UNIVERSITY OF NATAL

PORTFOLIO OF MUSICAL COMPOSITIONS

SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF M.MUS.
IN THE DEPARTMENT OF MUSIC

BY

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DURBAN, SOUTH AFRICA

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Iculo Lezingane

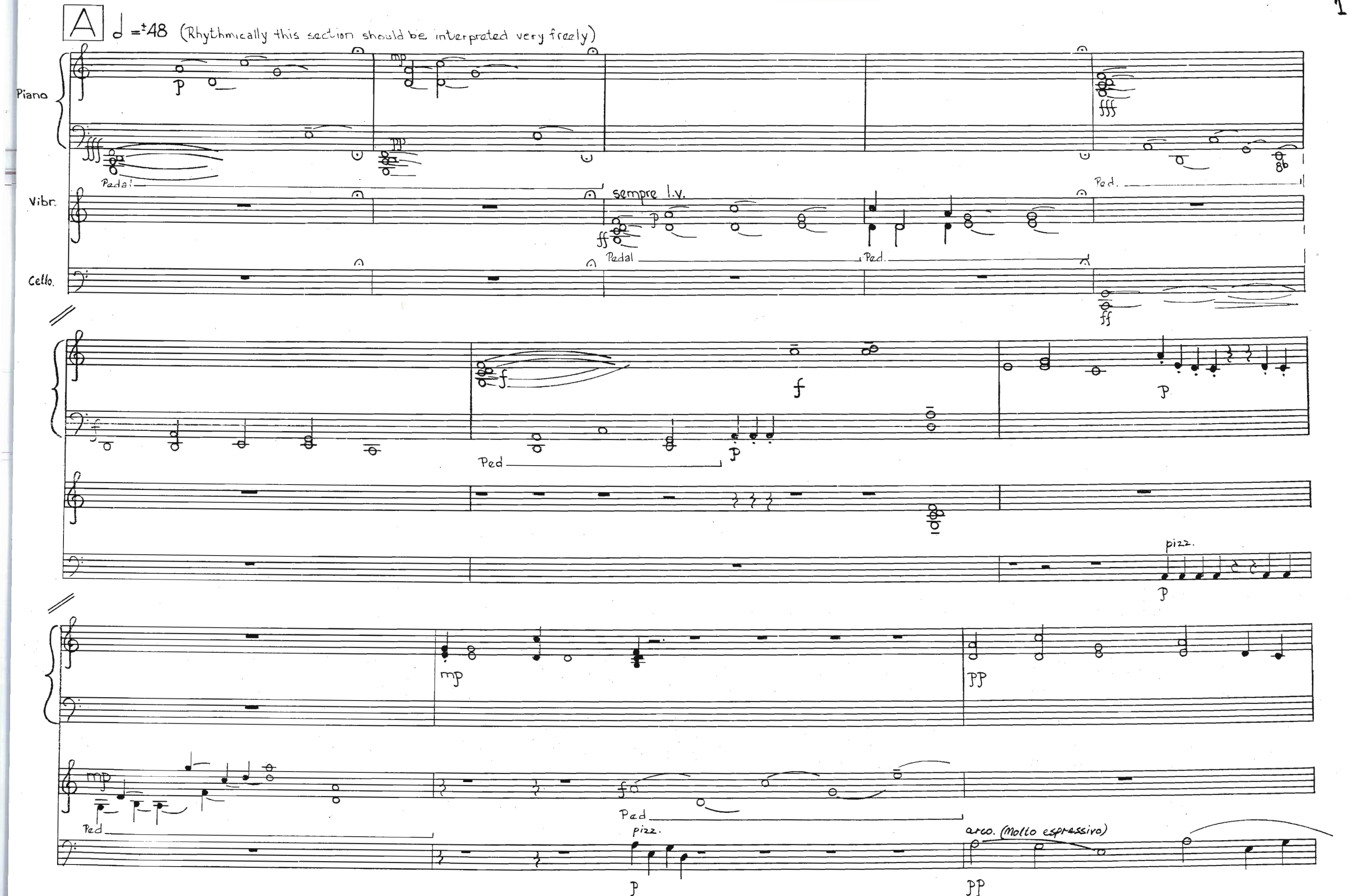
(Song for the kids)

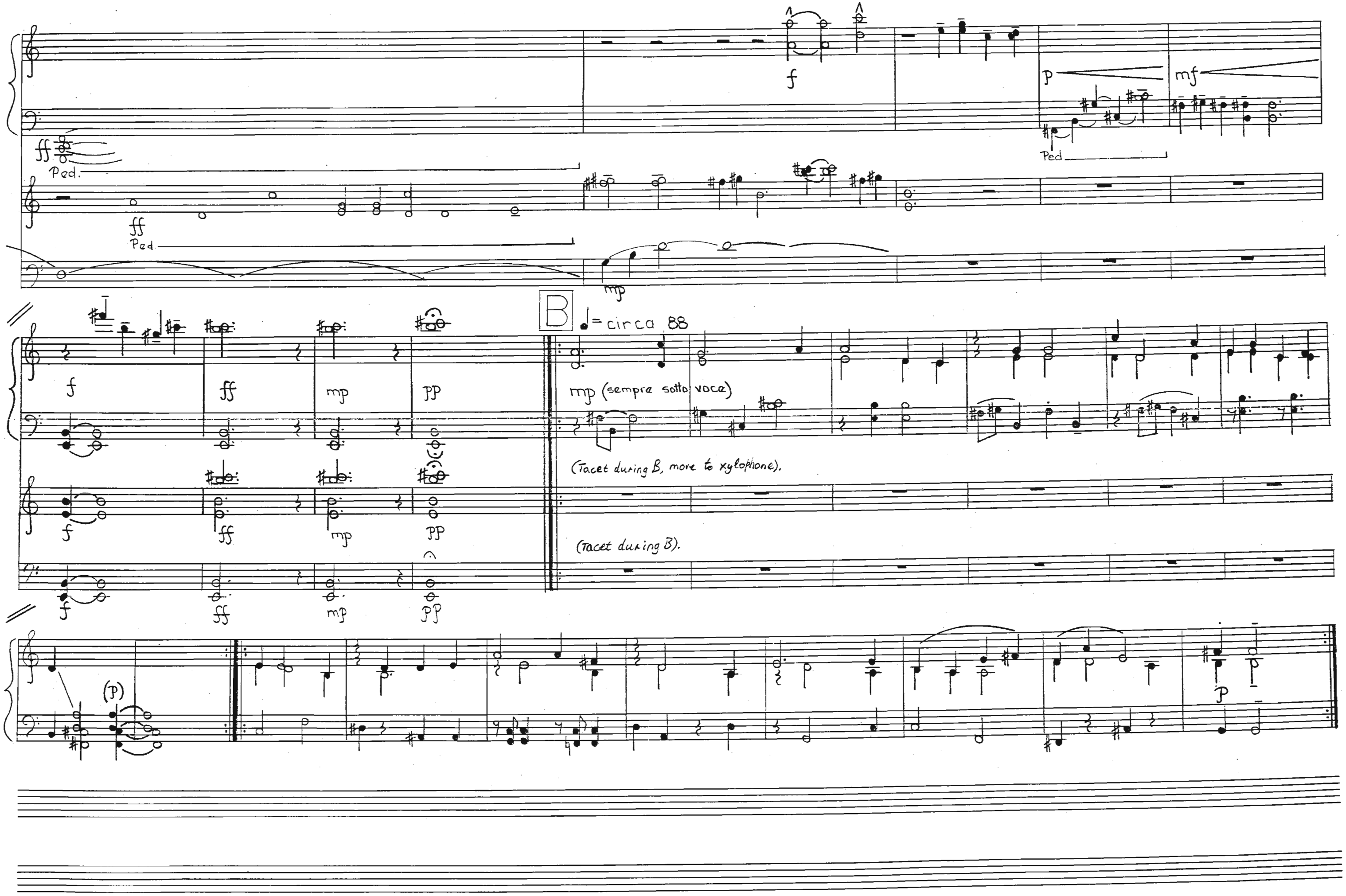
for:

Piano

Percussion

'Cello


A
♩ = ±48 (Rhythmically this section should be interpreted very freely)
Piano
Vibr.
Cello.
sempre l.v.
Pedal
Ped.
pizz.
arco. (Molto espressivo)



no
or.
llo
ff
Ped.
f
p
mf
Ped
mp
B
♩= circa 88
mp (sempre sotto voce)
(Tacet during B, move to xylophone).
(Tacet during B).
pp
(p)

C1

♩ = circa 120

iano

Vcl.

p

iano

p

Vcl.

p

C2

mp

loph.

p

f

(sempre tremolo)

mp

mf

p

f

(Pochettino rubato)

pp

p pp

From E1 to G the performers should decide how many times each section is to be repeated.

E1

Xyl.

f

E2

Piano

f

Hand-claps.

f

Vcl.

mf

L'istesso tempo

E3

f

Xyl.

f

Vcl.

mf

Piano plays sequence as solo. Then Xylophone adds counterpart, followed by Cello. Repeat at least 4X once all three players have made their entry.

E 4

Xyl. *p*

Vcl. *mp*

F

(Solo)

Xyl. *mf*

(Play 2nd time only)

Vcl. *mf*

Xyl.

Vcl.

G

(Add Left Hand after 4x)

no *f*

Xyl. *f*

Vcl. *ff*

fine.

Songs of the Urban Wanderer

for: Violin and Harp

Tuning

The harp is tuned to just intonation on the C-major scale:

C = 0
D = 204
E = 386
F = 498
G = 702
A = 884
B = 1088
C = 1200

When both instruments play simultaneously, the violinist should adjust intonation to match that of the harp, especially on sustained notes.

Notation

In the violin part, these notes written as are to be played slightly flat in pitch (circa ¼-tone)

Page 2, second bar:

: Player slides finger while bow executes the desired rhythmic pattern

Page 9 F_I: slides are executed as above

Page II: Glissandi are bowed as unmeasured tremolos

Tempi

Tempo markings should be interpreted freely. With the exception of E, performers should where possible play faster than the given tempi.

Senza Misura (Tempo ad lib)

Quasi Introduzione

3

D♮C♯B♮ | E♮F♯G♯A♮

f

(MM. ♩. =80+)

(marcato)

F♭ *p*

F♯ F♭

mf

3

(gliss.)

F♯ F♭

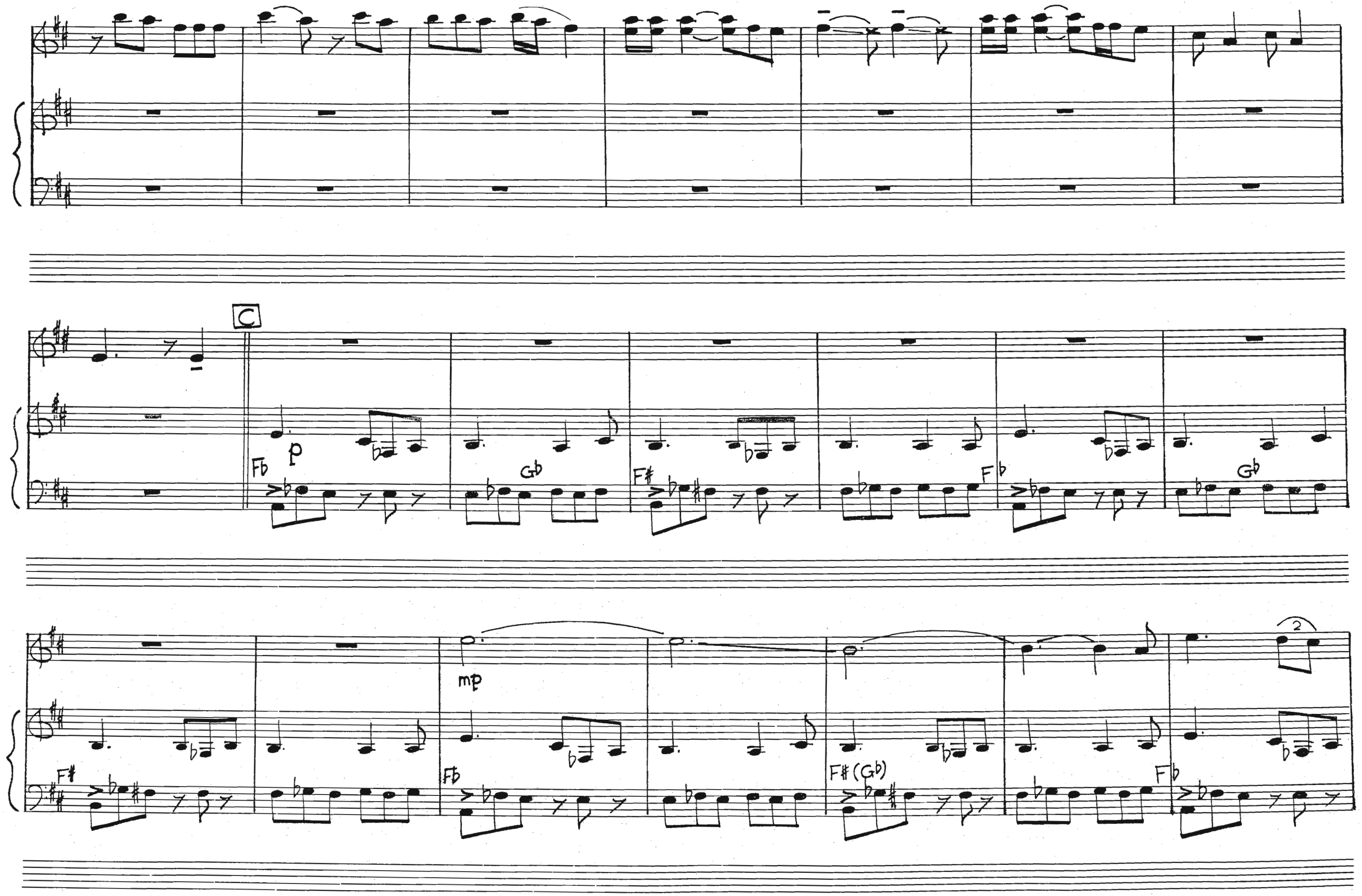
F♯ F♭

F♯ F♭

F# Fb

B Solo-Bravura

ff


C
p
Fb
Gb
F#
Fb
Gb
mp
F#
Fb
F#(Gb)
Fb
2

F♯ F♭ F♯

F♭ F♯ F♭ F♯

F♭ F♯

D (♩. = ♩)

