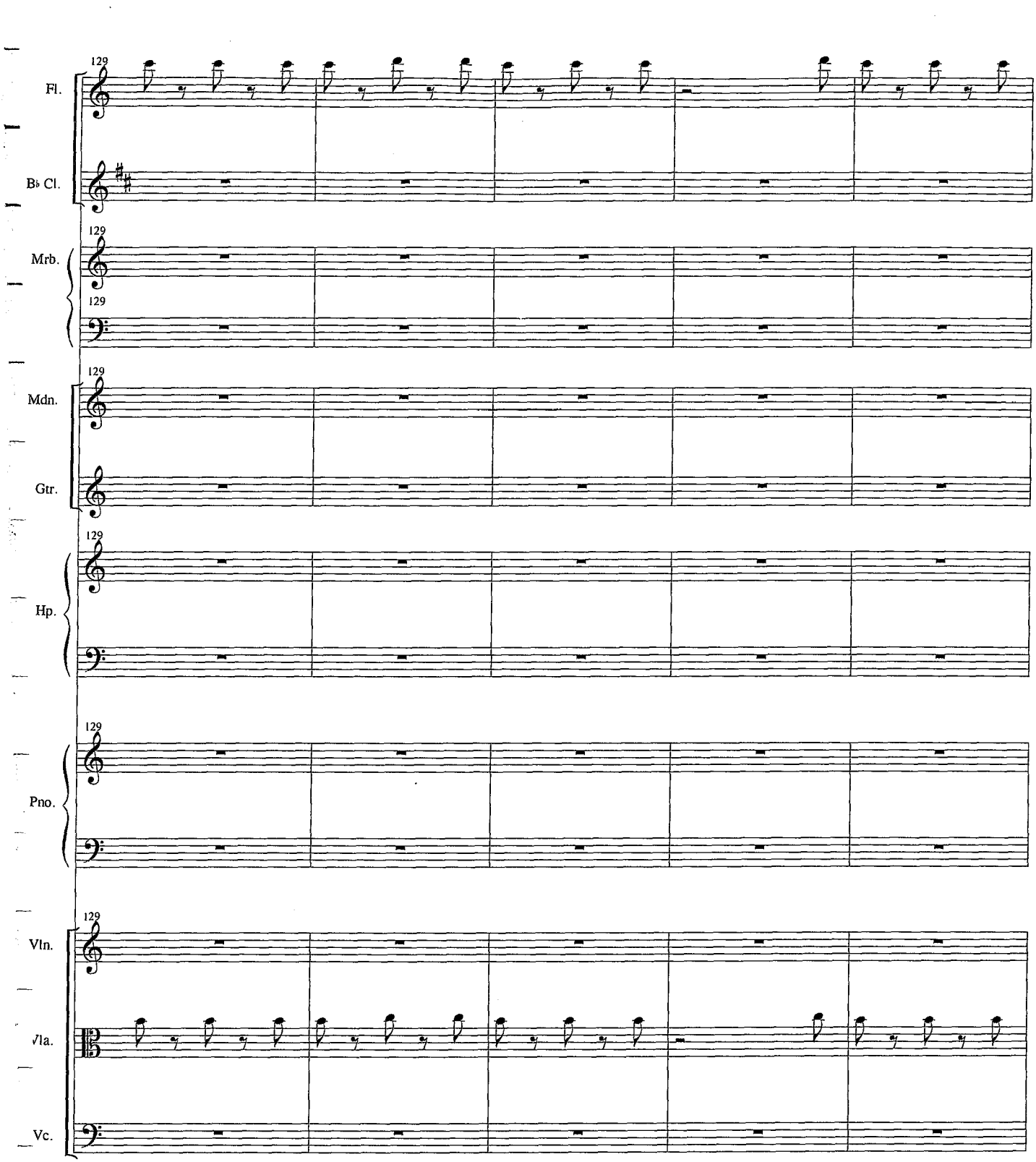
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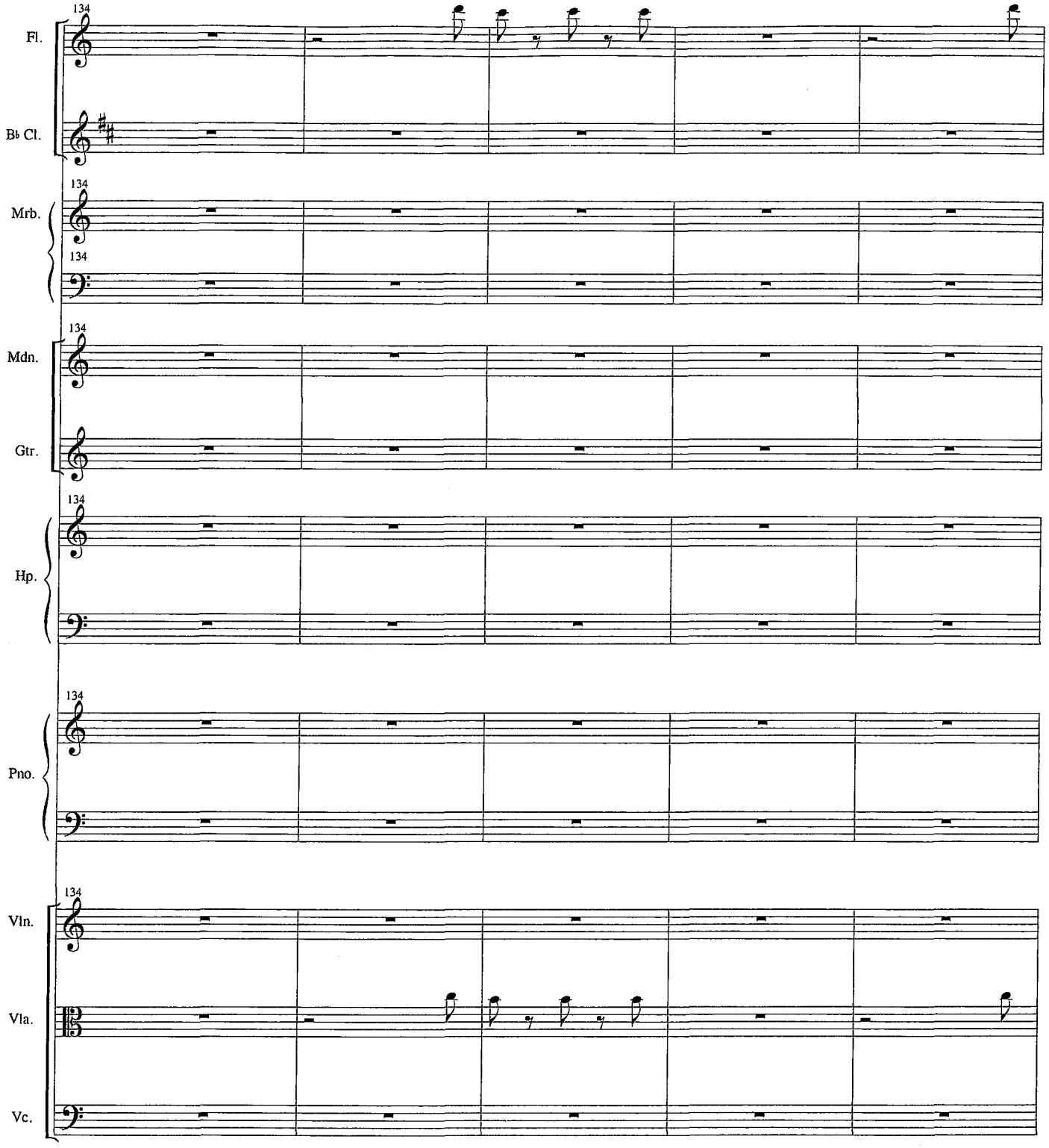
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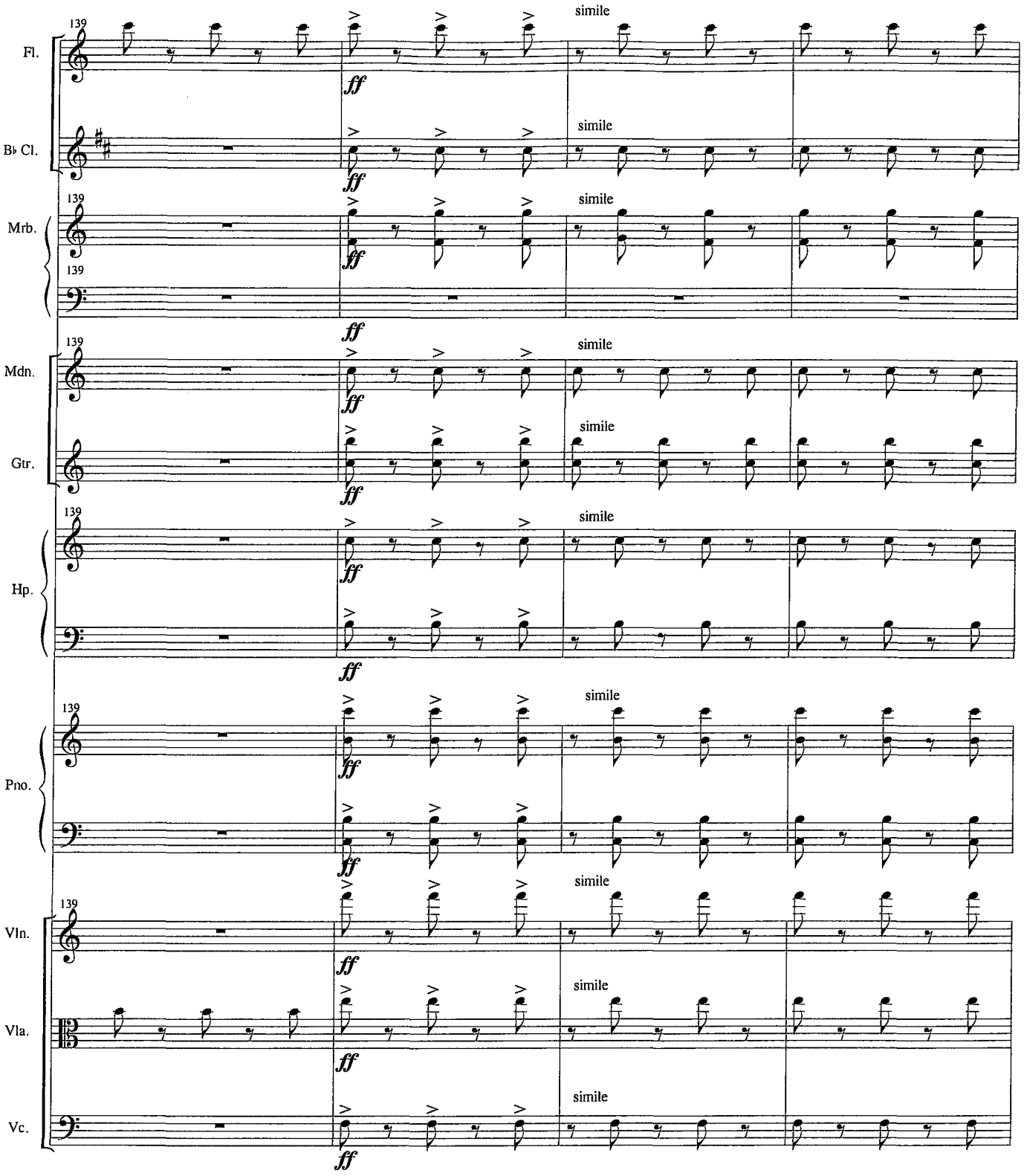
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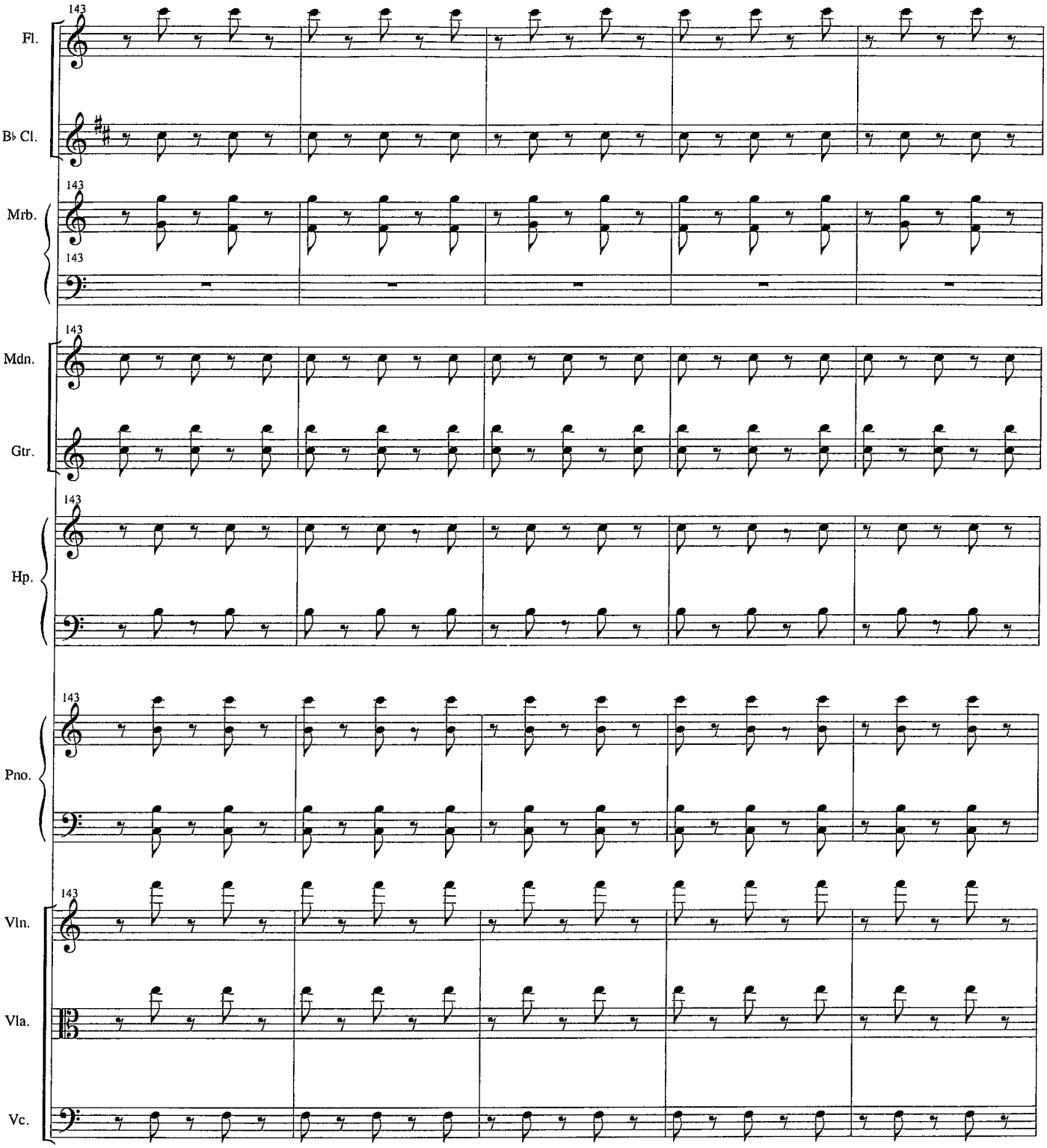
ff
simile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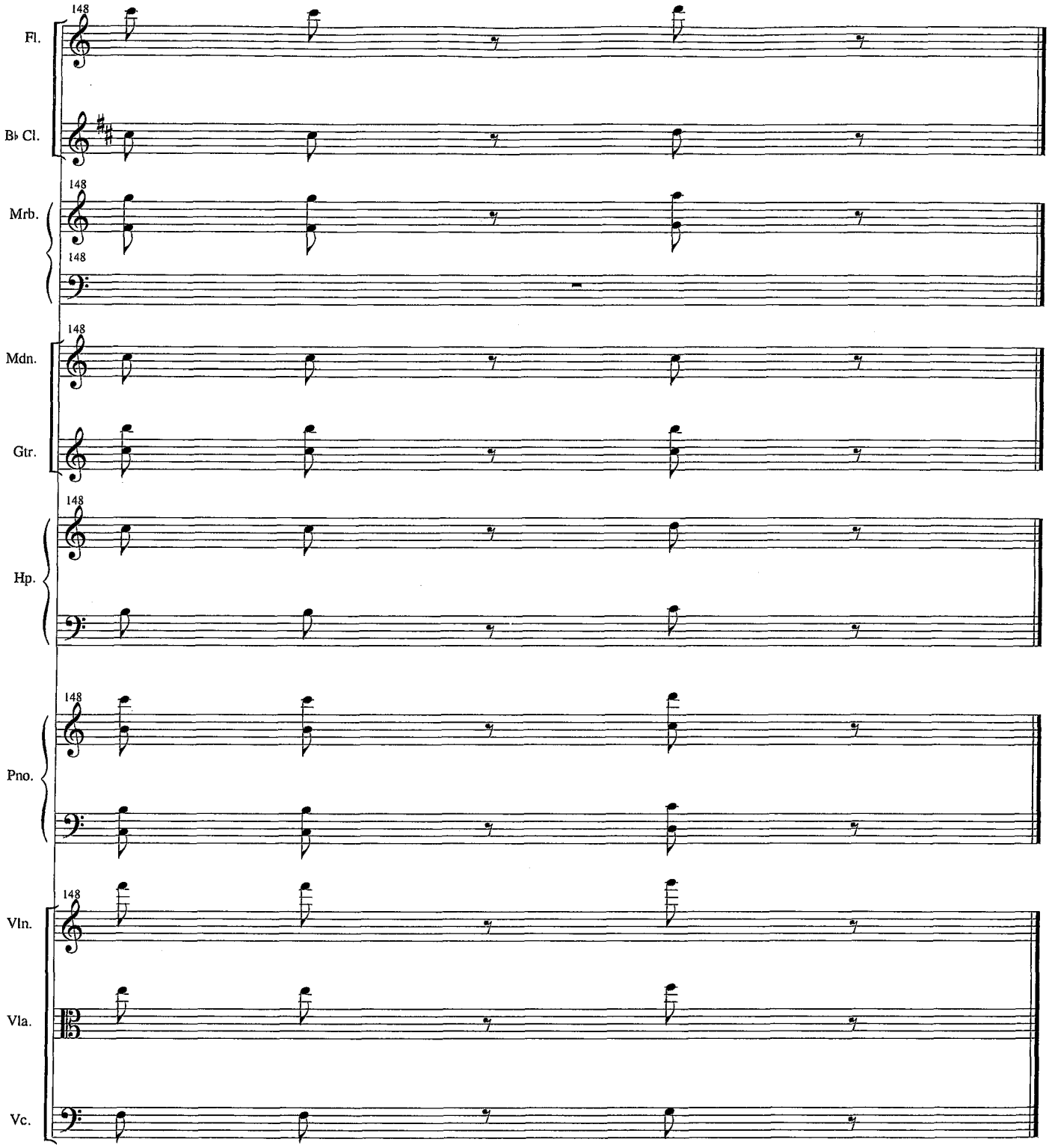
Mdn.
Gtr.
Hp.
Pno.
Vln.
Vla.
Vc.


