A style discussion of *Afrika Hymnus I* by Stefans Grové

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Summary

Afrika Hymnus I, the first large-scale work for solo organ by the eminent South African composer Stefans Grové, has proved to be one of his most outstanding and successful works, with three commercially-available recordings by prominent organists and frequent performances both in South Africa and abroad. Yet the work has received relatively little academic attention, with existing discussions mostly being aimed at identifying indigenous African elements that might be found in the work. The present study provides a more in-depth examination of the work's content, by investigating it according to the phenomena of musical style, with the objective of contributing towards a better understanding of Grové's distinctive style. To this end, each movement is discussed separately, with a focus on the following topics: structure, melodic content, vertical aspects, rhythm, texture, and registration (the last aspect being unique to organ music). The discussion yields prominent stylistic traits, such as the use of short motifs and their derivatives, specific intervals being accorded great significance, the use of non-diatonic scale formations, recurring chord structures, a reliance on an underlying additive rhythmic framework, a rich diversity of textures ranging from simple to multi-layered and inventive, and a distinctive and evocative application of registration. A brief discussion of the solo organ works that predate *Afrika Hymnus I* shows that evidence of some of these features can already be found in those works. The study also shows how *Afrika Hymnus I* achieves cohesion, both within the complex multipart structures of the outer movements and as a whole. The discussion includes rich descriptions of the prominent musical features, complemented by numerous music examples.

Keywords

Afrika Hymnus
Organ music
South African organ works
Stefans Grové
Music from Africa
African art music
Style discussion
Registration of organ music
Articulation of organ music

Contents

1. Introduction

1.1. Background and personal motivation

As an undergraduate student at the University of Pretoria, I had the privilege of studying composition and music theory with Stefans Grové. Through this, I developed a considerable interest in his compositions. As an organist, I am especially interested in the study and performance of Grové's works for organ. I still recall my first encounter with Grové's organ music, which occurred when I was still at school, at the first performance of *Afrika Hymnus I*. Although I experienced an initial resistance to the work, as my musical frame of reference broadened, I developed a great admiration for it.

Stefans Grové is one of South Africa's most important composers. In fact, Stephanus Muller contends that it is reasonable to discard the "South African" epithet and describe him simply as a major composer of the late twentieth and early twenty-first centuries (Muller & Walton 2006:7). His work has earned him worldwide recognition, with multiple awards, entries in important international encyclopaedias about music (Weyer 2013:250), and frequent performances of his compositions. In addition to his work as composer and teacher, Grové was active as church organist until 2010, and is known to be a skilled improviser (Jordaan 2013:158). *Afrika Hymnus I* was the first South African organ work to make use of indigenous African elements, an important aspect of Grové's style since 1984. It was his largest-scale organ work up to that point, and it remains one of the largest in the South African organ repertoire. The work's unprecedented style and scope contributed to the unique position it continues to hold in the South African organ literature.

Afrika Hymnus I was commissioned by Eddie Davey and sponsored by the Foundation of the Creative Arts in South Africa. Grové composed the first movement in 1991, and completed the other two movements in 1993. The work was first performed in 1993 by Eddie Davey at the first Unisa Organ Academy. Since then, it has been performed many times both in South Africa and abroad, and there are three commercially available recordings of the complete work. Its success and acclaim therefore make it somewhat surprising that Grové's works for solo organ prior to

Afrika Hymnus I are so limited in number and scope: a single chorale prelude in the *Liturgiese Orrelmusiek* series, a small number of psalm intonations (intended for introducing the singing of a psalm during a church service), and the unpublished *Rhapsodic Toccata* of 1977. However, since *Afrika Hymnus I*, Grové's output for organ has significantly increased, with two more *Afrika Hymni* that are of similar breadth, and a number of chamber works that prominently feature the instrument. Note that the original title of the work under discussion here is *Afrika Hymnus*, but *Afrika Hymnus I* is used to distinguish it from the follow-up works *Afrika Hymnus II* and *Afrika Hymnus III*.

As a South African organist, I consider it important to introduce high-quality South African works to audiences. The first movement of *Afrika Hymnus I* was one of the works on the program of my final examination-recital for the *Uitvoerend Musicus* diploma at the Conservatory of Amsterdam in 1999. In preparation, I had lessons on the work with several full-time and guest lecturers at the conservatory, including Jacques van Oortmerssen (The Netherlands), Jean Boyer (France), and Hans-Ola Ericsson (Sweden) – all of them highly regarded performers and teachers. Their positive response and ability to give input that was very meaningful, despite having no prior knowledge of the work or of the nature of the African music elements that permeate it, played a part in convincing me of the work's quality and its relevance in the general organ repertoire. In 2003, I performed the second and third movements during the final round of the St Albans International Organ Festival's Interpretation Competition. This is one of the world's most prestigious organ competitions, at which I won the first prize, as well as the audience prize. Since then, I have performed *Afrika Hymnus I* – the complete work or individual movements – several times in South Africa, Europe, Scandinavia, Russia and America. In particular, I often perform the second movement, *Song of an old woman in her hut at dawn*, because I have found that it invariably captures the imagination of listeners with its distinctive sound and colourful effects. It has often prompted comments and discussion from members of the audience at performances in which I have included it, especially outside South Africa, and I plan to continue including it in as many future recitals as possible.