mf

f

Db

Cb

C#

Variation - for 3rd and 4th repeat:

ff

f

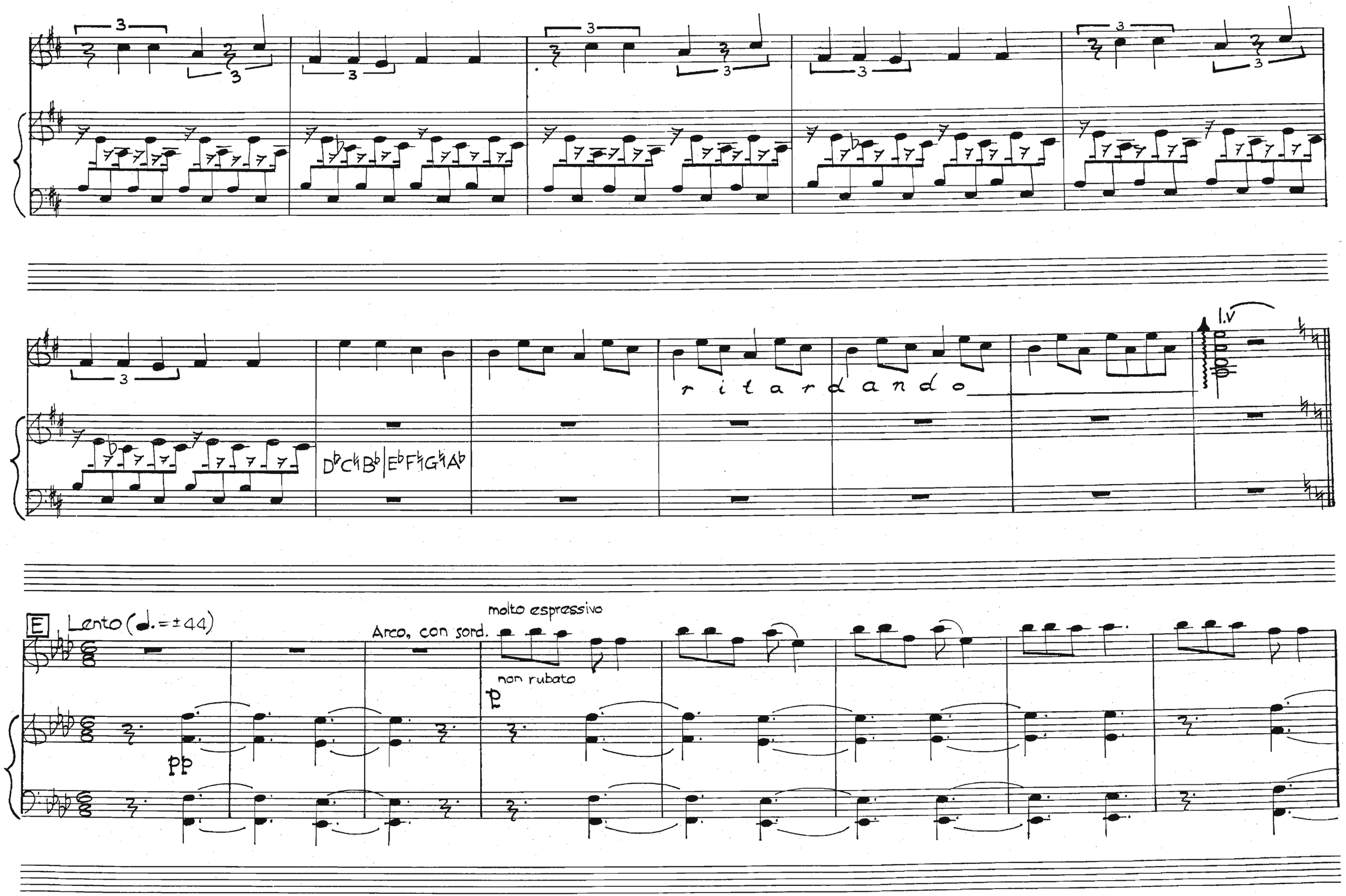
Repeat ×4

Repeat ×4

p

Snap Pizz.

mf



ritardando
D♭C♮B♭|E♭F♮G♮A♭
l.v
E
Lento (♩. = ±44)
Arco, con sord.
molto espressivo
non rubato
pp
p

p

(extremely softly)

mp

p

ppp

pp

senza sord.

F1

♩=92

l.v.

(pppp)

