

12 Pieces

for

String Ensemble

dedicated to the first generation of
MUZUKIDZ players:

*Alizwa, Aluluto, Inam, Indi,
Kuhle, Likho, Mbali, Miyoli,
Ogechi, Onam, Onika, Phumzile,
Sesethu, Siphesande,
Tshegofatso, Unam, Zukhanye*

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Cape Town

2021

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The SAMRO Foundation's generous support for the creation of this collection of pieces through a grant from the *Music Creation Support Fund* (MCSF) is hereby gratefully acknowledged.



Foreword to the collection of Ensemble Pieces for the *Muzukidz* project

On a virtuous violin project and a start-up fuelled by a lockdown

Collaboration with Muzukidz

The musical arrangements presented in this collection came about under circumstances directly related to the first Covid outbreak in South Africa early in 2020. In an attempt to curb the rate of infections authorities all over the world deemed it wise to decree the closure of businesses, churches, cultural institutions, universities and schools. While well-resourced schools could to a certain extent circumnavigate enforced closures with online teaching, a great number of South African learners were simply left to their own devices as the prolonged lockdown was tearing an irreparable gap into their education. And regardless of resources, communal activities like sport, performing arts, dance and music were flatly prohibited.

In this situation Maria Botha, rather than allowing the circumstances to terminate her musical work, stepped up the game. This passionate 'Suzuki method' violin teacher and founder of the *Muzukidz* initiative realized that the dire isolation and lack of stimulation of her learners presented itself as a unique opportunity to intensify, rather than to scale down the level of musical tuition. As an immediate intervention she provided her learners with airtime, so that they could receive online violin lessons – many of them provided free of charge by European Suzuki teachers.

But as the lockdown extended from weeks into months, she felt that more needed to be done in order for her learners not to lose the momentum of their musical progress. She started looking for a space where the 'kidz' could safely gather and where she would be able to continue her work with them. When a house in Woodstock became available she organized transport for the core group of the young musicians so that they could come together for whole days several times a week. In between group lessons and individual tuition there was now also time to relax, play, share meals and grow into a group of truly dedicated musicians.

It was in this situation that Maria invited me to assist her by complementing her Suzuki teaching schedule with additional theory lessons and ensemble coaching. Since at my own school all extra mural activities were put on hold at the time, I was able to accept and join the *Muzukidz* project on an ad hoc basis in June 2020.

The Suzuki Teaching Method

The project is founded on the pedagogical principles of Shinichi Suzuki (1898-1998), which emphasize the creation of a learning environment akin to that in which every young child naturally learns its mother tongue. The Suzuki method sets out to teach music as just such a natural 'native language' that any child can learn, regardless of special 'musical talent' – which explains why from this perspective auditions and aptitude tests are unnecessary. As in the case of early language acquisition, instrumental learning takes place by ear. Accordingly, repeated daily listening and memorization, rather than reading music is central to the initial perceptive process. Individual lessons are complemented by group tuition, which greatly contributes to each learner's 'saturation' in musical experiences, as does the routine of regularly playing together and performing from early on.

Wary of technical exercises or studies Suzuki carefully selected and graded a compilation of 'real music' – mostly folk songs and short movements from Baroque and Classical compositions chosen for their song-like qualities and appealing melodies – which has by now assumed the status of canonized Suzuki repertoire. Through a strictly and well-organized global Suzuki network this repertoire has by now become the basic native vernacular of countless musicians, the most famous example perhaps being the first piece everyone learns: *Twinkle, Twinkle Little Star*. Originally a German nursery song for Christmas, it now resounds ubiquitously regardless of season, culture and original context, because it requires only the two top strings (that are easiest to reach with the bow), offers an enticing way of practicing where to place the first finger on the E-string (because everyone knows the tune) and subsequently trains the consecutive lifting up of three fingers in first position (on the repeated descending scales).

For a long time the Suzuki method was frowned-upon by Western music educators, mostly for its over-reliance on rote learning and the resultant somewhat robotic imitation of a very limited selection of

classical pieces. It was also perceived to focus too one-sidedly on instrumental technique as an isolated skill and somewhat meaningless imitation skill, instead of it being an integrated component of a much more comprehensive cultural and humanist education, in which playing an instrument would primarily be seen as a means of engaging with a vast heritage of diverse musical expressions. However, as more and more erstwhile Suzuki learners emerge as celebrated violinists (for example Joshua Bell, Hilary Hahn or Julia Fischer) the method's merits are now recognized widely, especially with regard to providing reliable foundations in the early learning stages.

In the same vein Suzuki teachers now realize the limitations of the method and it is generally accepted that music theory and literacy must be introduced fairly early on, so that playing and reading music can develop in tandem. Sooner or later the standard repertoire of set pieces definitely needs to be extended and diversified to include individual learners' choice of music. It is exactly with these aspects in mind that I – not in any way trained in the Suzuki method – have been able to contribute to the *Muzukidz* project: with music theory tuition, ensemble coaching and by creating new repertoire pieces, deliberately seeking to expose the young violinists to some African musical traditions in the process.

A brief reflection on each of these aspects will round off these reflections.

Music theory and literacy

In the context of primary education 'music theory' generally refers to the rudimentary introduction of Western concepts of tonal music (pitches, steps, intervals, note values, rhythmic figures, keys, etc.), with an emphasis on deciphering the conventional notation of all of the above. With respect to instrumental tuition the main aim of theory lessons is arguably to enable learners eventually to 'read' or even sight-read music. However, in South Africa musical literacy is a somewhat contested notion, as the arguments can be made that the concept is completely foreign to all indigenous musical cultures, that it represents a colonial heritage and that it contributes nothing to the expressive qualities of a musical performance, which is ultimately all that counts. These are all valid points that are corroborated by the fact that the majority of the world's musical traditions have for centuries been able to thrive perfectly well purely on the basis of aural traditions.