Gerrit Jordaan (2013:158) notes that the technical difficulty and level of detail that is present in Grové's organ works discourage organists from tackling them. Learning

Afrika Hymnus I certainly presented a huge challenge to me – technically as well as in terms of developing the necessary grasp of the work's content and style to make a successful and convincing rendition possible. But I have found studying and performing the work tremendously rewarding, and I consider it to be one of the most important works in my repertoire. Through this study, I hope not only to extend my own knowledge and understanding of the work, but also to make it more accessible to others who are interested in performing, understanding or researching it.

1.2. Research questions

Main research question

What are the distinctive stylistic features of Stefans Grové's *Afrika Hymnus I*?

Sub-question

Which aspects are relevant to a style discussion of Stefans Grové's *Afrika Hymnus I*?

1.3. Purpose of the study

- To explore the background of *Afrika Hymnus I* and the work's place in Stefans Grové's oeuvre.
- To determine a suitable approach towards analysing *Afrika Hymnus I*.
- To analyse and critically discuss *Afrika Hymnus I* in terms of musical stylistic phenomena.
- To discuss how Grové establishes a distinctive musical style in *Afrika Hymnus I*.

1.4. Methodology

This study can be classified as empirical and it mainly comprises content analysis. It falls under Mouton's thirteenth research category, "Content analysis" (Mouton 2001:165).

The style discussion of *Afrika Hymnus I* will be preceded by a brief discussion of Grové's works for solo organ, to show how *Afrika Hymnus I* fits into his oeuvre.

The discussion of the works that predate *Afrika Hymnus I* will point out some aspects that are relevant to the main discussion that follows.

The score of *Afrika Hymnus I*, published by Unisa as part of the Unisa Organ Library series, is the primary source for this study. The score will be analysed in order to identify, categorise, and describe prominent aspects of style found in the work. Observations that other researchers and writers have already made about stylistic aspects of Grové's music will also guide the analysis and discussion of *Afrika Hymnus I* in this study. The three recordings of the complete *Afrika Hymnus I* that are available will be used to supplement the analysis of the score.

A review of existing studies about specific works by Stefans Grové has shown that a feasible approach is to examine and discuss the work in terms of the phenomena of musical style. This study will therefore investigate the following aspects: structure, melodic content, aspects of the harmonic (vertical) content, rhythm, and texture. Registration, which is unique to organ music and which plays a structurally and stylistically important role in this work, will also be discussed. The analytic approach towards each aspect is described in more detail below.

- **Structure:** The sections that make up the larger structure of each movement will be determined, labelled, and presented in tabular format. This segmentation will be used as a basis for the investigation into the other style aspects. The presentation of the data about each movement's sections will be followed by a discussion of the movement's form.
- **Melodic content:** The stylistic features of melodic material will be investigated and discussed, especially aspects that have been highlighted in other studies as being typical of Grové's style, such as the contour, the use of certain scale formations, and the presence of certain intervals (such as descending perfect 4ths). The discussion will also consider the use of motivic devices (such as repetition, return, sequence, and inversion), and phrase structure, in addition to investigating how melodic content draws from previously stated material.
- **Vertical aspects:** This part of the discussion will look at chord formations that are found in the work. The focus will be on chords that are structurally and texturally significant, as well as on recurring formations.

- **Rhythm:** This part of the discussion will describe the primary rhythmical features of each section, such as metre, note grouping, and the use of devices such as syncopation. It will also highlight notable figures and motifs that are primarily rhythmical, and investigate how these are developed.
- **Texture:** Each section will be studied separately in order to identify foreground and background material, and to categorise the texture according to standard classifications such as monophonic, homophonic, and contrapuntal. Sections that cannot be classified easily will be investigated and described in detail. Instances of idiomatic writing that are noteworthy because of the way they contribute to the texture will be also discussed here.
- **Registration:** Grové provides a large number of detailed registration indications, and often employs unusual combinations. The discussion will look at typical combinations that are found, consider the effects that are produced, and investigate how registration is connected to the structure of the work.

Each movement will be discussed in a separate chapter, with the observations grouped under subheadings that correspond to the aspects listed above. The text will include music examples where appropriate. The most important findings will be summarised in the conclusion.