3

ff

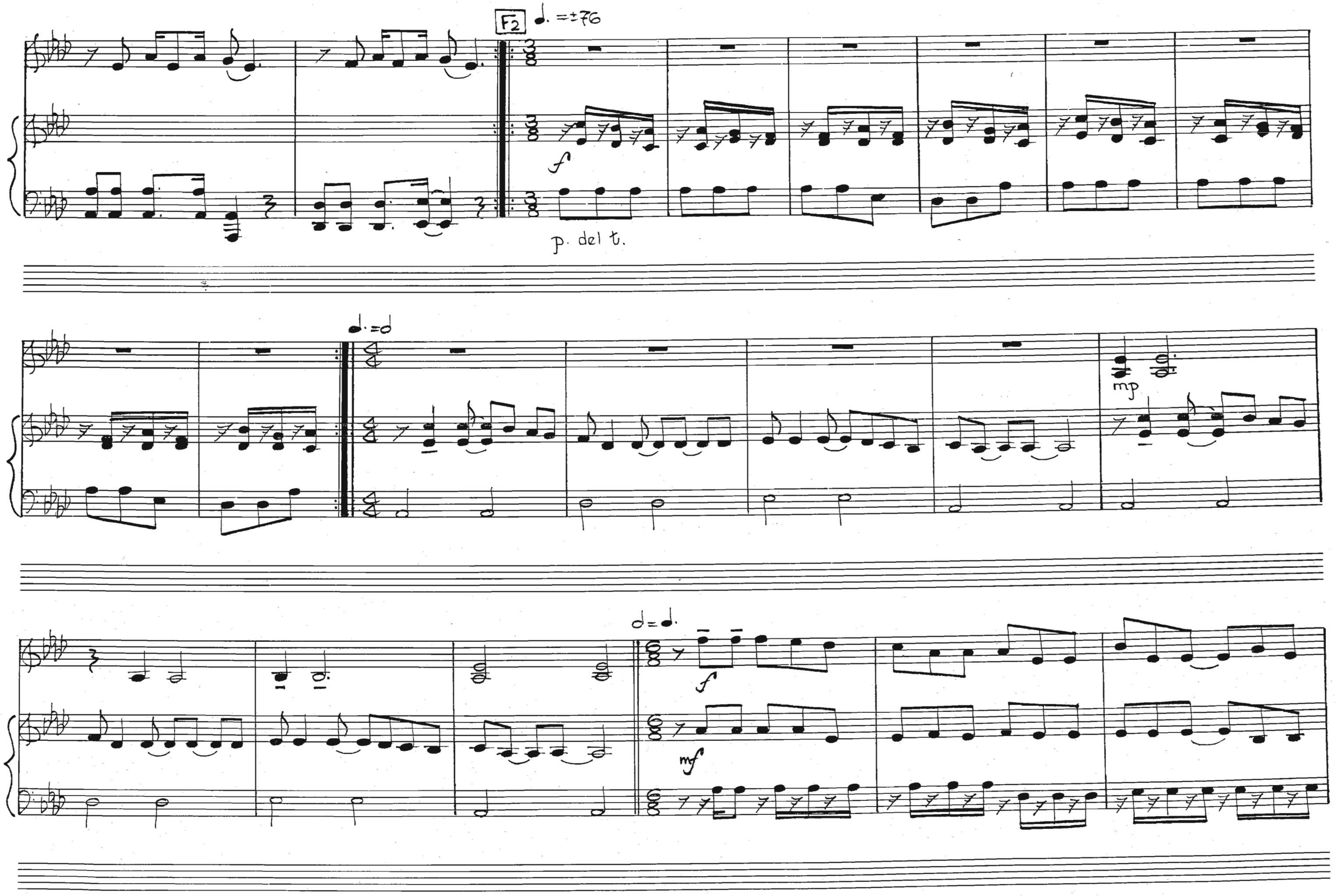
slide

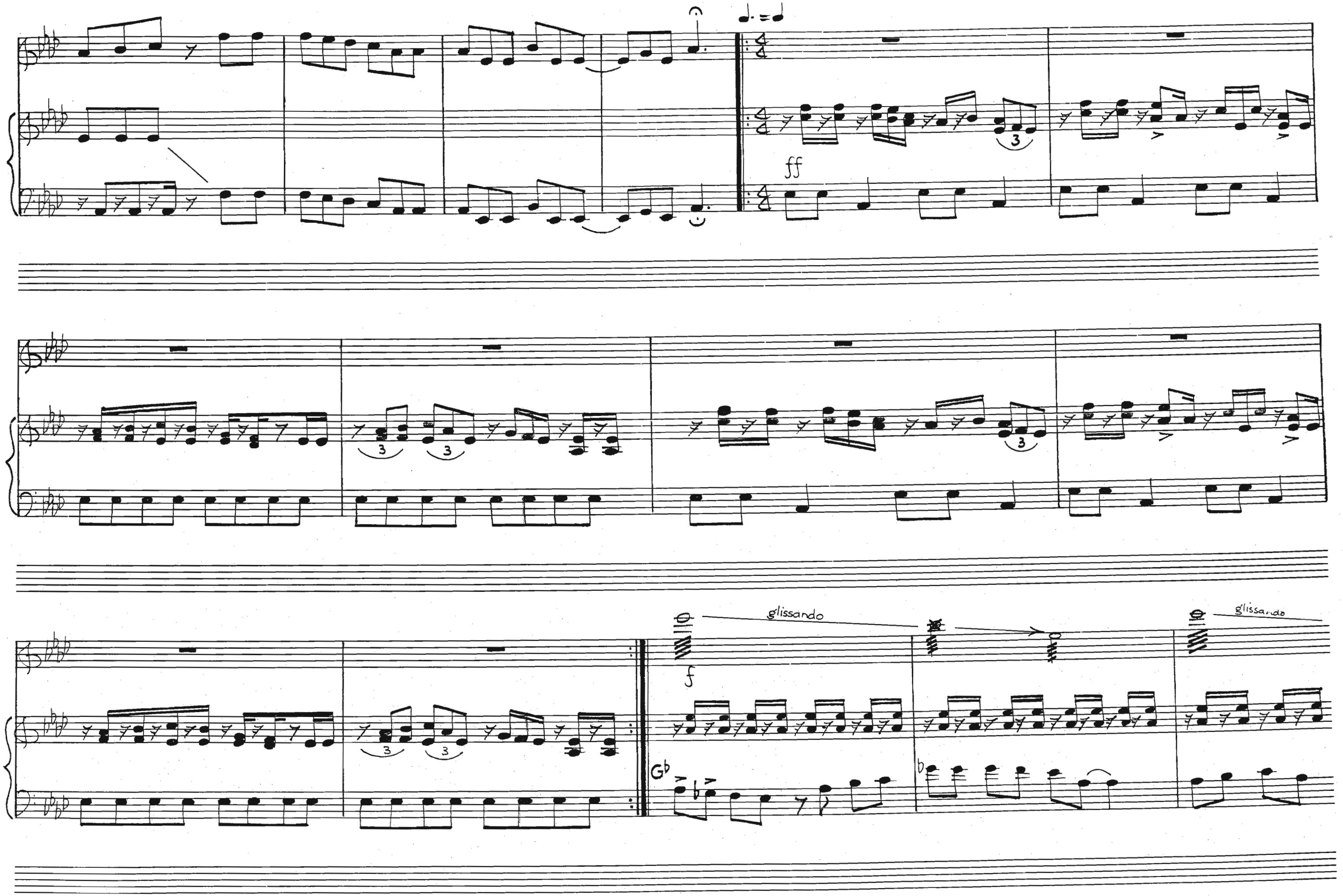
slide

slide

slide

f


F2
♩. = ±76
f
p. del t.
♩. = 𝅗𝅥
mp
𝅗𝅥 = ♩.
f
mf


ff
glissando
f
glissando
G♭

glissando

glissando

glissando

f

f

ff

Pizz.