148
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B♭ Cl.
Mrb.
Mdn.
Gtr.
Hp.
Pno.
Vln.
Vla.
Vc.

Two Pieces for Orchestra

Factfile

Place and date of Composition: Grahamstown, 2002/3

Instrumentation: Orchestra

piccolo, 2 flutes, 2 oboes, cor anglais, E flat clarinet, 2 clarinets in B flat, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets in B flat, 3 trombones, tuba, percussion (glockenspiel, vibraphone – 2 players)*, harp*, piano*, strings (* = 2nd movement only)

Duration: c. 6 ½ minutes

Background

I very ambitiously planned a six-movement work for my first orchestral essay, but was soon brought back to reality by the magnitude of composing for such large forces and settled for a more modest realisation of my original intention. I conceived a piece about the idea of God calling us and our reluctance to respond to Him. Therefore the two movements are titled *The Calling* and *Undecided.* When we are called, for example to change career or to do something that one's reasoning doesn't approve - of though the heart does - we often resist by being indecisive. I wanted to portrait this through music and, having the vast range of colours and textures available through the medium of the orchestra, I was more readily able to do this.

In *The Calling* I had an idea of how I wanted the piece to "open up" and "close again". On one level I associate the horns with sunshine: warm, colourful and with a strong, penetrating sound but at the same time blending well. I imagined that if I were God, this instrument would be my voice, and that is the way I tried to use these instruments. On the other hand I imagined the strings as being God's presence everywhere, His omnipotence. Furthermore the all-embracing sound of the string section, particularly in sustained chords, permeates the rest of the orchestra and binds the whole sonic fabric together. So I have used it thus at various points in the piece, simply for other instrumental sounds "to wallow in".

I tried to imagine the high woodwinds as the breath of God and the lower brass and lower woodwinds as God's authority, present but not excessive or forceful. In the section from bars 49 - 59, I tried to illustrate these characteristics by having the strings, except for the first violins, play a quaver ostinato sustaining an Eb and F superimposed chord for 8 bars, while the other instruments have the theme in imitation or rhythmically augmented. In short I wanted to use the orchestra in a colourful, egalitarian way, without one section ever dominating, as this would not fit in with my intention.

In *Undecided* I took a different approach to the orchestra. Instead of the "flowing" quality of the first movement, I made this one move along quite reluctantly, almost forced. It progresses through different orchestral colourings and interruptions and opens towards the middle into something melodic and more flowing and then returns to the opening material. So in terms of my extra-musical idea, one is still wondering if you should or shouldn't (beginning), you

decide to take the plunge (middle), but then draw back again (end). Orchestrationally, and to some extent stylistically, I was guided by the late works of Morton Feldman, in particular his masterpiece *Cello and Orchestra.* The quiet dynamic level describes an internal struggle and the *forte* shows that this internal struggle found expression, extra musically speaking, externally. I used both dense instrumental combinations as well as lighter ones.

Material and Structure

My approach to material is similar to that in my pieces for smaller forces, i.e. reworking and varying the basic material to create an interesting surface, and to provide a sense of overall unity in the work. Basically I use the same material throughout. Harmonically, I mostly used free modes in *The Calling* and mostly superimposed chords in *Undecided,* with some standard jazz progressions toward the middle of the movement. Structurally both movements open out towards the middle and close towards the end. The sections into which *The Calling* is divided in my analysis are partly related to structure and partly to the programmatic outline of the movement.

Bars 1 - 37

The first horn starts with the interval of a minor third, joined by the rest of the horns at bars 6-7, continuing to play the theme to bar 37 with slight rhythmic variations throughout. The melody created between the first and second horn, from bar 6 – 8 was reworked and given to the clarinets. So this melody (theme 'B') and the minor third interval (theme 'A' or 'the call') at the opening are the themes for the first movement. This melodic theme (theme 'B') played by the clarinet starts with a minor 3rd. The clarinets have theme 'B' at the end of bar 13 and play it three times altogether (bars 13-16, 20-23 and 26-29), rhythmically and melodically changed each time. The strings join in at bar 14 starting with the lower strings playing A, and the rest entering from the bottom upwards until bar 20; these staggered entries are similar to the opening of *Ntsikana.* The strings sustain a chord in open position with pitches A, G# and E reading upwards. This is a typical example of what I described in the second paragraph of the background to the piece: the texture here creates a "space" in which the horn chords and clarinet melody can "move". At the end of bar 24 woodwinds and other brass lend additional colour and further variation on that theme. Then from bar 30 the horns and strings lead us into the next section.

Bars 38 - 48

The clarinet melody is extended and now played by violas accompanied by strings. Then in bar 40 the second violins, first trumpet and second clarinet take over the melody, joined by piccolo, flutes and oboes come at bar 41 and replaced in the following bar by horns, trombones and tuba. From bar 43 the orchestral colour changes in every bar: second violins, second clarinet and second oboe in unison with trombones and tuba accompaniment; first violins, second oboe and flutes with strings accompaniment (bar 44); piccolo and first violins in unison bassoon accompaniment (bar 46). Strings, bassoons and clarinets close this section.