Even so a single argument in favour of musical literacy outweighs all others. Essentially it is the argument that defends literacy in general: In the modern world the ability to read is empowering beyond any measure. While the skill in itself is not even that remarkable – after all it amounts to little more than the recognition of small set of predefined signs – its potential of infinitely wide individual application is what makes all the difference. It is the single non-negotiable watershed that grants the literate person full access to a universe of information, news, reflections, thoughts, poetry and literature, which it categorically denies the illiterate person.

The same is true for music. While the ability to read music does not define a great musician it does open countless doors for the individual exploration of music. It might contribute nothing to enhance the quality of a memorized performance or a soulful improvisation. However, by granting or access to the musical universes explored by other musicians in different times and circumstances, it will make all the difference during a musician's journey towards those crucial moments of a fully resonating performance. Any ideological objections to the *principle* of musical literacy inevitably invite serious disadvantages. Fortunately amongst the *Muzukidz* the theory lessons proved to be quite popular. On many occasions, when given the choice between ensemble practice or 'theory' the choice would fall on the 'theory' option.

Ensemble playing

Ensemble playing takes a central role in the Suzuki method. However, very often its main purpose is to routinely repeat and retain the learned repertoire pieces, which are frequently played in unison by the whole group. Because of the unified repertoire, even players from different schools can immediately join into such sessions, as all will have learned to play the pieces in very much the same manner. Strictly speaking such a layering of the *same* part defies the finer points of ensemble playing, the virtue and challenge of which lies in the harmonious combination of *different* parts. At the same time the circumstance of training a whole group of similarly advanced students certainly presents a most favourable opportunity for on-going ensemble work.

There can hardly be a better school for life than to participate in a musical ensemble. What counts here is to find a balance between disciplined individual work and exuberant mutual expression. It is all about getting everyone on board, even if that means a lot of coaxing, negotiation, patience, reprimands. This may involve tedious processes and few experiences are more frustrating than the initial rehearsals when players come unprepared, have lost their music or simply still struggle to play in tune or in time. It can become even worse if there is chatting, someone has a foul mood or the group is tired or distracted.

But then again there are few things more rewarding than the sense of achievement when a piece eventually comes together, when the first harmonious strains begin to emerge from the initial chaos, when everyone has found his and her place, is confident enough to play and listen, can contribute individually and can react to what the others do, when each single contribution becomes part of something that is so much more than any single player could ever dream of expressing, when their own energy is contagiously multiplied by that of all the others. In these moments the hardships simply fade into nonexistence and the experience of making music begins to feed a deep gratitude for purposeful moments well lived.

The metaphor of the ensemble resembling or representing a society can also be turned around with many lessons from social situations applicable to musical ones. Basic considerations, such as that people seek out nice company to feel comfortable, that they need to fend for their rights, yet will want to avoid conflict, that they generally do not like to be exposed nor to be overlooked, etc. hold for musical constellations as well. If there is a sense of parity, mutual respect, if everyone is accountable to the same rules, if there is a balance between fun and serious work ensembles, just as much as societies will fare better. If they can furthermore contain a diversity (of characters, opinions, strategies, styles, approaches) both groups will be all the richer, more interesting and more resilient.

Arguably the satisfaction of running an ensemble can also be ascribed to the close relationship and interchangeability between the 'performed' and the 'actually lived' reality. The task becomes even more fascinating and rewarding, if one has the additional opportunity of composing the ensemble pieces subsequently to be tested, practiced and – if things happen to work out and fall in place – to be carried out and experienced communally.

Creating new repertoire

This brings me to the present set of ensemble arrangements. Briefly described, these pieces are my tailor-made response to the opportunity of working on a regular basis with a group of dedicated albeit not yet very advanced players. In line with Suzuki's overarching pedagogical principles, the parts present no significant technical challenges and mostly keep to first position. However, the original material was chosen for its outstanding musical quality and its appealing, comfortably singable melodies. (In fact all pieces are eminently well suited to be sung, at least during rehearsals.) In this way the arrangements are intended to contribute to the kind of friendly and musically conducive environment, on which Suzuki would place considerable emphasis. And finally, but perhaps most importantly, they wish to add novel content to the standard Suzuki repertoire and to fill a notable gap in this literature by deliberately presenting indigenous music from various African regions. While this selection was an obvious choice for violinists training in Africa, I trust that it will be perceived as a welcome addition in other parts of the world as well, where samples of traditional and folk music from the African continent are still little known and even less appreciated. I also hope that the arrangements will demonstrate that African music should not be perceived as 'exotically otherwise' but that it can be unlocked, understood and appropriately performed by any musician diligently applying the virtues of proper ensemble playing. It is high time that musical qualities and sensibilities from the African continent are permitted to inform common standards of performance practice.

Outlook

To return to the link between the arrangements and the pandemic: Most probably the hard lockdown did help to reduce the initial spread of the new viral disease, which was the immediate concern of authorities all over the world. (Sadly, even so it did not prevent further and far more vigorous surges of infections.)

Most definitely it delivered a devastating blow to the economy and the livelihoods of a large number of people – a sacrifice for which most governments seemingly saw no alternative and which they were therefore willing to make.

And most certainly the protracted lockdown will have severe long-term repercussions – such as the consequences of jeopardized education and training opportunities, the loss of human interaction, societal cohesion and mutual cultural experiences – the scope of which can only be guessed at this stage, but about which authorities seemed (and still seem) to show rather little concern. As though the Corona virus pandemic in itself has not already been enough of a curse, the sum of bureaucratically inflexible, disproportionately restrictive and excessive control measures that it has evoked is turning out to be an even worse plague – one from which there is no possible escape for anyone.

It can only be hoped that over time more and more citizens will learn to distinguish between reasonable and destructive restrictions and, while enduring the former, gather the moral courage and take the responsibility to defy the latter with beautiful, life-affirming and inspiring projects. I consider the way in which Maria Botha has steered her *Muzukidz* initiative through the lockdown as such an example. And hopefully opportunities can soon be created again for the zestful young musicians that are about to emerge from this project to showcase their musicality and creativity and moreover to harness these qualities for their own and their wider communities' sustainable benefit.