f

f

sfz

sfz

G

♩= ±116

Arco

p

p

mp

mf

pp

mf

ff

ff

f

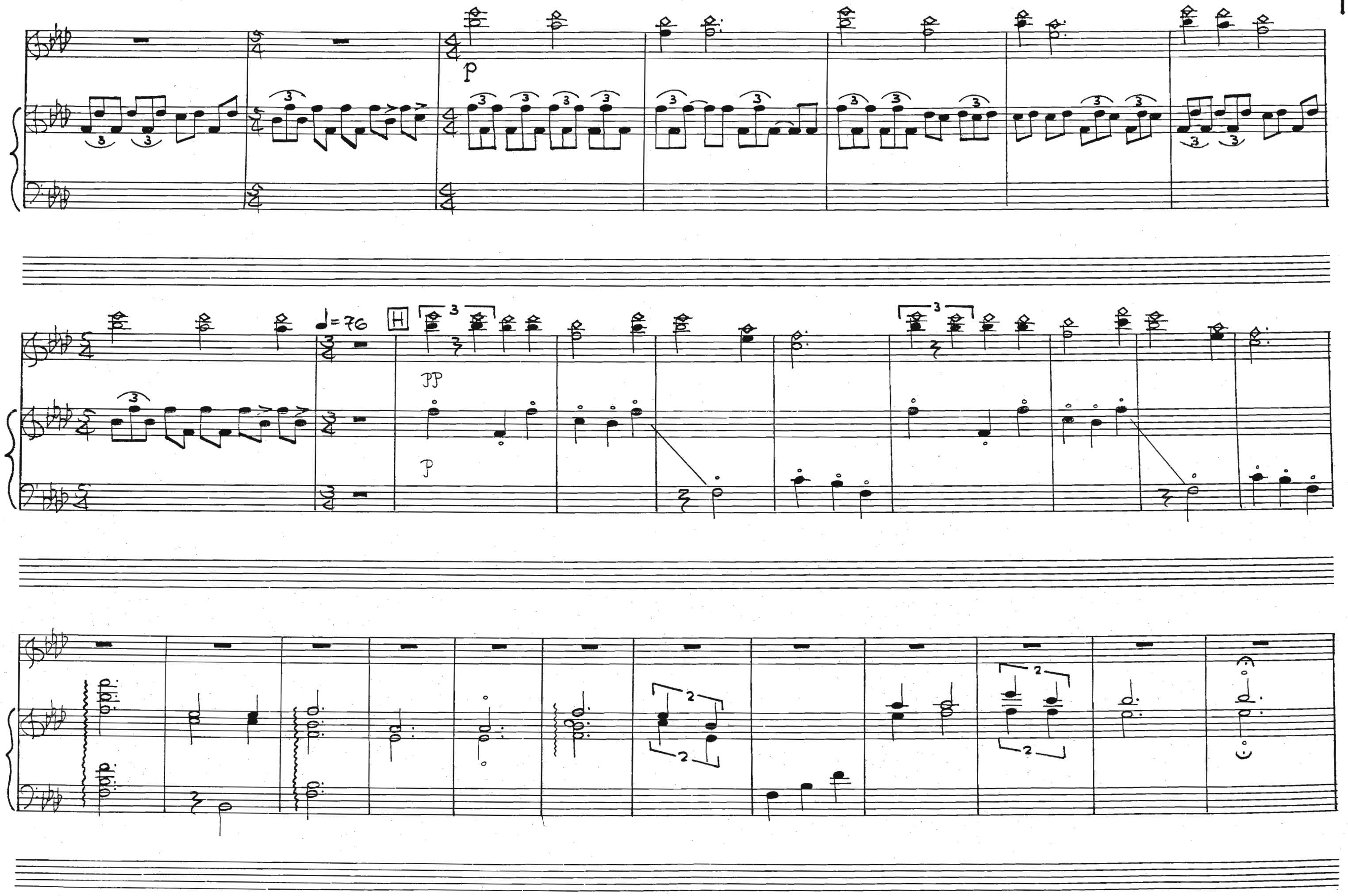
f

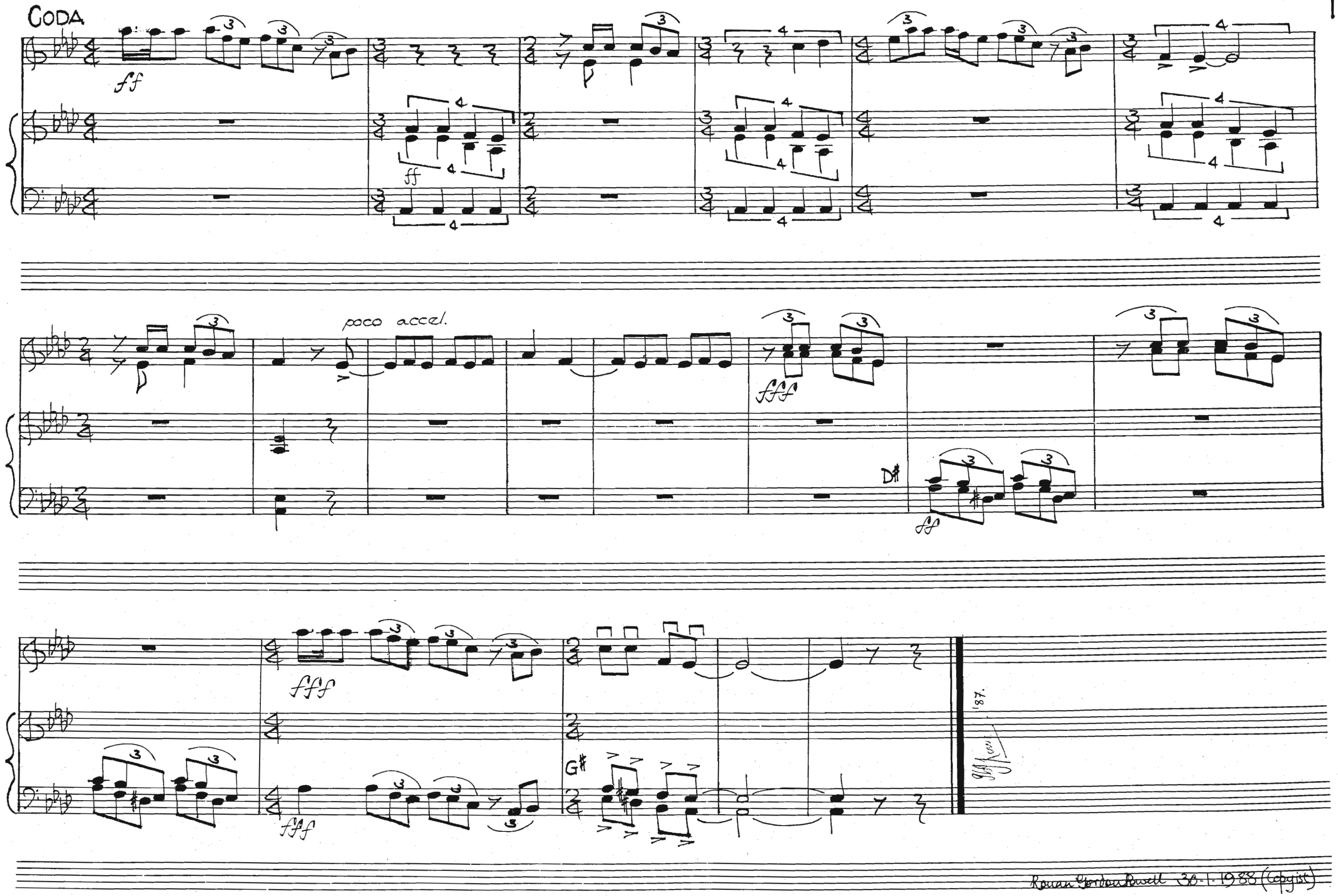
f

f

sempre stacc.

mp


p
♩=76
H
pp
p



Ronan Gordon Powell 30-1-1988 (Copyist)

SOUTH AFRICAN TRIPTYCH

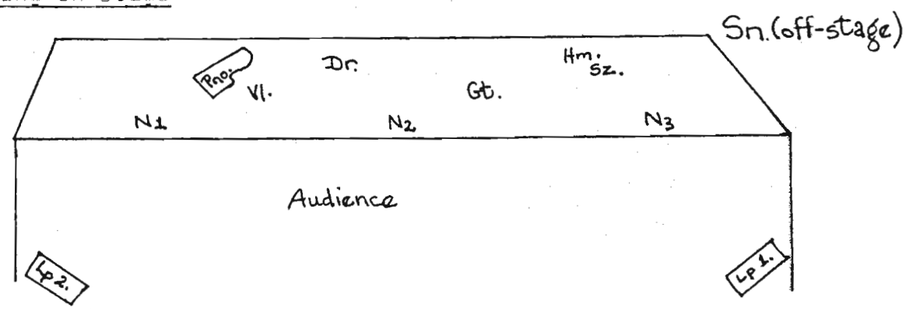
for:

Magnetic Tape,
3 Narrators and
6 Instrumentalists.