Bars 49 - 58

In this contrapuntal section there are different rhythmic strata. The strings play a sustained chord of consisting of Eb and F major superimposed, except for the first violins playing an ostinato pattern in quavers. This ostinato outlines the Eb and F major superimposed chord

with notes Bb and G from the Eb major chord and A, F and C from the F major chord. Another stratum is that of minims, first played by the horns (49-51), followed by clarinets (50-52), bassoons (52-54), trombones (54-56) and trumpets (57). The third stratum, is the clarinet theme (theme 'B') in crotchets, imitated by various instruments in order to have a variety colours. Finally the trumpets enter and take us into a different little contrapuntal section.

Bars 59 - 68

Some of the thematic lines in this section constitute the horn material at the beginning of the movement, which are the rising minor 3rd ('the call') and the falling semitone after 'the call' and also part of the clarinet theme 'B'. The sections opens with flutes, oboes, cor anglais, E flat clarinet and first violins, joined by brass at bar 63 playing two motives: one that ends with a minor third and another that starts with a minor third. A little trumpet fanfare on a chord of B minor leads us back to theme 'B' (the clarinet theme at the beginning).

Bars 69 - 90: *God's Majestic Call*

This section is the climax of the movement with some dramatic changes of colour. From bars 69 to 71 the trumpets take the clarinet theme with strings accompanying. There is a complete change of colour and dynamic in bar 73 where oboe and B flat clarinet take over the melodic role and horns and tuba gives a harmonic support. There are little antiphonal-like exchanges between orchestral groupings: at bar 74 bassoons take over from brass, and horns, trombones and tuba join bassoons in bar 75. The flutes, oboes and first clarinet have a short passage alone, strings re-enter in bar 77 (with the woodwinds out by this time) and are joined by horns from bar 79 – 84, finally leaving strings to play alone.

Bars 91 - 131

Double basses start a canon that lasts for two cycles, with the rest of the string section (from lowest to highest) following after every two bars. Flutes have a variation of theme 'B' in bar 105, taken over by oboes in bar 106; finally in bar 117 the horns have a passage leading into theme 'B'. The conclusion of the canon ends the movement.

Undecided

Bars 1 - 26

Second movement starts with high woodwind, piccolo and piano playing the first theme, A-G#-F# (theme 'C'), indicating, as I hear it, a move away from the "call". Flutes, oboes and harp provide the harmony, with piano and harp changing roles in bar 3 and continuing to alternate and interact with each other until bar 7. Theme 'D' is first heard in bar 6 played by strings, harmonised by second violins and violas. Referring back to the first movement, this theme contains the minor 3rd of *The Calling*. Theme 'D' moves towards "the call" motive as in *The Calling*. At bar nine I have these two themes playing against each other demonstrating the internal struggle or showing the indecisiveness of the extramusical idea and in bar 11 this is further underlined by the vibraphone's "unstable" chord. Theme 'D' is brought to a conclusion in bar 13 where strings combine with glockenspiel. Strings and piano playing an E major 7 chord against the F# Major 7 chord of vibraphone and woodwinds introduces a new orchestral colour. A major change of colour happens in bar 17 where piano and tutti brass

enter; during bar 18 another major change sees flutes, oboes and harp take over with theme 'C'. These plus the many small changes of colour constantly serve to express "indecisiveness". Theme 'D' reappears in bar 22 in the strings, doubled by tuned percussion and the two themes combine in bar 25 to reinforce the "indecisiveness". From bar 26 the bassoons, clarinets and oboe lead to the next 'section'.

Bars 27 - 44

From bars 27 - 33, the harp's ostinato pattern suddenly gives a new momentum to the piece, giving an impression that the piece is finally "heading somewhere". This new mode is supported by a pedal in the lower strings, harmonic colour from piano and glockenspiel interacting with the all-important harp ostinato. Underlying all this is the brass's minor third, referring once again to 'the call' in the *The Calling*.

Then in bar 34 woodwinds and strings gives us the combined theme of theme 'C' and theme 'D'. In bar 36 strings, clarinet and trumpets have a phrase that serves as both a separating and connecting element to bar 38. I felt these two bars were needed to continue the momentum a bit longer and to make a smoother connection between bar 35 and bar 38 otherwise it would have been "like running into a wall" . In bar 38 where the combined themes are once again played, but differently orchestrated, with prominent horns and lower brass. From bar 40 the horns, oboes and flutes reminds us of "the call" as they draw back to the theme 'C' at the beginning, until it finally moves away from "the call" in bar 45.

Bar 45 - end

The high woodwind instruments, vibraphone and piano reintroduce theme 'C' and the vibraphone ends the piece softly.

Afterthoughts

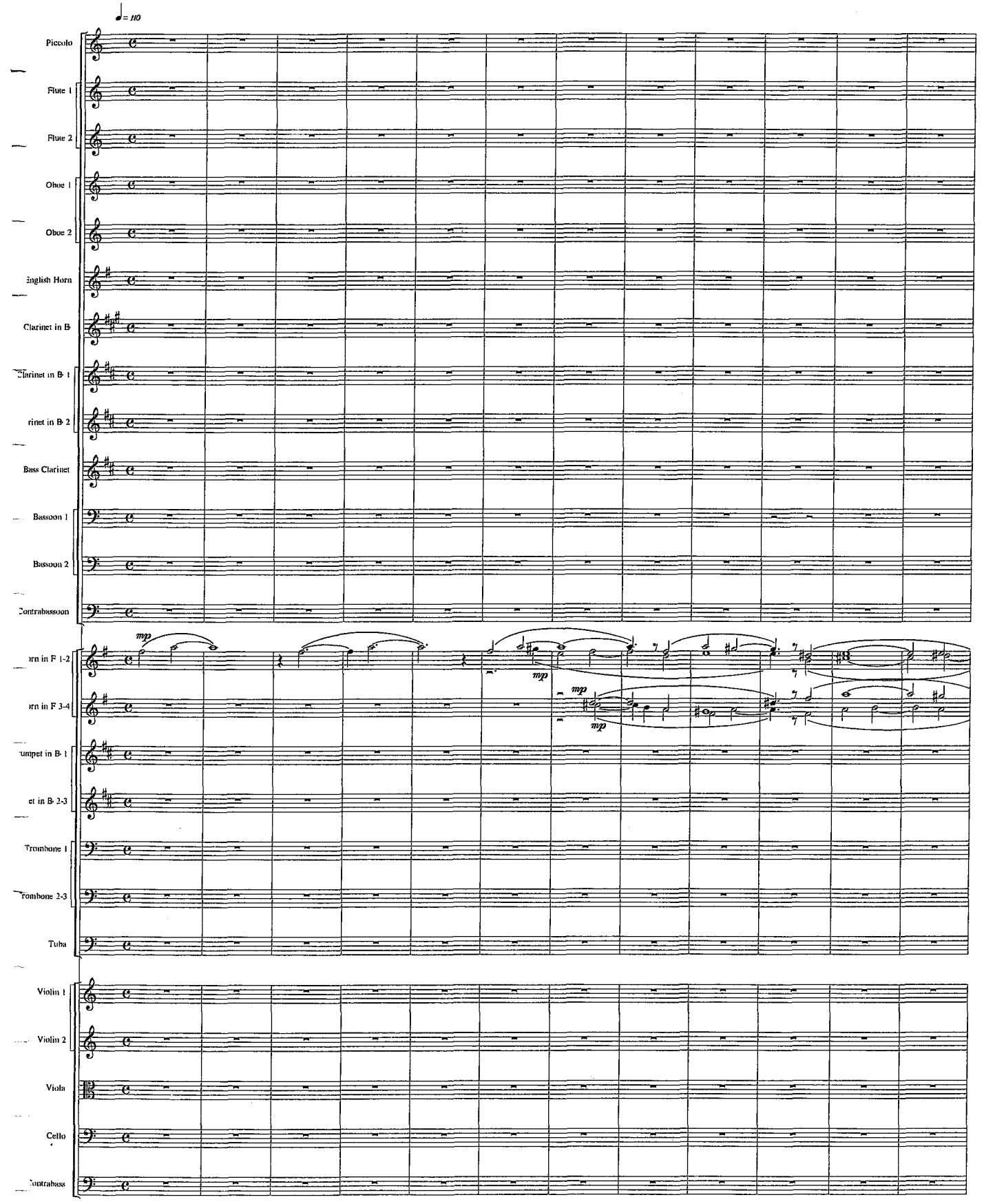
I feel that is important for the listener to have an idea of the composer's intentions, particularly in purely instrumental music where there is no text to guide the listener. Listeners may attach their own meaning to the piece, or may hear exactly what the composer's intentions were. Naturally I hope that the audience will feel or experience my intentions, because given all the thought that a composer gives to the piece before (and after) he writes it, will it not be unfair if the idea of the piece is misunderstood. Does that mean the composer has failed to state his point musically and does it lessen the value of that composition? Does the composer's intention affect the effect music has on the listener? Personally I think it does, but there is also the widely-held view that music's effect is far more pervasive than the composer's intention: each listener gets something different from a piece, each listener takes what they want from the music.