I thank Maria for the opportunity to work with and write for these most receptive and eager music students. For more than a year – right throughout the hard lockdown when I would have expected it least – my compositional work had a most rewarding immediate purpose and outlet.

Of the 12 pieces only one is an entirely original composition (*Fun-Faronade*). All others refer in some or other way to traditional music or other authors' work. I trust that my engagement with music by Miriam Makeba, Latozi Mpahleni, Enoch Sontonga, Marthinus de Villiers, Tshegofatso Matlou, Johann Pachelbel and Maroon 5 will be perceived in the spirit in which it is intended: as a way of paying respect to existing musical expressions (not of appropriating them) and making them accessible to young musicians.

Many thanks also to the informants that pointed me to beautiful examples of traditional music – Tine Meme, Manan Adjima, Andries van Tonder – and who thereby have considerably broadened my musical horizon. I thank the SAMRO Foundation for the financial support to complete, collate and edit this collection of ensemble pieces, which will hopefully prove to be useful additions to the intermediate string ensemble repertoire.

Finally I wish to thank the *Muzukidz*, who have enthusiastically engaged with all the new pieces coming their way and have already made several of them their own, playing them with untempered enthusiasm. This is about the best thing that can happen to a composer and something that does not happen very often anymore in these times of passive consumption of ready-made commodities.

Technical notes

A transcription of the original song, including lyrics, translations and a little bit of background precedes each arrangement. Even though instrumentalists often claim that they cannot sing, I strongly recommend that learning to sing the songs be made part of the rehearsal process, not only as a way to familiarize oneself with the original source, but also to reinforce intonation and phrasing when it comes to learning to play the music on the violin. In fact, the arrangements of *Uthando*, *Siyahamba* and *Nkosi Sikele* will be most effective if actually used to accompany singers (perhaps doubled by some players).

Since there are generally very few viola players amongst string instrument beginners, all pieces are scored for violins and cello only. However, if violas should be available they can certainly be used on the lower parts. While the ensemble is generally more rounded with a bass part, some of the arrangements can be played without cello (*Santema*, *Siyahamba*, *Jikele*). Most of the pieces can be played from the score without page turns, but individual parts are available as well.

The scoring varies from three to eight parts as detailed in the index. The top parts are not necessarily more demanding than the lower ones. Rejecting this kind of hierarchy, all parts are usually on a fairly similar technical level, although some pieces (*Suo Gân*, *Fun-Faronade*) contain some deliberately easy parts so as to grant very new beginners a first taste of the joys of ensemble playing.

Hans Huyssen
Cape Town, July 2021

Santema

I am grateful to Manan Adjimah, who taught me this very short but most appealing traditional Ghanaian song in the Dagbani dialect: *Santema katuma manje dindé njala santema katuma manje la la la la la.*

Most probably there is a rich subtext to this proverbial sentence that only native speakers will understand. A concise translation might be: *Don't insult me.* However, this misses the more elaborate meaning of: *Don't give me something, if you don't mean it. Don't pretend to be friendly or generous, if you then go on to talk bad behind my back.* The insistently repeated 'la la la la...' with which the song ends, adamantly reiterates the point: *Don't do this to me. I really don't want it, don't want it, don't want it!*

Song

Manan Adjimah
trad. Ghanaian

♩. = 56

San - te - ma ka tu - ma man - jé. San - te - ma ka tu - ma man - jé. Din - dé nja - la

san - te - ma ka tu - ma man - jé la la la la la la la!

Arrangement

Very energetic

Vn 1

Vn 2

Vn 3

1

2

Fine

dal segno al fine

Meguru

Although Meguru is part of several choir's repertoire it was not possible to trace its origin, nor to ascertain the authorship of the choral arrangement, in which it is usually sung. Generally it is only referred to as a traditional Namibian funeral song. Instead of a proper translation the meaning of its lyrics is often merely summarized along the lines of: *Lord you are up there, and we are down here. Have mercy on us when we part, and show us your love.*


I am grateful to Tine Meme, a native Rukwangali speaker, to have supplied the somewhat more detailed and accurate translation of the four verses offered here.

In my view Meguru is an especially beautiful example of an indiginized choral hymn, its verse form inherited from European models, its simple but hauntingly expressive melody shaped by an African sensibility of the kind that so often finds its expression in the practice of soulful and tightly attuned choral singing.

Song


trad. Rukwangali

Verse



Ta - tu tu - ngu mam-bo ge - tu ka - pi tu na - ku ra - ra - mo. Ta - tu tu - ngu mam-bo

Refrain



ge - tu ka - pi tu na - ku ra - ra - mo. Me - gu - ru mem-bo lye -
tu lye - ne - ne, me - gu - ru mem-bo lye - tu lye - ne - ne, me - gu - ru mem-bo lye - ne - ne.

1. Tatu tungu mambo getu kapi tu naku raramo.
Meguru membo lyetu lyenene.

Even though we build houses, we won't sleep in them.
Heaven is our real eternal home.

2. Tatu reta vana vetu kapi tu naku vatuma.

Even though children are born, they might not grow to support their families.

3. Nampili tuli ronge kapi ngatu kayigwana.

Even though we may study, this won't prepare us for the future.

4. Nampili turoroke Jesus kapi taroroka.

Even though we may get tired, Jesus will never desert us.

Arrangement

$\text{♩} = 88$

Verse



vn 1 *poco f*

vn 2 *poco f*

vc *poco f*

1 Refrain



vn 1 *f*

vn 2 *f*

vc *f*

17 Verse **2**

mp

c.f. (tune) *poco f*

mp

25 **3** Refrain

poco f

poco f

poco f

32

f

f

f

38 Coda

mp *p*

mp *p*

mp *p*

Uthando

This arrangement is based on an intsoni (song-story) by Latozi Mpahleni, better known as Madosini. Although the lyrics of these kinds of songs usually consist of only a very short sentence, a much broader metaphorical meaning or even life-lesson is implied and reflected upon by means of extended improvisational performances.