Instrumentation (Abbreviations given in parentheses)

Harmonium (Hm)) Played by
Synthesizer (Sz) -polyphonic with preset facilities) one performer
Violin (Vl)
Piano (Pno)
6-string Guitar (Gt)
2 African drums (Dr) -one of low pitch, one of high pitch; played with soft heavy mallets
Snare drum (Sn) -played with light sticks and light, hard mallets alternately
2 Loudspeakers (Lp I and Lp2)

Positioning on Stage



General directions for Performance

Throughout this composition, performers should synchronize only when instructed to do so. It is important that cues be given by a musical director or conductor in order to synchronize the larger sections of the piece.

The three narrators sit on stools of average height. N_1 is an English-speaking white man dressed casually. N_2 is white, speaking English with a strong Afrikaans accent, wearing khaki trousers and 'veldskoens'. N_3 is a black man wearing blue overalls.
Spotlights are centred on each of them individually and are turned on only when the narrator in question is talking.

Page I: A: Blackout, except for spotlight on N_2

Page 2: B: Musicians (Vl & Hm) perform their duet

Page 3: C: N_2 wears a military-type beret. Narrative takes on the style of a lecture

Page 6: Dr & Pno synchronize on conductor's cue
D: Narrative is semi-dramatic moving at a medium but deliberate pace. N_1 and N_3 enter after N_2 has recited the first two lines of each stanza.

Page 7: Musicians play all patterns until narrative is completed, then continue till conductor signals the beginning of E

Page 8: N_1 plus N_3 recite simultaneously -louder than before. Musicians play all patterns as indicated on score

Page 9: N_1 and N_2 engage in mock conversation whilst N_3 recites his part very emotionally. Musicians play all patterns. Once narrative ends, conductor signals Sz to play the transitory chord (ff)

Page IO: Sn & Dr continue in synch. Each player has two sequences to play. Each sequence can be repeated as often as the player wishes (minimum repeats 4). A player may reverse the order of the two sequences. Once narrative is completed the musicians continue playing. The conductor signals Sn to play the bridge passage leading to F

Page II: Dr and Sn continue playing with sequencer starting soon afterwards. Conductor cues in the other musicians in whichever order he chooses. N_1 and N_2 enter once all patterns are settled joined by N_3 once his narrative is completed. Once all performers are settled in their patterns there is a steady crescendo leading to the second bar on page I2. The arrival on this bar is cued by the conductor.

For 3 bars the instruments are synchronized exactly.

At end of chord only tape, Dr & Sn and N_3 continue. At this point the only light is the spotlight on N_3. It fades, leaving the auditorium in darkness with the taped boy soprano and Sn finishing the piece.

A

N2.

This is the new age
the age of fision -
explosive ideas thatfuse

Is it true,this is the new age?
How can I tell?

This is the age of liberty
they shout across the valleys
from the mushrooming towns.

promising freedom have they divided our garments
Lazarus you've come back from the dead.
perhaps you can tell us?
Is this the new age?

plastic promises
songs sung in bottles
listen to the wind
whining across the desert
blowing up the dust

B

T. Tape on Street Violin

♩= 76

Vl.

Hm.

p

p

T

Vl.

Hm.

ppp

C

(Street violin)

Tape Off

♩= 100 (with very light sticks)

pp

South Africa is a country blessed with a number of different landscapes, all of them beautiful. And here I'm not only talking about our famous countryside, I'm also talking about our sparkling cities. I mean everyone knows about the powerful seduction of the Cape Peninsula, the pounding surf, the primeval forests.

The Karoo, haunting and humbling. The sculpted sandstone of the Orange Free State, the contrasts of the Transvaal, the Drakensberg. Where can one encounter such beauty and splendour? Come on, you tell me. Have you been into the cities, now? Cape Town!

pp

S.M.(not synchronized) (♩=69)

8va

mp

mf

(1)

Words are too weak* (eina) to convey the feeling of the place. The* (pampoen) mountain and the sea! Where in the world do you have that combination of* (mampara) features? Did you say something? Oh sorry, thought you did. And what about the* (poegaai) beautiful Oudtshoorn. It's harsh, I know, but that is it's* (moegoe) attraction. Who the hell is talking? Is it you? Shaddup man!

(1) Interjections are shouted by a person placed among the audience.

Sn.

St.

Now what about Bloemfontein? A real gem in the wilderness*. And Durban by the sea; you been there? Jessus those beaches. Also the* city, well planned, neat, functional*

(skelm) (ga) (gemors)

Who's that? I've had enough now* The bastard, hiding in the crowd* Come on show yourself.

(kak) (vrot)

Too scared hey? You know what will happen to you. I'll give you a good thrashing with a sjambok* Come out say that here you bliksem! Come out! I'll show you a few things

(moer)

Alla Marcia

which we keep especially for people like you* We have just the right methods to silence people like you*

(sies) (shame)

Tape On

Voice: It is impossible to enter that great metropolis of a million people without noticing en route the ordered rows of houses that characterise the townships of the Reef.

T.

These areas are home to over a million blacks who have migrated to Johannesburg in search of fortune. At closer inspection one notices the crowded conditions, the poor sanitation,

Sn.

Sz. ♩= 100 (Deep Organ-like Timbre) mf

T

Tape off

the lack of public amenities, the matchbox cottages. But you have to get close up to dispel the lies.