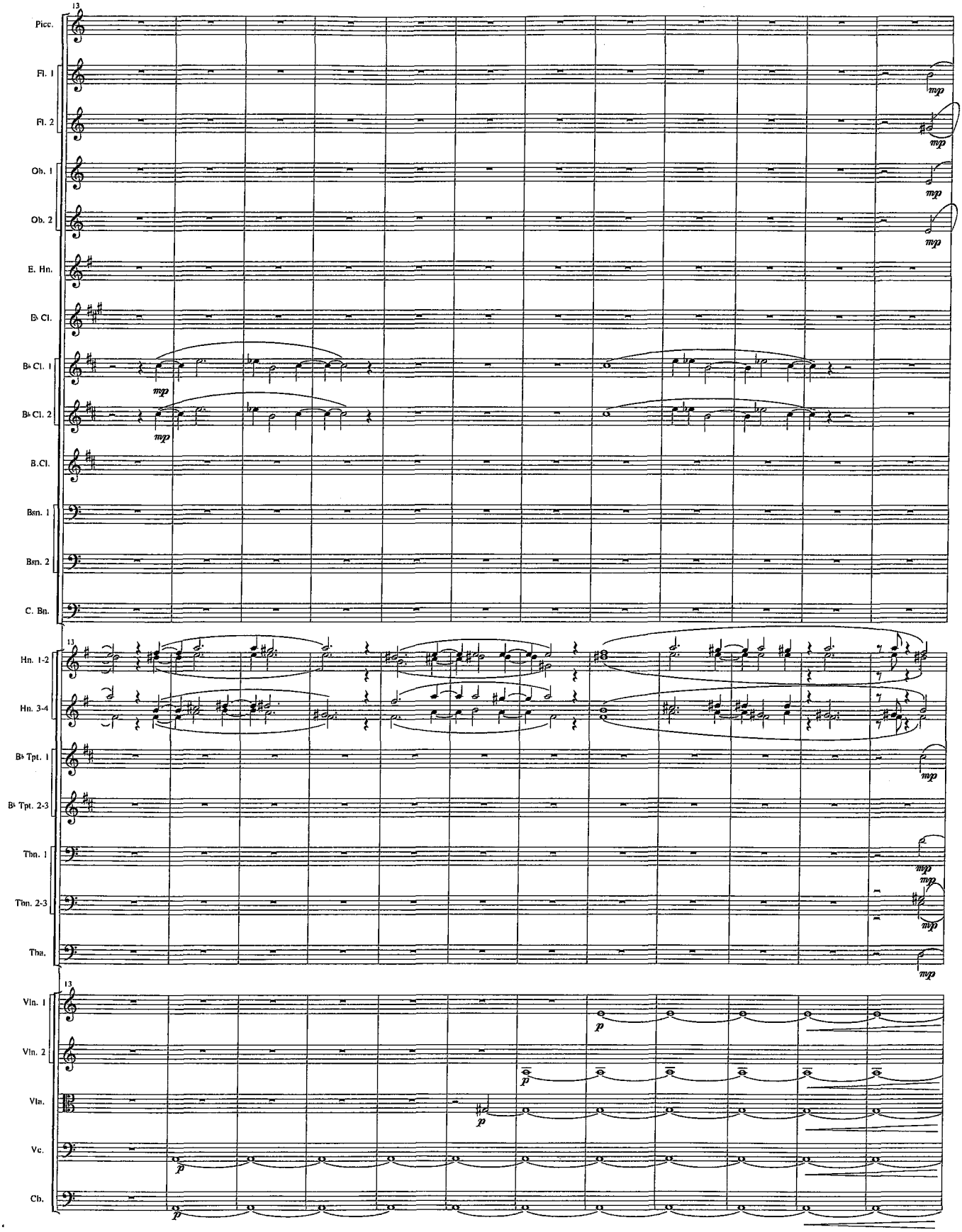
w.g.h

Two Pieces for Orchestra

The Calling

L.T. Prince

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Ob. 2
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B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
13
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
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Tbn. 2-3
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13
Vln. 1
Vln. 2
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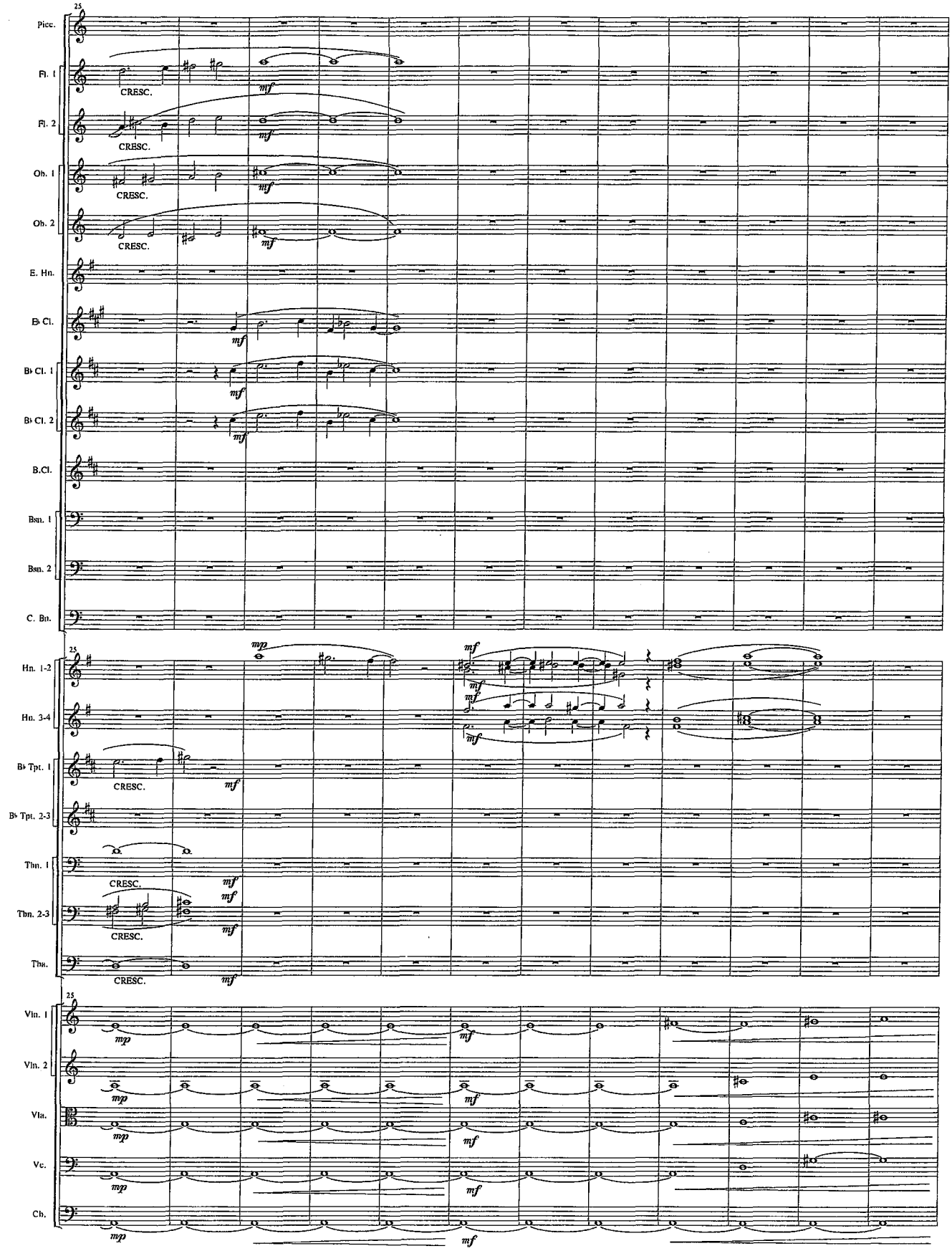
Vc.
Cb.
mp
p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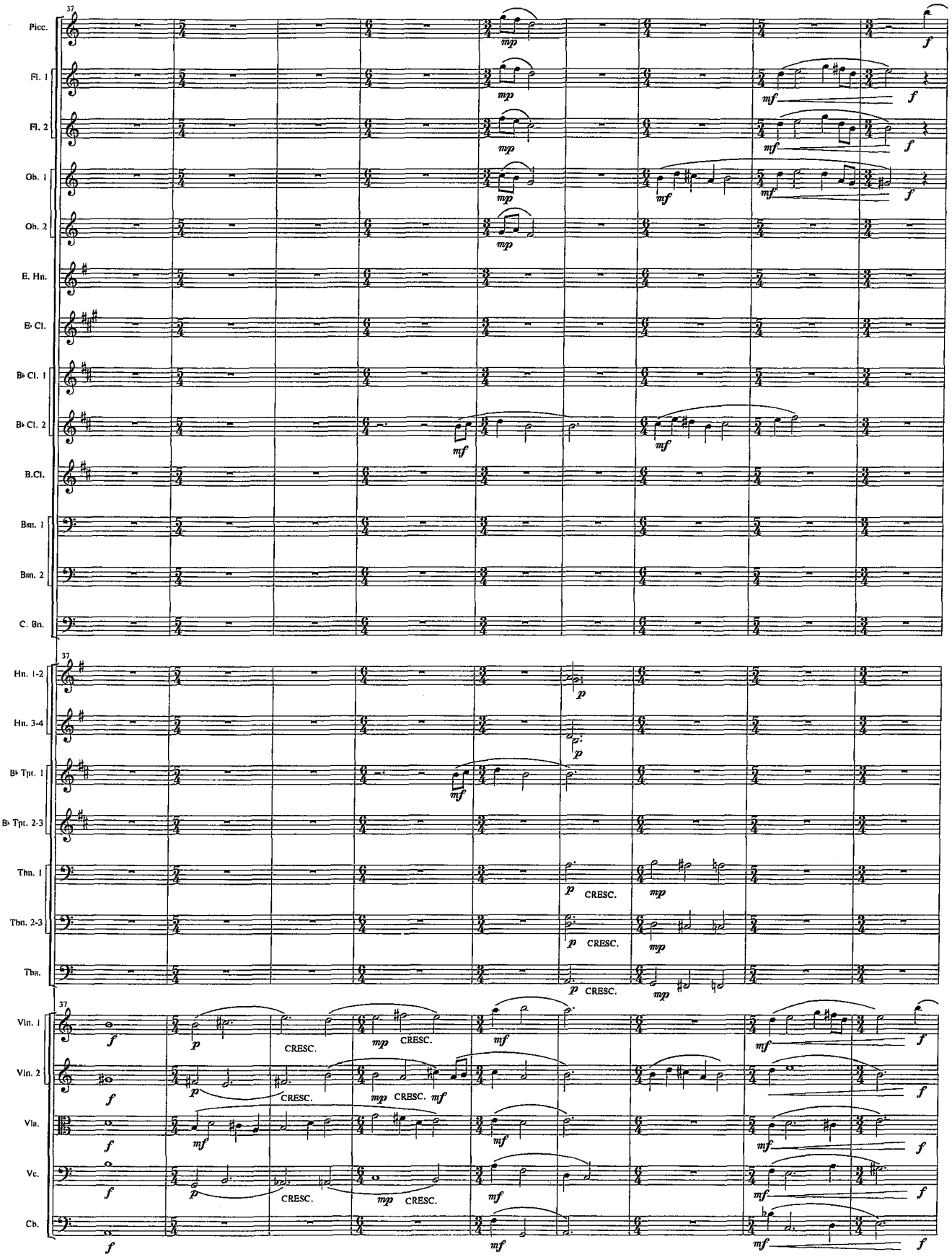
mf
Fl. 2
CRESC.
mf
Ob. 1
CRESC.
mf
Ob. 2
CRESC.
mf
E. Hn.
B♭ Cl.
mf
B♭ Cl. 1
mf
B♭ Cl. 2
mf
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
25
mp
mf
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
CRESC.
mf
B♭ Tpt. 2-3
Tbn. 1
CRESC.
mf
mf
Tbn. 2-3
CRESC.
mf
Tba.
CRESC.
mf
25
Vln. 1
mp
mf
Vln. 2
Vla.
Vc.
Cb.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Ob. 2