Madosini's song is a wonderful example of idiomatic amaMpondo music. Based on only two different chords a whole tone apart, it consists of only a single short melodic phrase, which is then repeated indefinitely. However, as a way to 'pepper' the music somewhat, the chord changes occur asymmetrically, preventing any monotony to set in. Moreover, as the calling phrase is meant to evoke spontaneous responses, a remarkably interesting texture of multiple and ever-changing strands can be woven even with these relatively simple means.

Accordingly, the current arrangement makes use of the cycle of repetitions to introduce ever-new fitting patterns to complement the main tune. As all parts consist of repeated patterns that players should be able to memorize and master fairly easily, here is a good opportunity to pay attention to what everybody else in the ensemble is doing and how all the interlocking motifs eventually give rise to the overall texture.

Madosini's original *uhadi* accompaniment is imitated here by the cello. Instead of being bowed a stick of sorts should be used to hit the strings. (In my experience the back of a rubbery toothbrush lends itself well to the purpose.)

Song patterns

Latozi Mpahleni
(Madosini)

voice

U-than-do lun - da hlu - le noz' ma - ma. U-than-do lu - phe - li - le noz' ma -

uhadi

4

voice

ma. U-li - le u - ku - ham-ba no - zi - ma - ma. U-than-do lun - da hlu - le ntak - ma - ma.

uhadi

Uthando lunda hlule noz'mama.
Uthando luphelile noz'mama.
Ulile ukuhamba nozimama.
Uthando lunda hlule ntakmama.

Love has fooled me, my dear.
My love for you has passed.
You're crying to come with me,
but I'm now in love with someone else.

Arrangement

$\text{♩} = 108$

vn I / voice

col legno

vc / uhadi

5

vn I / voice

ma. U-li - le u - ku - ham-ba no - zi - ma - ma. U-than-do lun - da hlu - le ntak - ma - ma.

vn 2

vc / uhadi

9 **1**

vn I / voice

vn 2

vn 3

vn 4

vc / uhadi

col legno

13 **2**

vn I / voice

vn 2

vn 3

vn 4

vc / uhadi

17 **3**

vn I / voice

vn 2

vn 3

vn 4

vc / uhadi

Ibambeni

This song was brought to my attention by Tshegofatso Matlou, one of the *Muzukidz* members, who picked it up on the internet and one day came to sing it to me. This arrangement was specifically made to include Tshego's rendition of the song, which is subsequently taken up by the ensemble.

Song

I - bam - be - ni i - bam be - ni we - ba - fa - na I - bam - be - ni i - bam be - ni we - zin -
 siz - wa. O i - si - bha - mu sa - la - ba - fa - na O sing' khum - buz' u - O - li - ver Tham - bo.
 Nel - son Man - de - la.
 Ro - li - hla - hla.

Ibambeni webafana, ibambeni wezinsizwa.
 O isibhamu sala bafana o sing' khumbuz'
 uOliver Tambo / Nelson Mandela / Rolihlahla.

Be brave boys, be brave young men.
 Oh! These boys' tenacity reminds me
 of Oliver Tambo / Nelson Mandela / Rolihlahla.

Arrangement

$\text{♩} = 60$ **1**

vn I *mf*

vn 2 *mp*

vn 3 *mp*

vc

5

vn I *poco f*

vn 2 *poco f*

vn 3 *poco f*

9 **2**

vn I *mf marc.*

vn 2 *mf marc.*

vn 3 *mf marc.*

vc *mf*

13

vn 1
vn 2
vn 3
vc

mp
cresc.

Detailed description: This system covers measures 13 to 16. The first violin (vn 1) plays a melodic line with slurs and accents, ending with a *mp* dynamic. The second violin (vn 2) plays a rhythmic accompaniment with slurs and accents, marked *cresc.*. The third violin (vn 3) plays a similar rhythmic accompaniment. The cello (vc) provides a bass line with slurs and accents.

17 **3**

vn 1
vn 2
vn 3
vc

mf
mp
mf
mp
cresc.

Detailed description: This system covers measures 17 to 21. Measure 17 is marked with a box containing the number '3'. The first violin (vn 1) has a melodic line with slurs and accents, marked *mf*. The second violin (vn 2) is mostly silent, with a few notes at the end marked *mf*. The third violin (vn 3) plays a rhythmic accompaniment with slurs and accents, marked *mp*. The cello (vc) plays a bass line with slurs and accents, marked *mp* and *cresc.*

22 **4**

vn 1
vn 2
vn 3
vc

f
cresc.
f
cresc.
f

Detailed description: This system covers measures 22 to 26. Measure 22 is marked with a box containing the number '4'. The first violin (vn 1) has a melodic line with slurs and accents, marked *f*. The second violin (vn 2) plays a rhythmic accompaniment with slurs and accents, marked *cresc.* and *f*. The third violin (vn 3) plays a rhythmic accompaniment with slurs and accents, marked *cresc.* and *f*. The cello (vc) plays a bass line with slurs and accents, marked *cresc.* and *f*.

27

vn 1
vn 2
vn 3
vc

p
p
p
p

Detailed description: This system covers measures 27 to 30. The first violin (vn 1) has a melodic line with slurs and accents, marked *p*. The second violin (vn 2) plays a rhythmic accompaniment with slurs and accents, marked *p*. The third violin (vn 3) plays a rhythmic accompaniment with slurs and accents, marked *p*. The cello (vc) plays a bass line with slurs and accents, marked *p*.