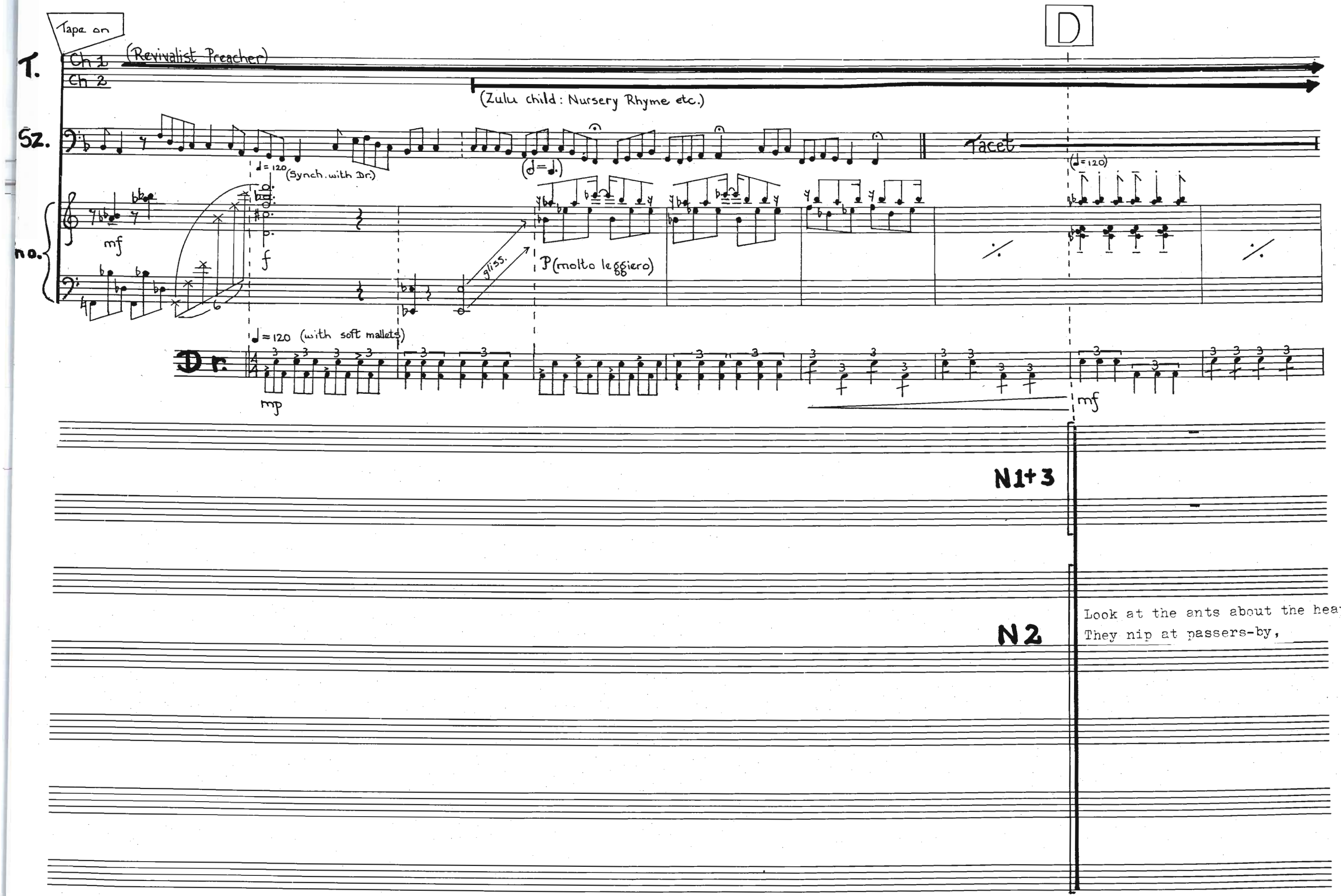
Sn. TACET TILL E

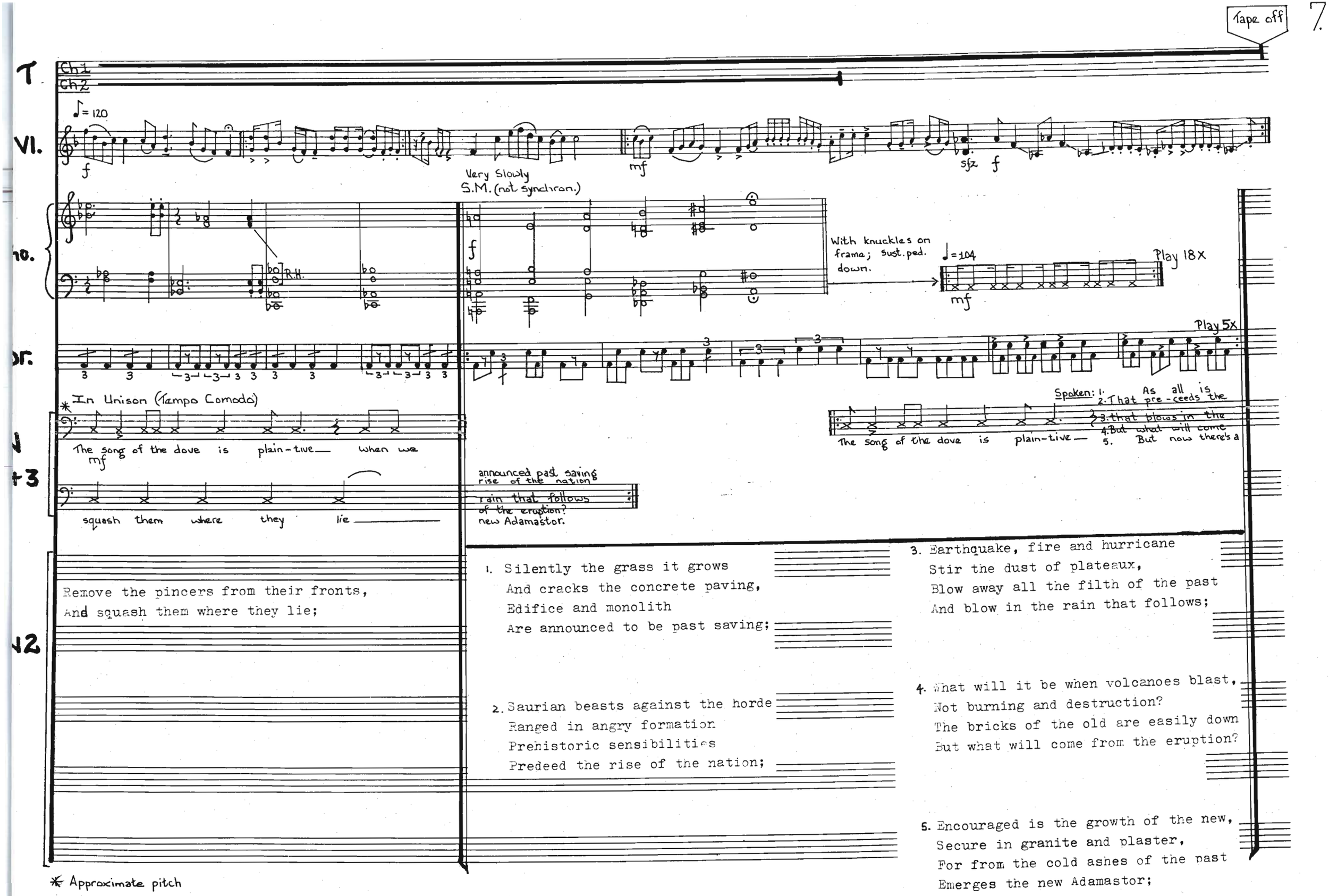
Sz. ♩= 208+

Pno. mf (senza ped.)

f

p


Tape on
D
T.
Ch 1
(Revivalist Preacher)
Ch 2
(Zulu child: Nursery Rhyme etc.)
Sz.
Tacet
♩= 120 (Synch. with Dr.)
(♩=♩.)
(♩= 120)
no.
mf
f
gliss.
P (molto leggiero)
♩= 120 (with soft mallets)
Dr.
mp
mf
N1+3
N2
Look at the ants about the heap
They nip at passers-by,