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B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
37
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
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Tbn. 2-3
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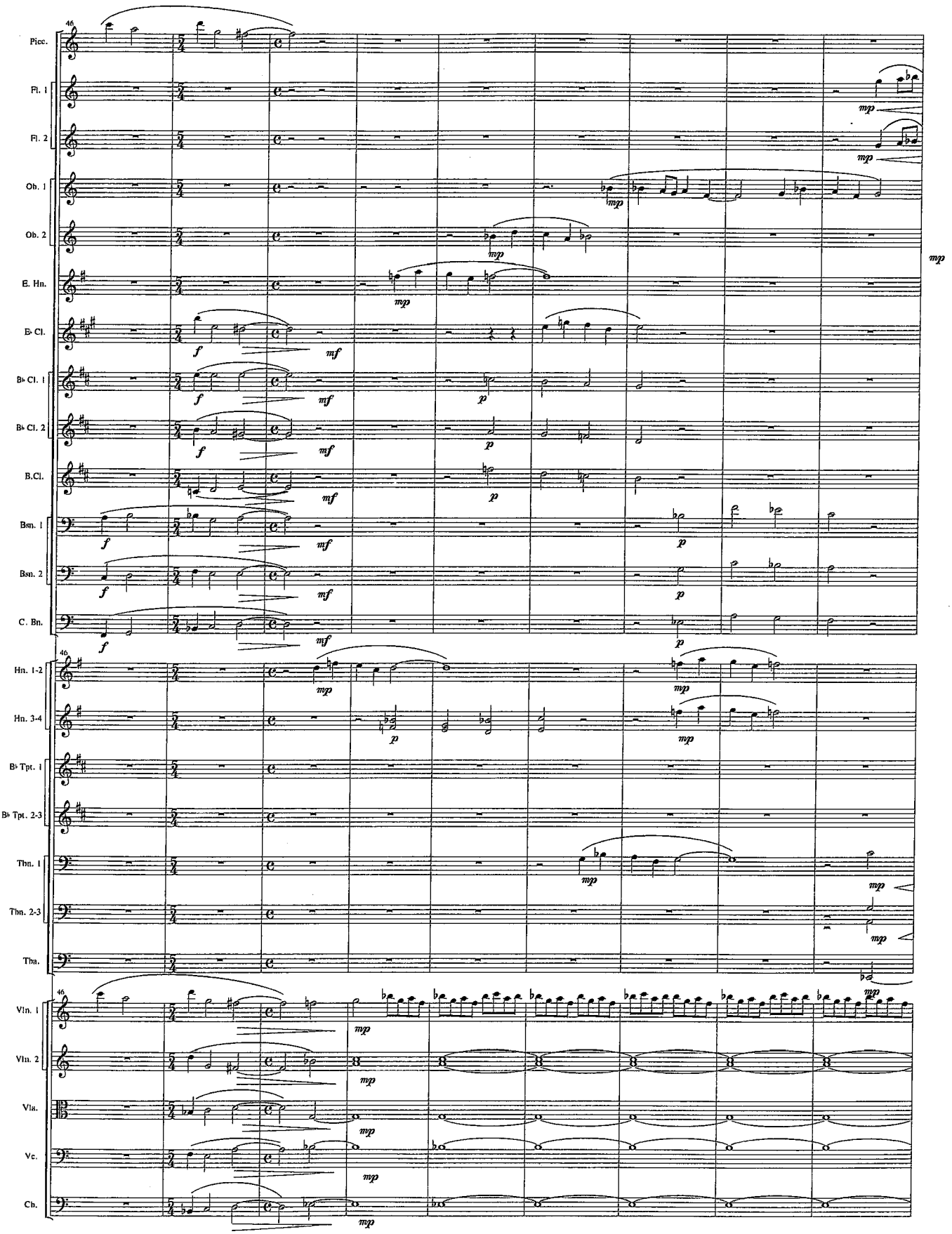
37
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
CRESC.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Ob. 2
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B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
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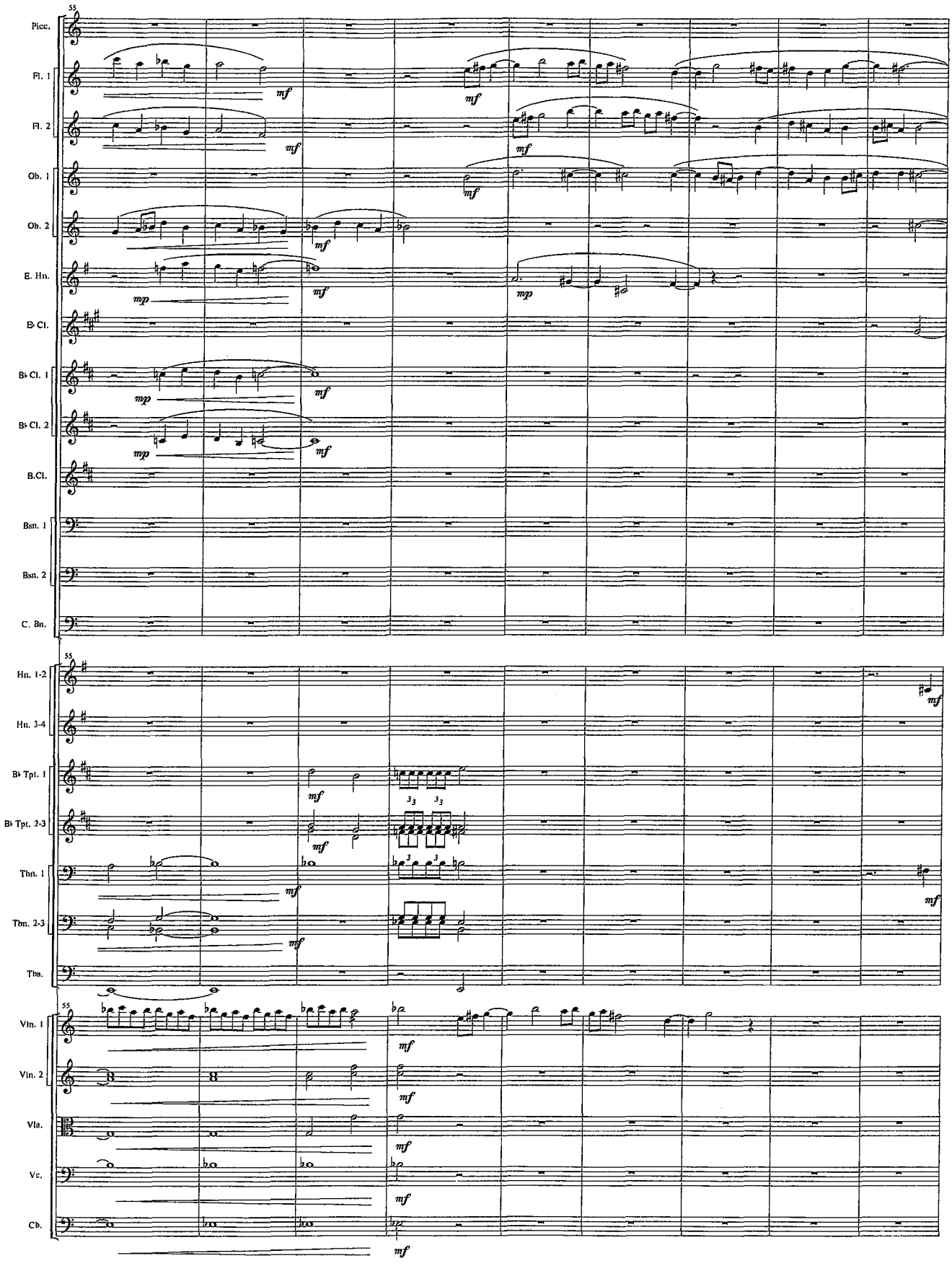
Tbn. 2-3
Tba.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.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Ob. 2
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B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
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Tbn. 2-3
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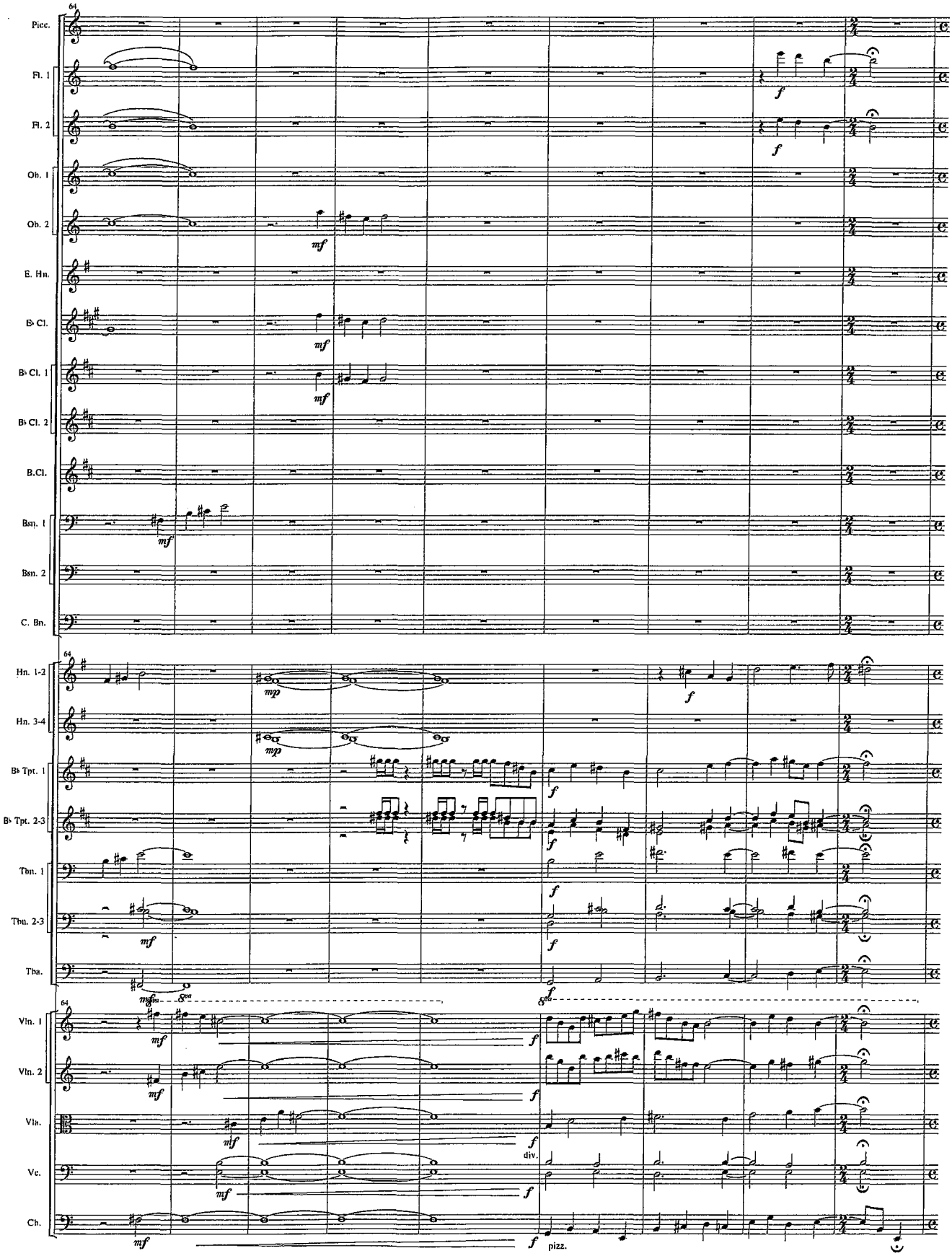
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
mf
mp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Ob. 2