Siyahamba

The isiZulu chorus *Siyahamba* probably originated in a Methodist or Pentecostal congregation in KZN and was first transcribed in 1952 by Andries van Tonder in Dundee in the current uMzinyathi district. Through a 4-part arrangement by the Swedish-South African composer and choral conductor Anders Nyberg (contained in his songbook *Freedom is Coming: Songs of Protest and Praise from South Africa* published in 1984) the piece was introduced to an international audience. It has become especially popular in North America where it has been included in several hymnals. Although originally a religious song of praise *Siyahamba* has accumulated the political subtext of a liberation song, probably because it was often used in the context of anti-apartheid campaigns organised by Christian churches in the West. Nowadays it is sung in both sacred and secular contexts, sometimes with modified lyrics to suit specific occasions.

The arrangement offered here takes its cue from the lighthearted catchiness of the tune and is arguably the most buoyant in the current collection. It can also double as straightforward accompaniment to the song.

Song

Si - ya - ham - ba 'ku-khan - ye - ni kwe - nkos, si - ya - ham - ba 'ku-khan - ye - ni kwe - nkos,

3
Si - ya - ham - ba, si - ya - ham - ba, si - ya - ham - ba 'ku-khan - ye - ni kwe - nkos,

Siyahamba 'kukhanyeni kwenkos.

We are walking in the light of the Lord.

Arrangement

Fast & Lively $\text{♩} = 63$

1

vn 1 / voice
Si - ya - ham - ba 'ku-khan

vn 2
f *mp*

vn 3
f *mp*

vn 4
f *mp*

vc (ad lib)
f *mp*

6

vn 1 / voice

ye-ni kwe-nkos, si - ya - ham-ba 'ku-khan-ye-ni kwe-nkos. Si-ya - ham - ba'ku-khan - ye-ni kwe-nkos, si - ya-

vn 2

vn 3

vn 4

vc (ad lib)

11

2

vn 1 / voice

ham-ba 'ku-khan-ye-ni kwe-nkos. Si-ya - ham-ba, si-ya - ham-ba, si-ya - ham-ba 'ku-khan-ye-ni kwe-nkos,

vn 2

mf *cresc.*

vn 3

mf *cresc.*

vn 4

mf *cresc.*

vc (ad lib)

mf *cresc.*

pizz.

16

vn 1 / voice

si - ya - ham-ba, si-ya - ham-ba, si-ya - ham-ba 'ku-khan-ye-ni kwe-nkos,

vn 2

f *dim.*

vn 3

f *dim.*

vn 4

f *dim.*

vc (ad lib)

f *dim.*

Bele Mama

Bele Mama is a children's song from Cameroon. It translates as 'Call Mother' in the Oroko language from the Kumba area in the Southwestern region of the country. This arrangement is best kicked off by the whole ensemble singing the song before the second violins take over the tune.

Song

♩ = 120

trad. Cameroonian

voice

Be-le ma-ma, be-le ma-ma eh. Be-le ma-ma, be-le ma-ma eh. Be-le ma-ma, be-le ma-ma, be-le ma-ma, be-le ma-ma,

1 Arrangement

voice

be-le ma-ma, be-le ma-ma eh.

Vn I

2

Vn I

div.

Vn II

c.f.

Vn III

pizz.

Vc

20

Vn I

Vn 2

Vn 3

Vc

25

Vn I

Vn 2

Vn 3

Vc

c.f. arco

f

30

Vn I

Vn 2

Vn 3

Vc

fp

sfz

pizz.

Jikele Maweni

Jikele maweni, also known as the *Retreat Song*, is one of Miriam Makeba's most popular songs and was first released in 1960. On the foreground it's about Xhosa warriors partaking in the art of stick fighting. However, through the subsequent image of men 'dancing' like miners and thus a reference to the hardships of migrant labourers, the song assumed the role of an undercover protest song.

Song

Miriam Makeba

Refrain

O Ji - ke - l' e ma - we - ni ndi - ya - ham - ba, Ji - ke - l' e ma - we - ni ndi - ya - ham - ba.

Verse 1

A - xhen - sa ma khwen - kwe, a - xhen - sa kwa - ba - man - di, A - xhen - sa ma khwen - kwe, a - xhen - se - le - mgo - di - ni.

Verse 2

A - ji - ka' ma - do - da a - ji - ka kwa - ba - man - di, a - ji - ka' ma - do - da a - ji - ke - le mgon - di - ni.

Jikele maweni ndiyahamba.

Turn back when we reach the cliffs. I am going down.

Ajika amadoda
Ajika kwabamandi
Ajika amadoda
Ajikelemgodini.

The men danced.
They danced bringing joy
The men danced.
They danced like miners.

Axhensa amakhwenkwe
Axhensa kwabamandi
Axhensa amakhwenkwe
Axhenselemgodini.

The boys performed a stick fight.
They performed bringing joy and entertainment.
The boys performed.
They acted like miners.

Arrangement

Intro ♩ = 60

1 Refrain

2 Verse

12

vn 1 *mf*

vn 2 *mf*

vn 3 *mf*

vn 4/
vc

18

vn 1 *più f*

vn 2 *più f*

vn 3 *più f*

3 Bridge

(solo ad lib.)

23

vn 1 *mp*

vn 2 *p*

vn 3 *p*
pizz.

vn 4/
vc

4 Refrain (tutti)

29

vn 1 *p*

vn 2 *mp*

vn 3 *p*

vn 4/
vc *p*

35

vn 1

vn 2

vn 3

vn 4/
vc

f

sfz

f

f

f

5 Verse

41

vn 1

vn 2

vn 3

vn 4/
vc

f

pizz.

f

6 Coda

47

vn 1

vn 2

vn 3

vn 4/
vc

poco f

mp

mp

53

vn 1

vn 2

vn 3

vn 4/
vc

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Memories of a Canon

One of the most popular (and perhaps also most abused) pieces of baroque music is Johann Pachelbel's *Canon a 3 violini con basso continuo*, known to everyone just as the 'Canon'. Not surprisingly, there are good reasons for its popularity, one certainly being its compelling ostinato pattern with the chord progression I – V – vi – iii – IV – I – IV – V. Even though this is not a unique invention of Pachelbel's but a rather standard formulaic pattern, his *Canon* is arguably its most famous application. That is the reason why Maroon 5's song *Memories* – which makes use of the same chord progression – sounds a bit like plagiarized Pachelbel. (Perhaps this familiarity contributed to *Memories'* even greater popularity?)