1.4.1. Sections

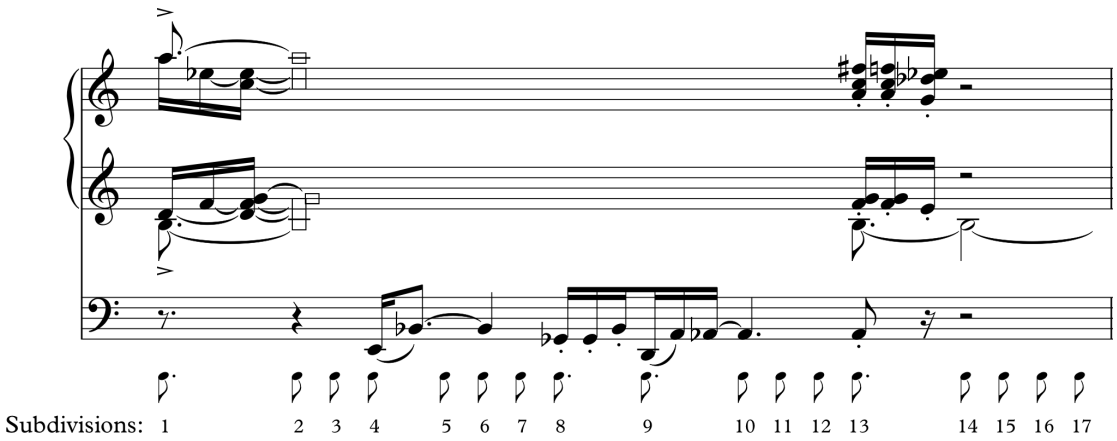
The sections of a movement are labelled A0, B0, A1, B1, and so forth. Using the same letter does not necessarily indicate the return of previously stated material (although this may be the case), but rather that the section has significant commonalities, in terms of the stylistic elements under discussion, with others that have the same letter in their label. Since there are many references to A-sections, B-sections, and so forth, a number has been added to the first instance of a section (e.g. A0) to avoid confusion.

1.4.2. Bar numbers and subdivisions

It is often necessary to refer to something that occurs at a specific point in the middle of a bar. Since the music does not have a regular metre, but instead is built up from

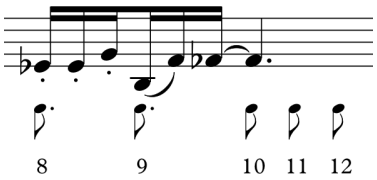
groups of two or three semiquavers, the following system has been devised. All bars are subdivided into units of either two or three semiquavers. The grouping of semiquavers in one or more of the voices in the musical texture, or the appearance of either a quaver or dotted quaver, will make the value of a particular unit clear. In the case of longer note values (crochet, dotted crotchet, minim, and so forth), a grouping of two semiquavers is assumed. This means that a dotted crotchet, for example, would consist of three units. For the sake of simplicity, this rule is followed even if the musical context dictates that a note value such as a dotted crotchet *could* be subdivided more logically into two groups of three semiquavers. A group of four semiquavers is counted as two units (i.e., two groups of two semiquavers each). The unit number is shown in superscript following the bar number. The following example illustrates this system.

Example 1: Bar 1, with subdivisions of the bar



Using this system, one could point out the figure in the pedal line that starts with a G♭ by referring to bar 1^{8}, as shown in the following example.

Example 2: Figure at bar 1^{8}, pedal

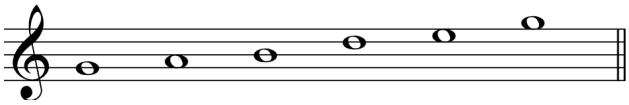


1.4.3. Scale formations

This discussion frequently refers to certain scale formations. To avoid overburdening the text with descriptions of a particular scale being discussed, the following system has been devised. It has been adapted from examples in Kostka (2011). The twelve pitch classes in the equal-tempered scale are numbered 0 to 11. Pitch class C (all instances of C, regardless of octave placement or enharmonic spelling) is represented by the number 0, pitch class C♯ is represented by 1, and so forth.

The standard anhemitonic **pentatonic scale** has the label "PT" followed by the pitch-class number of the main note. For example, "PT-7" refers to the pentatonic scale on G, which contains the following pitch classes: G, A, B, D, E.

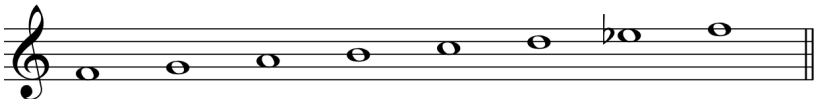
Example 3: PT-7 (G)



Five modes are available. Mode 1 is the original form of the scale (as shown above in Example 3), mode 2 begins on A, mode 3 on B, and so forth.