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B♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
Tbn. 1
Tbn. 2-3
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Vln. 1
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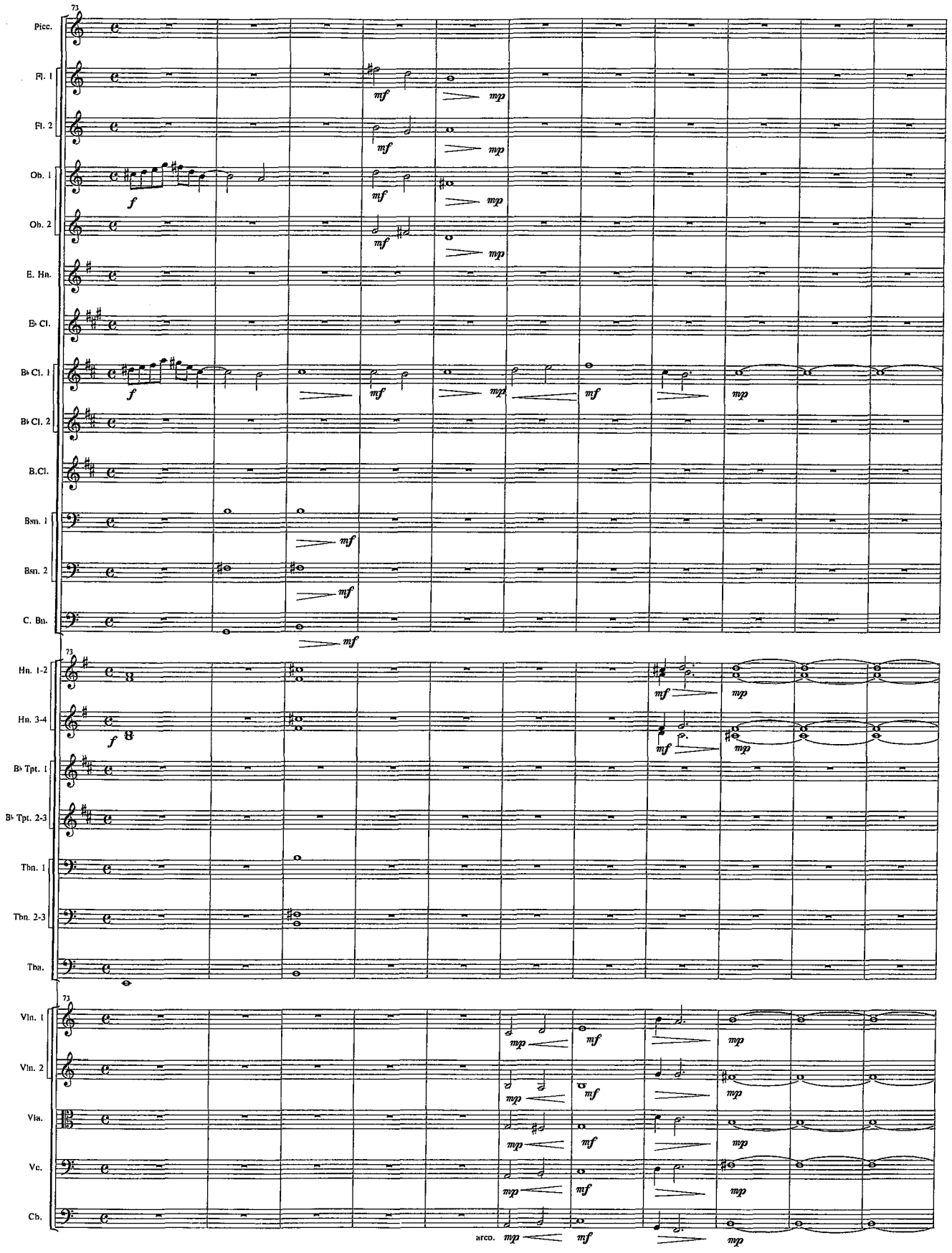
Vc.
Cb.
mf
mp
f
8va
div.
pizz.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Ob. 2
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B♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tba.
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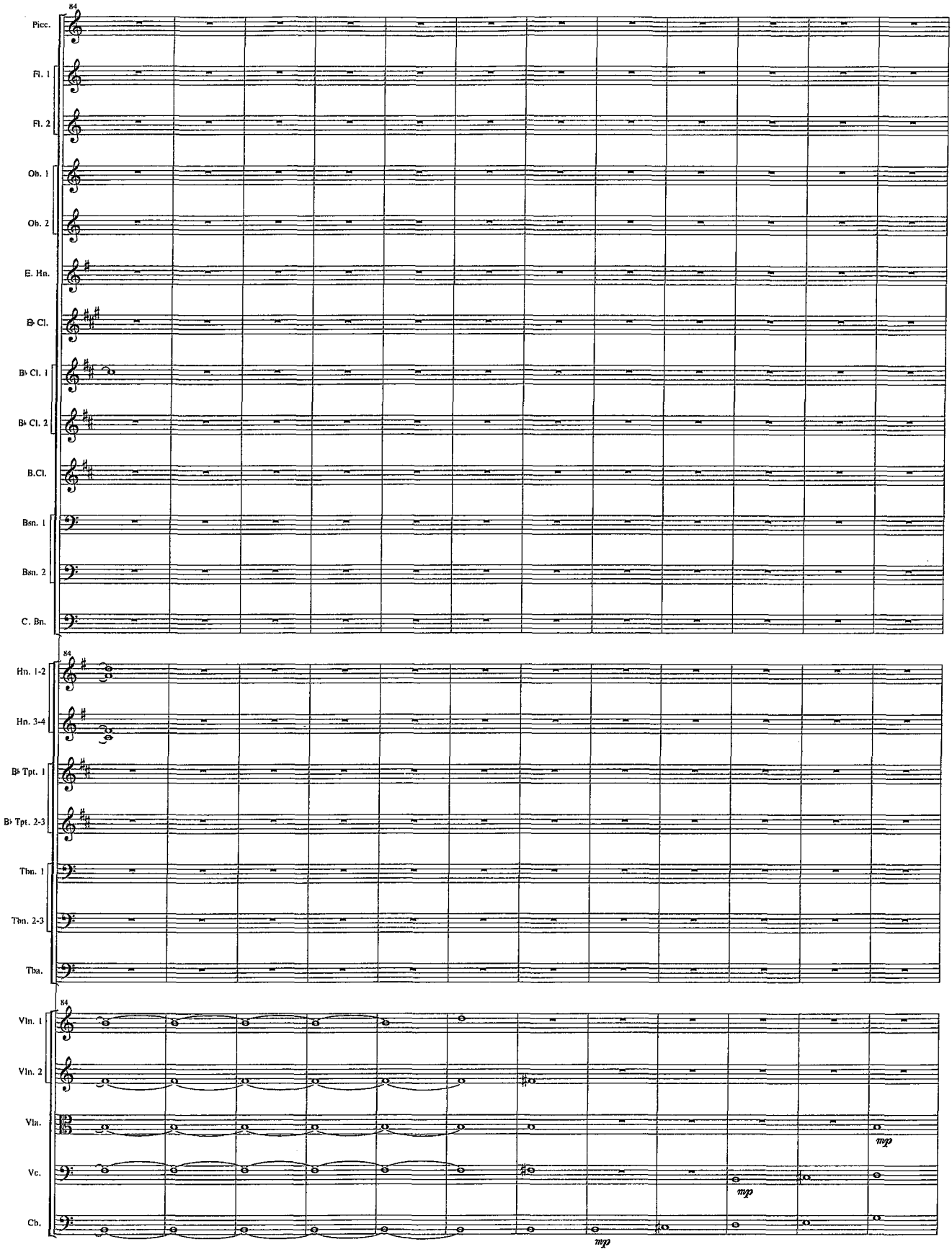
Vln. 2
Vla.
Vc.
Cb.
arco.
f
mf
mp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Fl. 2
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Ob. 2
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B♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
84
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
Tbn. 1
Tbn. 2-3
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Vln. 1
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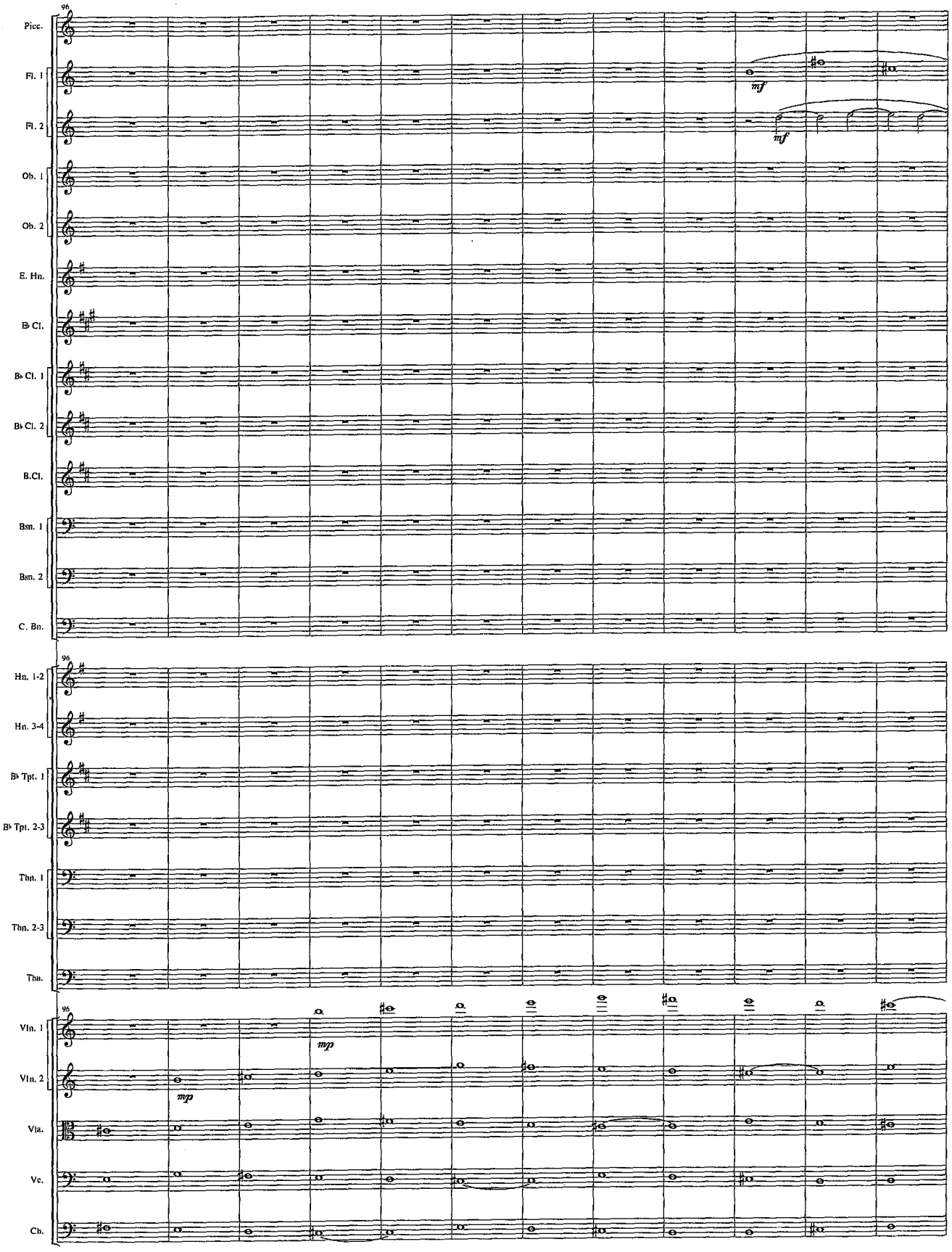
mp
mp