This specific arrangement starts with Pachelbel but – when the passagework would get too fast and tricky – switches over to excerpts from *Memories* (vn 1 at fig. 8). The song had only to be modified very slightly so as to fit into the on-going canon. Its lyrics are included in the score as a way of reference, not to be sung. The arrangement then returns to the last section of Pachelbel's composition – after the runs. This part is easy to play again and brings the piece to a stately ending with the 16th repeat of the bass pattern.

Note: All three violin parts are exactly the same, i.e. playing the same part in canon. The score merely represents the way the music unfolds.

$\text{♩} = 54$

1 **2** Johann Pachelbel & Maroon 5
arr: Hans Huyssen

1. 2. 3.

Vn I
Vn 2
Vn 3
Vc

11 **3** **4**

Vn I
Vn 2
Vn 3
Vc

19 **5**

Vn I
Vn 2
Vn 3
Vc

25 **6** **7**

Vn I
Vn 2
Vn 3
Vc

The musical score is arranged in four systems, each containing four staves: Violin I (Vn I), Violin II (Vn 2), Violin III (Vn 3), and Continuo (Vc). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked as quarter note = 54. The score is divided into sections by numbered boxes (1-7) and measure numbers (11, 19, 25). Section 1 (measures 1-10) features the Pachelbel Canon bass line in the Vc and the Maroon 5 melody in Vn I. Section 2 (measures 11-18) continues the Canon bass line and introduces more complex violin parts. Section 3 (measures 19-24) features a fast, intricate violin run in Vn I. Section 4 (measures 25-30) returns to the Canon bass line and the Maroon 5 melody. The score concludes with the 16th repeat of the bass pattern.

8 switch from Baroque to Pop style
(i.e. more dry, crisp, square)

31

Vn 1 *Here's to the ones that we got Cheers to the wish you were here, but you're not 'Cause the*

Vn 2

Vn 3

Vc *pizz.*

9

35

Vn 1 *drinks bring back all the me-mo-ries Of ev'-ry-thing we've been through... Toast to the ones here to-day*

Vn 2

Vn 3

Vc

38

Vn 1 *Toast to the ones that we lost on the way 'Cause the drinks bring back all the me mo-ries And the memo-ries bring back, me mo-ries bring back you There's a*

Vn 2

Vn 3

Vc

10

42

Vn 1 *time that I re-mem-ber, when I did not know no pain. When I be-lieved in for-e-ver and thing would stay the same... Now my*

Vn 2

Vn 3

Vc

46 **11**

Vn I heart feel like... De - cem - ber when some -bo-dy say_ your name 'Cause I can't reach out to call you, but I know I will one day, - Hey!

Vn 2

Vn 3

Vc

50 **12**

Vn I Ev' ry bo dy hurts some times, ev' ry bo dy hurts some day, eh, eh, ev' ry-thing will be al-right go raise a glass and say: eh.

Vn 2

Vn 3

Vc

54 **13** switch back to Baroque style (legato, espressivo, etc.) **14**

Vn I arco

Vn 2

Vn 3

Vc

61 **15** **16**

Vn I

Vn 2

Vn 3

Vc

67 **17**

Vn I

Vn 2

Vn 3

Vc

Nkosi Sikelele

National Anthem of South Africa

South Africa's National anthem is most unusual in that it is a hybrid construction of two different songs and involves five different languages. It opens with a section of *Nkosi Sikelele' iAfrika*, written by Enoch Mankayi Sontonga in 1897 and leads into an excerpt of the Afrikaans song *Die Stem van Suid-Afrika* (text by Cornelis Jacobus Langenhoven, 1918; music by Marthinus Lourens de Villiers, 1921) which served as the country's anthem from 1957-1994. From 1994-1997 both songs were part of an interim dual anthem, which meant that on ceremonious occasions both had to be sung – a rather cumbersome and lengthy procedure lasting more than 5 minutes. In 1995 the ministry of Arts & Culture set up an Anthem Committee that was to come up with a new version, following international standards, with a duration of less than two minutes.

The result is the anthem as we know it today: an abbreviation of both songs merged into one. To accommodate both in comfortable singing ranges the anthem modulates from G to D major, thus beginning and ending in different keys. Even though the collage of elements from greatly differing historical, musical and linguistic origins does result in a somewhat disjointed whole, the very diversity and inclusivity of the anthem is, of course, symbolic of the culturally diverse nation it represents. Moreover, its hybrid form was an explicit wish of Nelson Mandela, who oversaw the merger of the interim anthems in his capacity as first democratically elected president. In spite of the Afrikaans verse's connotation to South Africa's apartheid era, Mandela especially insisted on its inclusion as a reconciliatory gesture, promoting a future outlook of overcoming past issues.

There exists a government-gazetted accompaniment to the anthem, which – apart from being most conventional and formulaic – sports some rather cringe-worthy moments and even outright harmonic mistakes. Given that *Muzukidz* will invariably receive requests to perform the anthem, a new version is offered here. Acknowledging the canonical nature of this piece, the melody remains unchanged and this version might equally well serve as accompaniment when the hymn is being sung.