Tape off
T
Ch1
Ch2
♪= 120
VI.
f
mf
sfz
Very Slowly
S.M. (not synchron.)
R.H.
With knuckles on frame; sust. ped. down.
♩= 104
Play 18X
Play 5X
In Unison (Tempo Comodo)
The song of the dove is plain-tive — when we
squash them where they lie
announced past saving
rise of the nation
rain that follows
of the eruption?
new Adamastor.
Spoken: 1. As all is
2. That pre-ceeds the
3. that blows in the
4. But what will come
5. But now there's a
The song of the dove is plain-tive —
Remove the pincers from their fronts,
And squash them where they lie;
1. Silently the grass it grows
And cracks the concrete paving,
Edifice and monolith
Are announced to be past saving;
2. Saurian beasts against the horde
Ranged in angry formation
Prehistoric sensibilities
Predeed the rise of the nation;
3. Earthquake, fire and hurricane
Stir the dust of plateaux,
Blow away all the filth of the past
And blow in the rain that follows;
4. What will it be when volcanoes blast,
Not burning and destruction?
The bricks of the old are easily down
But what will come from the eruption?
5. Encouraged is the growth of the new,
Secure in granite and plaster,
For from the cold ashes of the past
Emerges the new Adamastor;
* Approximate pitch

E

Tape on

Ch1: Choral version of melody at [B] / electronically manipulated

Ch2: Zulu Singers: etc / rhythm articulated by Vocoder.

♩=60

f

Play 4X

S.M. (♩=±60) (portm.)

Sz

mf

Harsh, Brassy timbre

8ve

Very Slowly (not synchronized)

f

8ve loco

Ben marcato

♩=60 (With light soft mallets)

mf

Play 4X

Faster (♩=±100)

1. Do you hear the rumblings in this
dark afternoon - is it a storm?
Hush child look at the sheets of light -
is it lightening; Come let us go inside
and wait.

2. Do you hear the rumbling in this
dark afternoon - is it change?
Hush child look at the sheet of light
that's not lightening! Come let us go inside
and pray.

3. Do you see the sky edged in redin this
dark afternoon - is it the sun?
Hush child don't look, that's not the sun!
Run child run.

4. Do you see that crowd gathering in this
dark afternoon - is it a crowd?
Hush child try and think.

'I saw -
The crown -
he got upon his brow
the sweat him blood and salt
Him too knows that yoke -
Him bore it too!
Muh god - he can't forget -
he done forget me sure.

we cannot sing the simple songs
we feels it now
if he has forgot us we are done for sure.

2. the whip it cracks
the yoke - he creaks
my soul he breaks
this jolly soul of me.

we cannot singthe simple songs
the dirge he be better now -

my soul him done for -
my feet him done for too!

we feels it
hard upon our backs
we lie not!

3. 'We sings the songs of god -
the cross he wore
he stripes with pride
39 lashes
a coat of stripes
of blood
and flesh
and bone

4. 'Me tell the truth
me say so -
Me god him done forgot me
oh muh god I'm done for
when god forget me -
Can he forget me - muh god?
If that be so then I'm done for-

T. (Ch1) (Ch2)

Choral verse: "The song of the dove is plaintive, but, we cannot change our goals" → Repeated 'till fade

8va

Pink Noise - Hit lower part of keyboard with fist; Synchr. with Snr.

R.H.

ff

L.H.

→ cont. in similar style

♩= 126

(f)

Snr.

Continue in similar style

Narrator 1:

You know, the one thing about us is that we are not scared to fight. WE never run away. There are no hands-oppers in our nation. We were good freedom fighters man. We gave the British a bloody hiding man; and Smuts! we blew down bridges and pylons all over the place. We were fighting for our freedom. That's allowed when the odds are against you!

Narrator 2:

Ya. it's like on the border now. Here, the times are hard man, you know. You got any stories to tell of the border?

Narrator 1:

Full of terrorists there now. All trying to injure and maim the people. Destructive! They'll destroy anything to cause the misery of the people. Savages man. There is such a difference in civilisation you would not believe it. Our habits are so much cleaner and neater. Look at the township on your next camp. Dirty man! Living like animals in their pondokkies.

Narrator 2:

That's true. So you've always been of the civilised section? Lived a good life?

5. it's not a simple song
we sings best
we feels it
hard upon our backs.

6. it licks us like a snakes tongue
it wounds us - a cats claw
sprung - prised open.
a trap we dreads it,
it holds us fast.

7. mesmerised we tries to look away
it helps not.

8. it hurts our backs,
this yoke
it cuts us -
a knife with razor edge
we bear it.

9. its not a simple song
we sings best
we feels it
hard upon our backs.

T.

Voice: "You take a house you leave a ghost" — "Take a road your roads are shortened"

Sz

(♩= 52.) (Gentle "Breathy" Timbre)

p

f (Bell-like sounds)

gliss.

mp

Vl.

(♩=63)

f

mp

Pno.

(♩=76)

pp

tr

(♩=40)

mf

With nails on wooden part

Gt.

(♩=80)

f

(normal)

f

(♩=100; Dr. & Sn. in Sync)

Dr.

mf

Sn.

mf

BRIDGE

ff

What! You're joking. The first of us that moved to the big city Johannesburg lived in dirty shacks on the outskirts. We slowly began to get into the vital institutions that were run by the government. They made sure we were looked after and we made sure that they stayed in power. We wanted to keep all those terrorists and animals at bay.

Narrator 2:

What did you call these attempts at expressing your own nationhood?

~~Narrator 1:~~

In my language we called them the first and second wars of liberation. What else could we call them? They were wars for the people; we have our heroes of those wars, you know. Of course the Englishmen called us agitators. Today they would call us terrorists. But of course, that isn't true. I mean we were not like the terrorist today; we were much more civilised.

shoulder to shoulder we bear it

day by day

we share it,

wear it - it wears us too.

but even if we sing -
its not a simple song
we sings best.

I want to tell you of Cato Manor
I want to tell you of District Six
I want to tell you of Sophiatown

There is a gap somewhere where
the somewhere has flown
you can kill the mortar
but can you take the stone?

Cato Manor they said you must go; go where except nowhere; it is there that the road ran past the cafe; it is there that people laughed

F

T

"A scar, with churches . . . . call it a triumph, and laugh. . . ."

Tape off

(♩. = 92–100)

(SEQUENCER)

Sz.

mf

(♩=52)

gliss.

Vl.

mf

(♪=69)

Pno.

p (clamped)

(♪=60)

Gt.

f

(♩=84)

Dr.

cont. in sim. style

etc.

Bn.

cont. in sim. style

(♪=152)

Narrator 1:

Leave me a- lone I want to be- lieve

Stop it's not true

Narrator 2:

Put your ear to the ground

(♪=152)

Narrator 3:

(4X)

f

(4X)

A boot in the groin

A slam-bak

Leave me a- lone I want to be-lieve

V3

District Six in which part
of heaven runs Hanover Street
Where is the old man
resting now

And Sophiatown you were
too close
Your colour bar too thin
what is that boxing in
your church

T

TAPE ON

Boy Soprano:

Afri-kaners is plesierig etc etc.

Sz.

Vl.

TACET

no.

Gt.

Dr.

TACET

Sn.

N1

Father,

I hear the rumbling but it's not a storm

I see the sky but it's not the sun

I see the crowd - it shall consume us, Father!

N2

TACET

N3

TACET

fine.