mp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Ob. 2
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B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
mf
mf
96
Hn. 1-2
Hn. 3-4
B♭ Tpt. 1
B♭ Tpt. 2-3
Tbn. 1
Tbn. 2-3
Tba.
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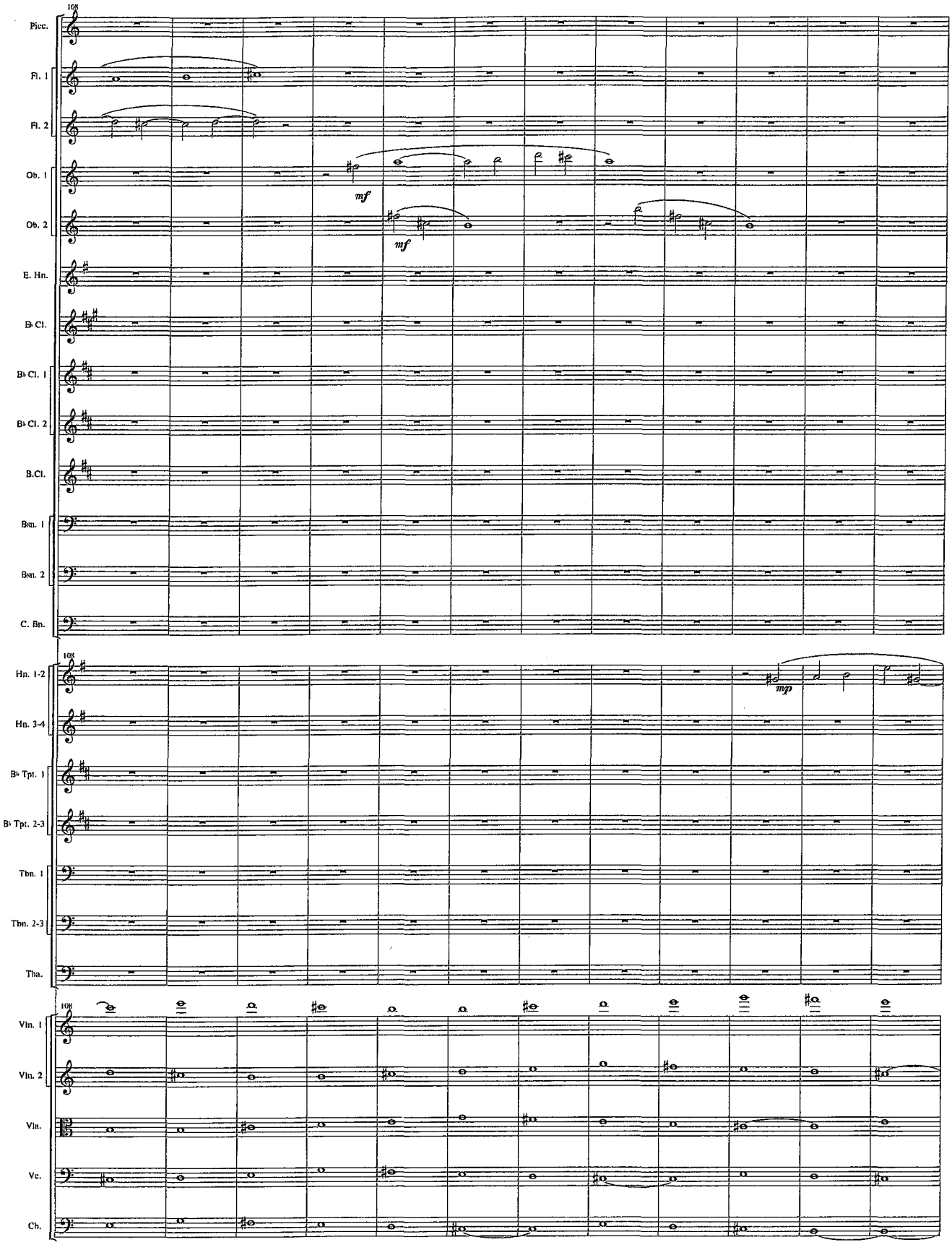
Vln. 2
Vla.
Vc.
Cb.
mp
mp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Fl. 2
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Ob. 2
mf
mf
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B♭ Cl. 1
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Bn.
105
Hn. 1-2
Hn. 3-4
mp
B♭ Tpt. 1
B♭ Tpt. 2-3
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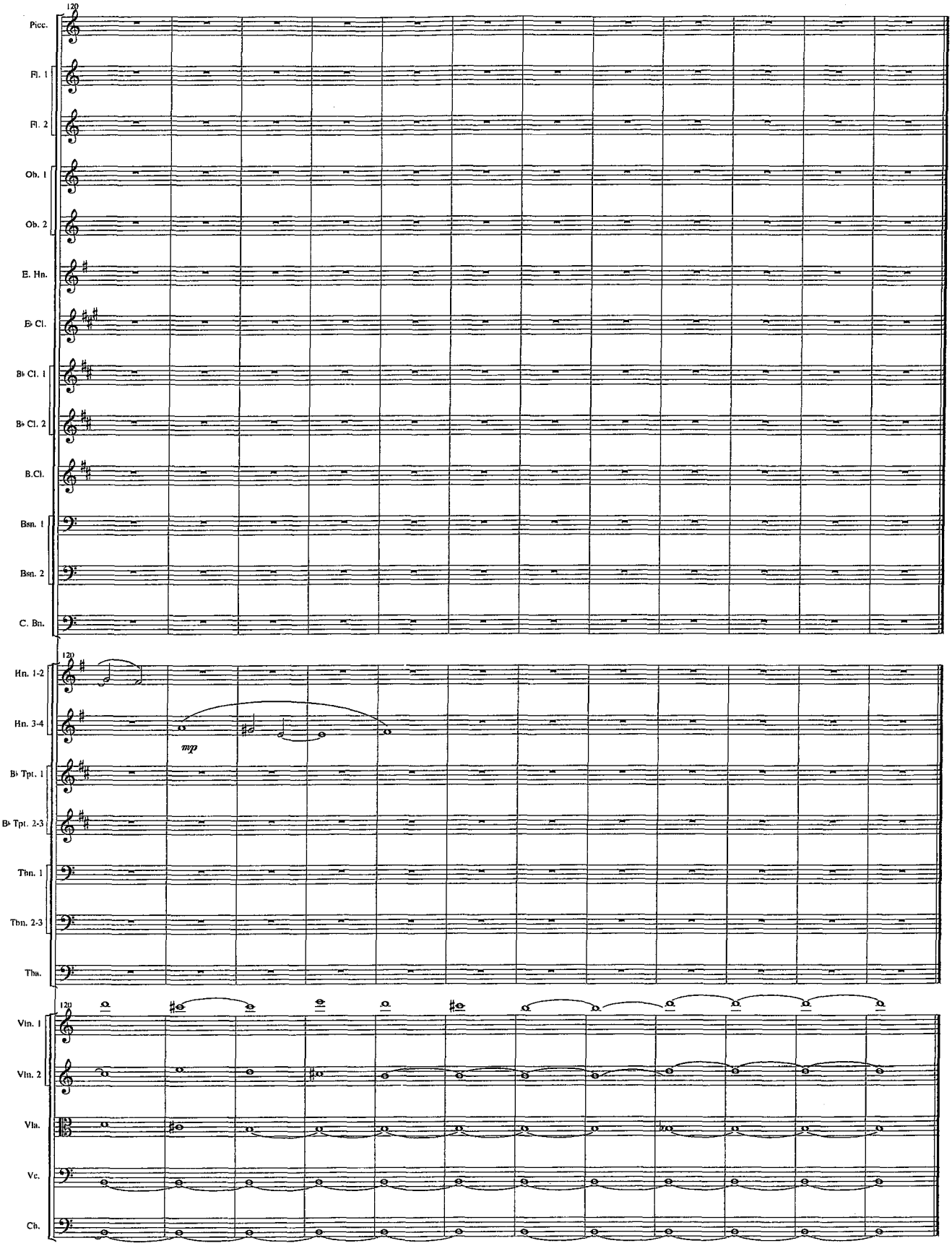
Tba.
108
Vln. 1
Vln. 2
Vla.
Vc.
Cb.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Bsn. 2
C. Bn.
120
Hn. 1-2
Hn. 3-4
mp
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Tbn. 2-3
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120
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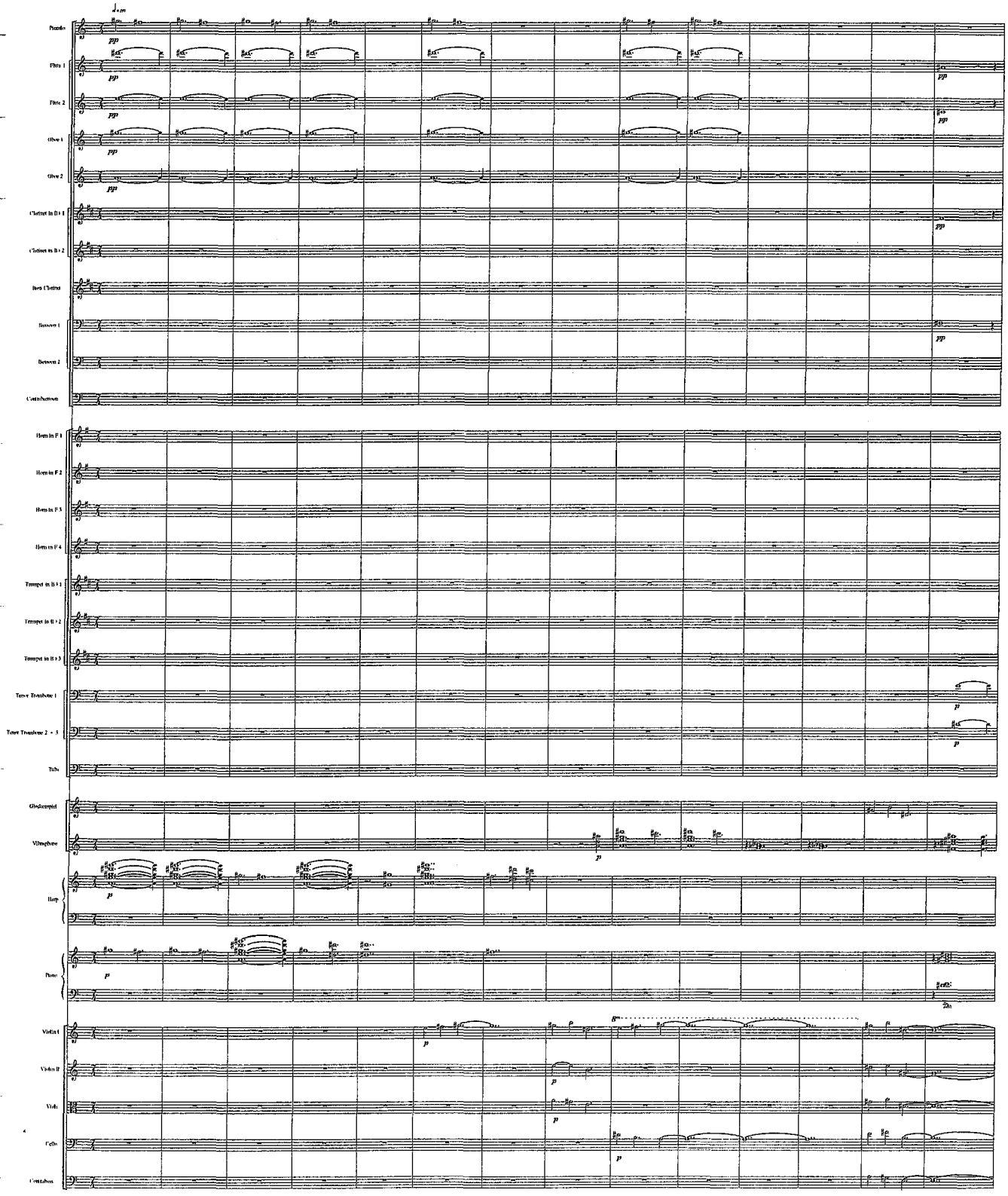
Vla.
Vc.
Cb.