Enoch Sontonga / Marthinus de Villiers
Anthem Committee, Oct 1997

voice / vn 1 *God bless Africa* *May her glory be lifted high.* *Hear our petitions* *God bless us,*

Nko-si Si-ke-le - l' i - A - fri-ka, Ma-lu-pha-ka-nyi-sw' u-pho-ndo lwa - yo, Yi-zwa i-mi-tha-nda - zo ye-thu, Nko - si

voice / vn 1 *your children.* *Lord, protect our people,* *intervene and end all conflicts.*

8 si-ke-le - la, thi - na lu - sa-pho lwa-yo. Mo-re-na bo-lo - ka se - tjha-ba sa he-so, O fe-di-se di-ntwa le ma

voice / vn 1 *Protect us,* *protect our nation,*

14 tshwe-nye - ho, O se bo - lo - ke, O se bo - lo - ke, se - tjha - ba sa he -

19 *the nation of South Africa.* *From the blue of our skies,*

voice / vn 1
 so, se-tjha - ba sa, South A - fri - ka, South A - fri - ka. Uit die blou van on - se

vn 2

vn 3

vc

24 *from the depth of our sea,* *over ever lasting mountains*

voice / vn 1
 he - mel, uit die diep - te van ons see, oor ons e - wi - ge ge - berg - tes, waar die

vn 2

vn 3

vc

29 *where the echoing cliffs resound...*

voice / vn 1
 kran - se ant - woord gee, sounds the call to come to - ge - ther, and u - ni - ted we shall

vn 2

vn 3

vc

34

voice / vn 1
 stand. Let us live and strive for free - dom in South A - fri - ca our land.

vn 2

vn 3

vc

The Down Up

It gives me great satisfaction to include this piece in the collection, as it is a direct result of practically orientated theory classes from which some of the learners took up the challenge to apply their newly acquired notational skills to start sketching their own music. Tshegofatso came up with the rhythmical pattern and the opening theme and started to workshop these ideas together with Phumzile, Mbali and Buncwane. All the the music up to figure 3 is Tshego's invention, as is the title of the piece.

When the process got stuck there she eventually asked me to carry the idea further and create a complete piece. Hence I take full responsibility for all difficulties and inadequacies after figure 3. Even though I am very pleased with the result of this collaboration, it is, of course, my hope that some of the players will eventually start creating their own music fully independently.

Note: Vn 1 (b) is a slightly simplified version of vn 1 (a). They should not be played together, only one or the other.

$\text{♩} = 84$

Tshegofatso Matlou
arr.: Hans Huysen

sempre marc.

Vn 2 *mp*

Vn 3 *mp*

9

Vn I (a)

Vn I (b)

Vn 2 *sfz p*

Vn 3 *sfz p*

Vc *mp* *sfz p*

17 **1**

Vn I (a)

Vn I (b)

Vn 2

Vn 3

Vc *pizz*

The musical score is written for a string quartet and includes a double bass. It is in 2/2 time with a tempo of quarter note = 84. The score is divided into three systems. The first system (measures 1-8) features Vn 2 and Vn 3 with a *sempre marc.* instruction and *mp* dynamics. The second system (measures 9-16) features Vn I (a), Vn I (b), Vn 2, Vn 3, and Vc. Vn 2, Vn 3, and Vc have *sfz p* dynamics, while Vc also has *mp* dynamics. The third system (measures 17-24) features Vn I (a), Vn I (b), Vn 2, Vn 3, and Vc. A first ending bracket labeled '1' covers measures 17-20. Vc has a *pizz* instruction in measure 17.

2nd time: dal segno

25 2

Vn I (a)

Vn I (b)

Vn 2

Vn 3

Vc

32 3

Vn I (a)

mp *sempre poco a poco cresc.*

Vn I (b)

mp *sempre poco a poco cresc.*

Vn 2

mp *sempre poco a poco cresc.*

Vn 3

mp *sempre poco a poco cresc.*

Vc

arco

mp *sempre poco a poco cresc.*

39 4

Vn I (a)

Vn I (b)

Vn 2

Vn 3

Vc

47 5

Vn I (a) *f sfz pp*

Vn I (b) *f sfz pp*

Vn 2 *f sfz pp*

Vn 3 *f sfz pp*

Vc *f sfz pp*

54

Vn I (a) *cresc.*

Vn I (b) *cresc.*

Vn 2 *cresc.*

Vn 3 *cresc.*

Vc *cresc.*

61 6

Vn I (a) *f ff sfz > mp mf*

Vn I (b) *f ff sfz > mp mf*

Vn 2 *f ff sfz > mp mf*

Vn 3 *f ff sfz > mp*

Vc *f ff sfz > mp*

68

Vn I (a) *sempre cresc.* *sfz* *p*

Vn I (b) *sempre cresc.* *sfz* *p*

Vn 2 *sempre cresc.* *sfz* *p*

Vn 3 *mf* *sempre cresc.* *sfz* *p*

Vc *mf* *sempre cresc.* *sfz* *p*

74

Vn I (a) *p* *cresc.* *mp* *mf*

Vn I (b) *p* *cresc.* *mp* *mf*

Vn 2 *p* *cresc.* *mp* *mf*

Vn 3 *p* *cresc.* *mp* *mf*

Vc *arco* *p* *cresc.* *mp* *mf*

7

81

Vn I (a) *sfz* *mp* *f* *ff*

Vn I (b) *sfz* *mp* *f* *ff*

Vn 2 *sfz* *mp* *f* *ff*

Vn 3 *sfz* *mp* *f* *ff*

Vc *sfz* *mp* *f* *ff* *pizz.*

8

Suo Gân

Suo Gân is a Welsh lullaby of unknown origin made widely popular by featuring in Spielberg's 1987 film *Empire of the Sun*. The title simply translates to 'calming song', i.e. 'lullaby' (*suo*: to lull, soothe or calm; *cân*: song). The Welsh folklorist Robert Bryan (1858–1920) first recorded the song's lyrics. While many poetic adaptations exist, including a Christmas version, a literal English translation is offered here. (This is not intended to be sung, but only serves to elucidate the original Welsh text.)

Song

trad. Irish

Hu - na blen-ty'n ar fy myn-wes, Clyd a chyn-nes y - dyw hon; Brei - chiau mam sy'n
 dynn am-da-nat, Ca - riad mam sy dan fy mron; Ni chaiff dim am - ha - ru'th gyn-tun, Ni wna un-dyn
 â thi gam; Hu - na'n da-wel, an - nwy'l blen-ty'n, Hu - na'n fwyn ar fron dy fam.

Huna blentyn ar fy mynwes,
 Clyd a chynnes ydyw hon;
 Breichiau mam sy'n dynn amdanat,
 Cariad mam sy dan fy mron;
 Ni chaiff dim amharu'th gyntun,
 Ni wna undyn â thi gam;
 Huna'n dawel, annwyl blentyn,
 Huna'n fwyn ar fron dy fam.

Sleep child upon my bosom,
 It is cosy and warm;
 Mother's arms are tight around you,
 A mother's love is in my breast;
 Nothing shall disturb your slumber,
 Nobody will do you harm;
 Sleep in peace, dear child,
 Sleep quietly on your mother's breast.

Huna'n dawel, heno, huna,
 Huna'n fwyn, y tlws ei lun;
 Pam yr wyt yn awr yn gwenu,
 Gwenu'n dirion yn dy hun?
 Ai angylion fry sy'n gwenu,
 Arnat ti yn gwenu'n llon,
 Tithau'n gwenu'n ôl dan huno,
 Huno'n dawel ar fy mron?

Sleep peacefully tonight, sleep;
 Gently sleep, my lovely;
 Why are you now smiling,
 Smiling gently in your sleep?
 Are angels above smiling on you,
 As you smile cheerfully,
 Smiling back and sleeping,
 Sleeping quietly on my breast?

Paid ag ofni, dim ond deilen
 Gura, gura ar y ddôr;
 Paid ag ofni, ton fach unig
 Sua, sua ar lan y môr;
 Huna blentyn, nid oes yma
 Ddim i roddi iti fraw;
 Gwena'n dawel yn fy mynwes.
 Ar yr engyl gwynion draw.

Do not fear, it is nothing but a leaf
 Beating, beating on the door;
 Do not fear, only a small wave
 Murmurs, murmurs on the seashore;
 Sleep child, there's nothing here
 Nothing to give you fright;
 Smile quietly in my bosom,
 On the blessed angels yonder.

Arrangement

♩ = 100

1

Vn I
 Vn 2
 Vn 3
 Vn 4
 Vc

9 2 poco rall.

Vn I *mf* *f dolce*

Vn 2 *f dolce*

Vn 3 *f dolce*

Vn 4

Vc *f dolce* arco

17 3 a tempo

Vn I *p*

Vn 2 *mp espress.* *mf*

Vn 3 *p*

Vn 4

Vc *p* pizz. arco

23 4

Vn I *mf* *p* *sempre dim.* *pp*

Vn 2 *mp* *sempre dim.* *pp*

Vn 3 *pp*

Vn 4 *sempre dim.* *pp*

Vc *p* *sempre dim.* *pp* pizz.

5

29 (tune)

Vn I *mp* *mf*

Vn 2 $\overset{V}{4} 3$

Vn 3 arco *mp* *mf* arco

Vc *mf*

6

36

Vn I *più f* *p*

Vn 2 *più f* *p*

Vn 3 *più f* *p*

Vn 4 *più f*

Vc *più f* *p*

7

43

Vn I *p* *sempre dim.* *pp*

Vn 2 *mp* *sempre dim.* *pp*

Vn 3 *sempre dim.* *pp*

Vn 4 *mp* *sempre dim.*

Vc *pizz.* *mp* *sempre dim.* *pp*

8 (tune)

50

Vn 1 *mp espress.*

Vn 2 *mp*

Vn 3 *p*

Vn 4 *p*

Vc

9

56

Vn 1 *f* *poco rall.* *a tempo* *mp*

Vn 2 *f* *mp*

Vn 3 *f* *mp*

Vn 4 *f* *mp*

Vc *f* *arco* *pizz.* *mp*

10

63

Vn 1 *p* *sempre dim.* *pp*

Vn 2 *p* *sempre dim.* *pp*

Vn 3 *p* *sempre dim.* *pp*

Vn 4 *p* *sempre dim.* *pp*

Vc *p* *sempre dim.* *pp*

Fun-Faronade

Whereas all preceding pieces are arrangements, this final one is an original composition. Its fast saltando bowing might be technically difficult at first but will hopefully serve as a challenge, rather than a deterrent. Parts 6 & 7 are very easy (requiring almost only open-string playing) thereby allowing new beginners to participate in an ensemble with more advanced players.

Vivo ♩ = 104 1 Hans Huysen

vn 1 *f marc.*

vn 2 *f marc.*

vn 3

vn 4 *f marc.*

vn 5 *f marc.*

vn 6 *f*

vn 7 *f*

vc & db *f marc.*

5

vn 1

vn 2

vn 3

vn 4

vn 5 *f marc.*

vn 6

vn 7

vc & db

9 2. 2

vn 1 *meno f*

vn 2 *meno f* *cresc.*

vn 3 *meno f* *cresc.*

vn 4 *meno f* *cresc.*

vn 5 *meno f*

vn 6 *meno f*

vn 7 *meno f*

vc & db *meno f* *cresc.*



12

vn 1 *f*

vn 2 *f*

vn 3 *f*

vn 4 *f*

vn 5 *f*

vn 6 *f*

vn 7 *f*

vc & db *f*

15

1. | 2.

vn 1

vn 2 *sempre poco dim.*

vn 3 *sempre poco dim.*

vn 4 *sempre poco dim.*

vn 5 *sempre poco dim.*

vn 6

vn 7

vc & db *sempre poco dim.*

19

vn 1 *sfz*

vn 2 *sfz*

vn 3 *mf* *f* *sfz*

vn 4 *mf* *f* *sfz*

vn 5 *mf* *f* *sfz*

vn 6 *sfz*

vn 7 *sfz*

vc & db *mf* *f* *sfz*