Undecided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Oboe 2
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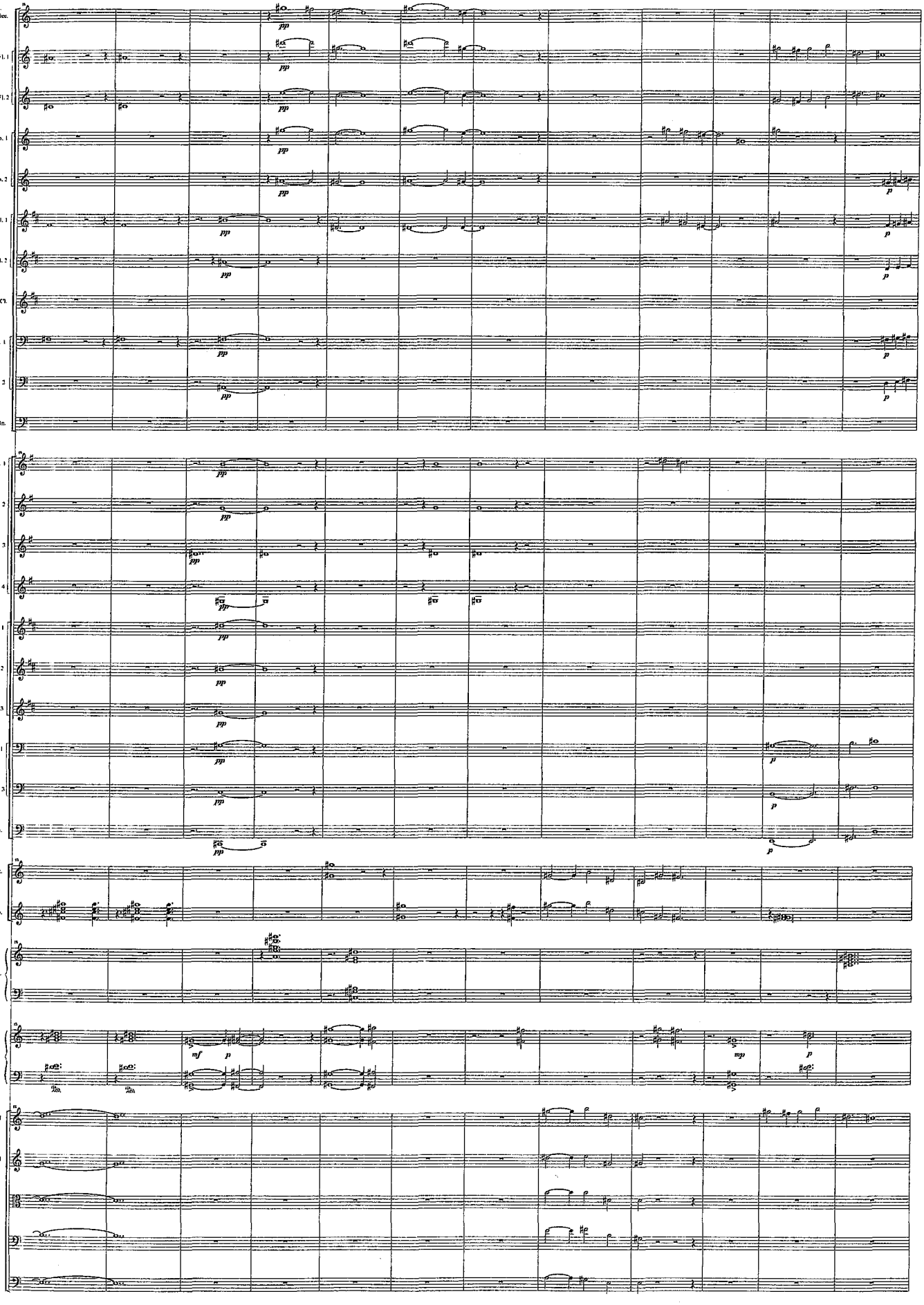
Clarinet in B♭ 2
Bass Clarinet
Bassoon 1
Bassoon 2
Contrabassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Tenor Trombone 1
Tenor Trombone 2 + 3
Tuba
Glockenspiel
Vibraphone
Harp
Piano
Violin I
Violin II
Viola
Cello
Contrabass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Ob. 2
Cl. 1
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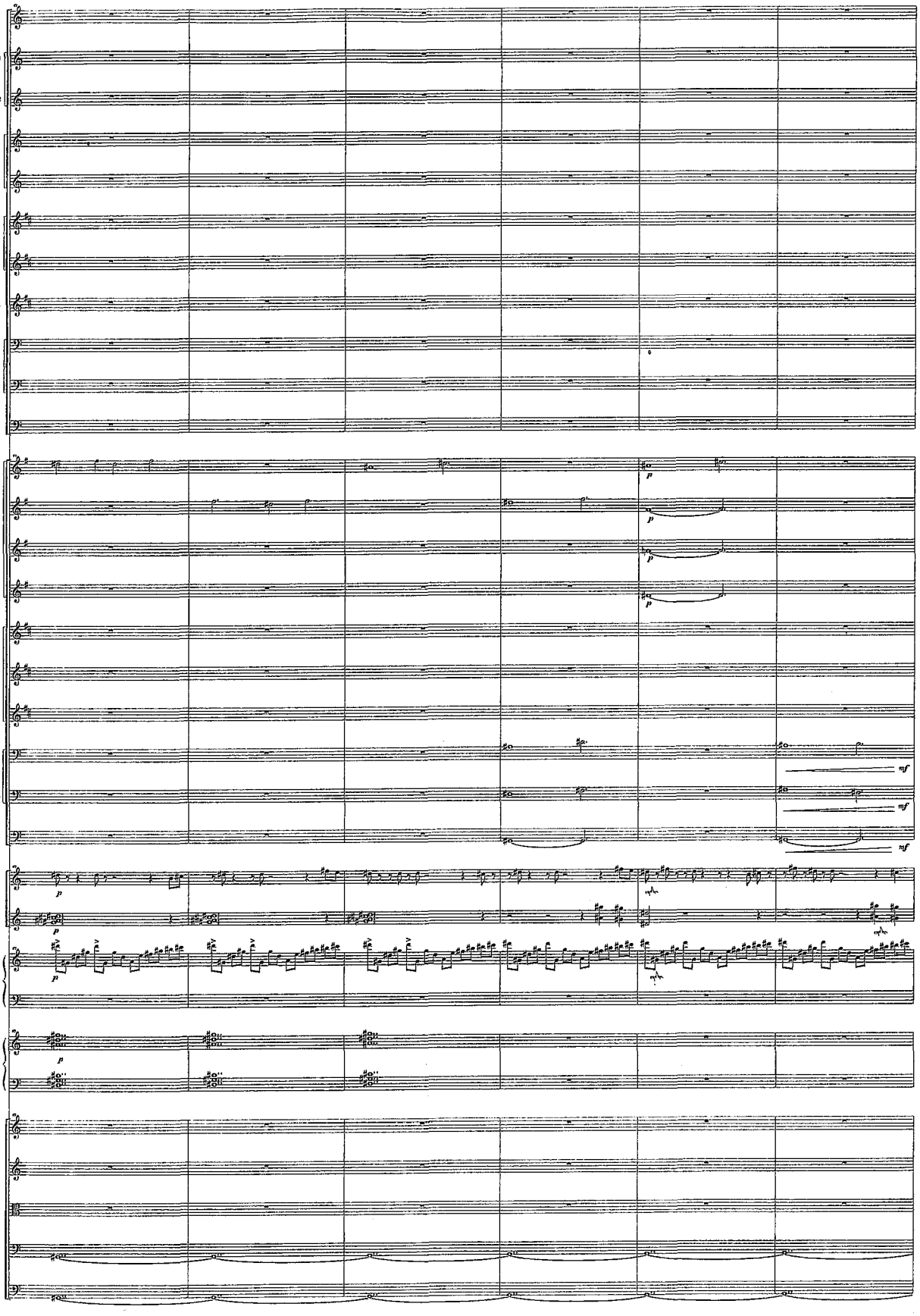
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
Tpt. 2
B♭ Tpt. 3
Tb. 1
Tb. 2 + 3
Tba.
Glk.
Vib.
Hp.
Str.
Vln. I
Vln. II
Vla.
Vc.
Cb.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Fl. 2
Ob. 1
Ob. 2
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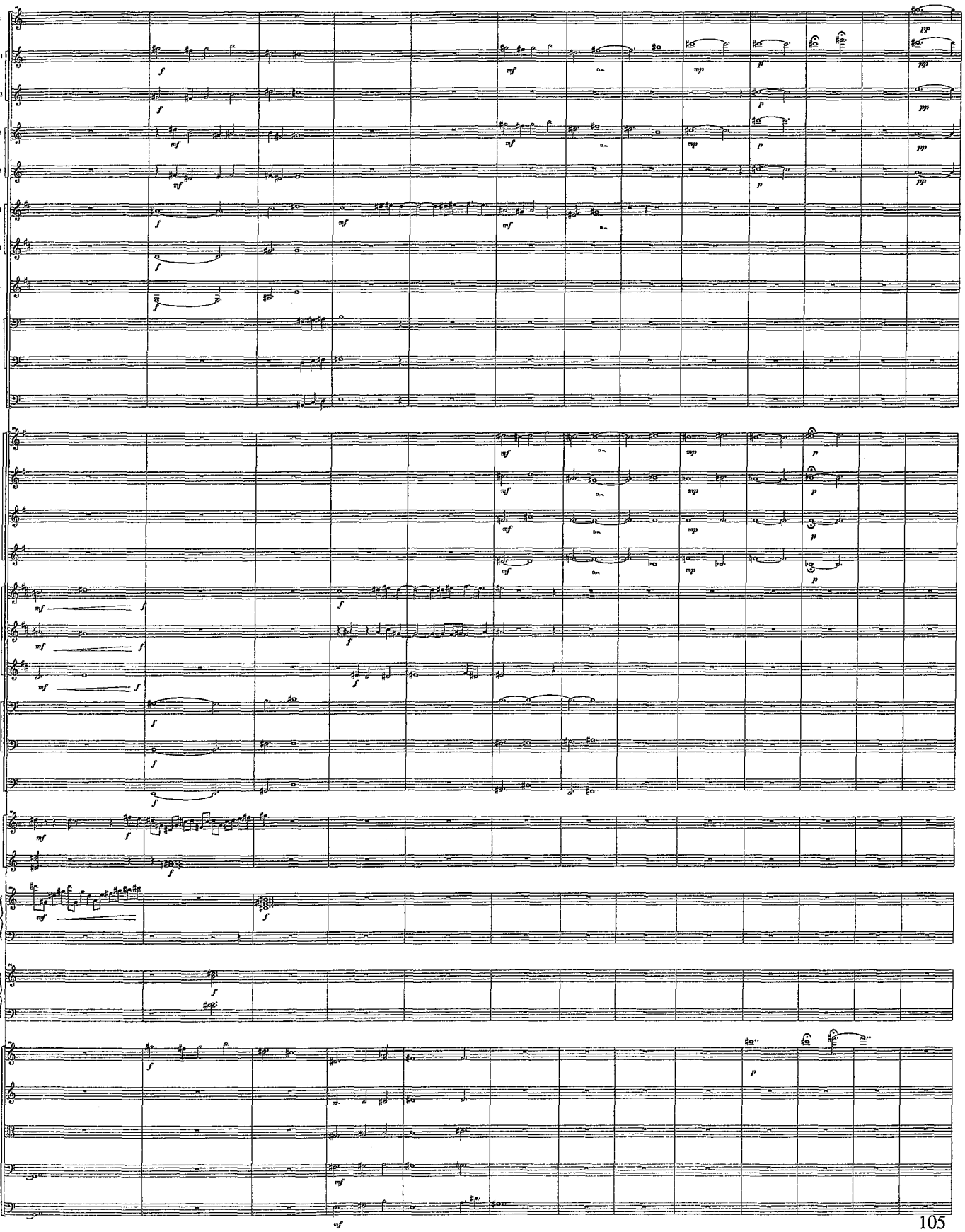
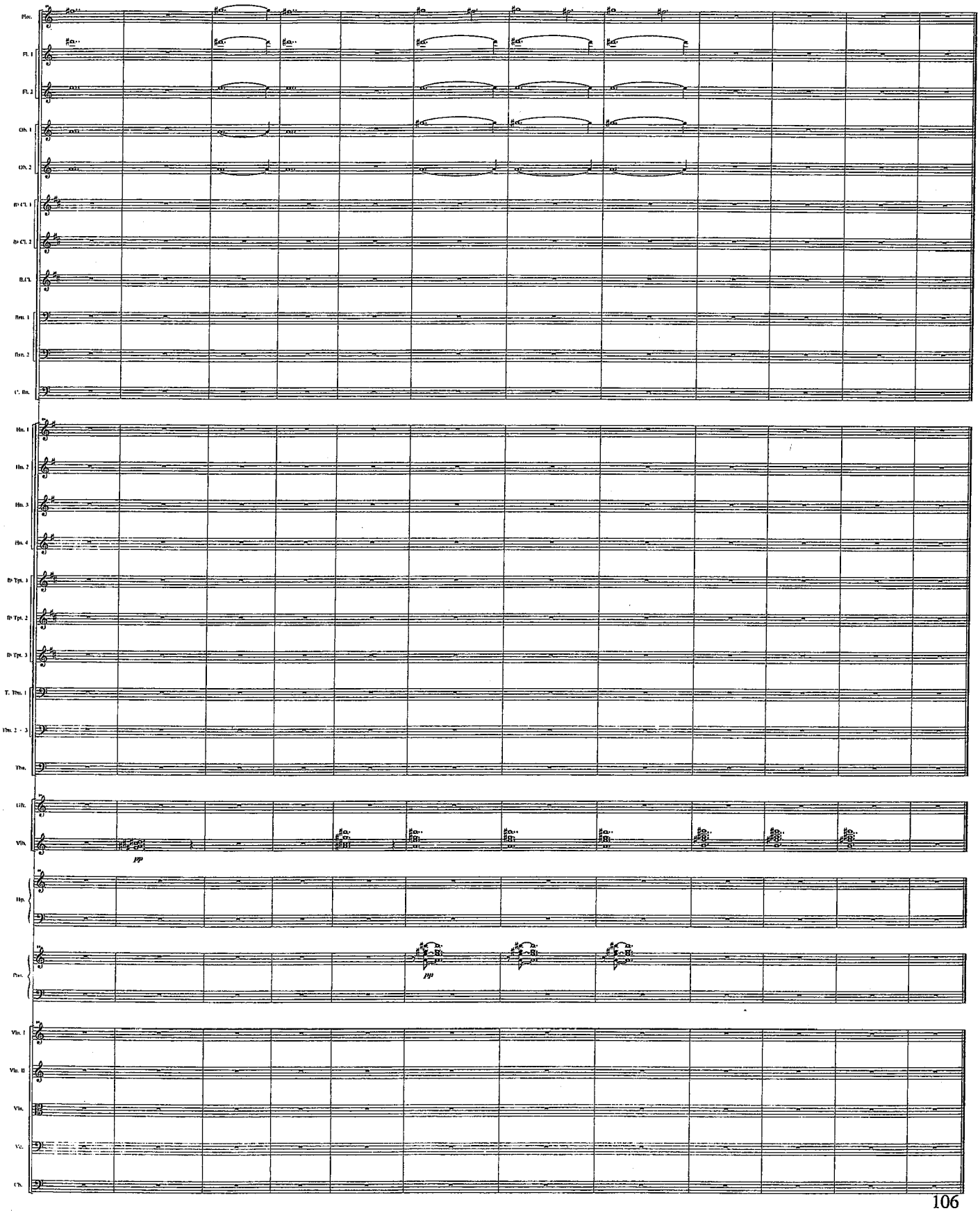
B♭ Cl. 2
B.Cl.
Bsn. 1
Bsn. 2
C. Fg.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
T. Tbn. 1
T. Tbn. 2 + 3
Tba.
Gtr.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Tbn. 1
Tbn. 2 - 3
Tba.
Gtr.
Vib.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.



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