The **acoustic scale** is a seven-note scale formation with a sharpened fourth degree and flattened seventh degree – somewhat like the overtone series, hence its name. Its label is "AC" followed by the pitch-class number of the main note. For example, "AC-5" refers to the acoustic scale on F, which contains the following pitch classes:
F, G, A, B, C, D, E♭.

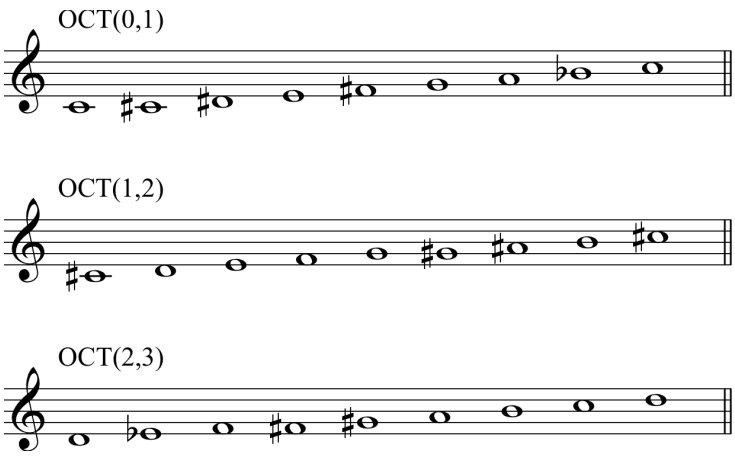
Example 4: AC-5 (F)



The designation **octatonic** refers to the eight-note scale that consists of alternating tones and semitones. Because of the symmetrical nature of the scale, transposing it a minor 3rd up results in the same collection of pitch classes as the original. As a result, there are only three transpositions of this scale that contain a unique set of pitch classes. Furthermore, determining a main note is often impracticable. Therefore it is

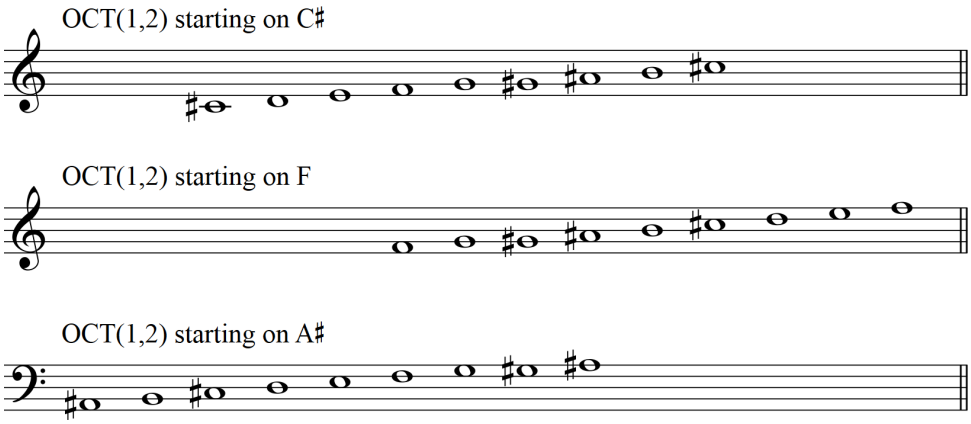
more apt to refer to an octatonic *collection* if the pitches are not used in a scalar pattern. The label adopted for an octatonic scale or collection is OCT, followed by an identifier for the transposition, in brackets. The transposition is identified by the lowest pitch-class numbers of two pitch classes that are present only in that transposition. For example, "OCT(0,1)" refers to the collection that contains the pitch classes C and C♯. No other transposition contains both. The following example shows the three transpositions of the octatonic scale.

Example 5: The octatonic scale



The following example shows how two different transpositions of OCT(1,2) contain the same collection of pitches.

Example 6: Three transpositions of OCT(1,2)

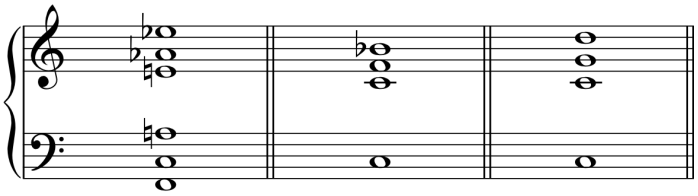


1.4.4. Chords

In his survey of chords found in music since 1900, Kostka (2011:47) describes tertian chords with split chord members as follows: "A special kind of added-note chord features one or more chord members that are 'split' by adding a note a minor 2nd away. Common examples are triads and 7th chords with split 3rds, but split roots, 5ths, and 7ths also occur." Since a standard notation for this doesn't exist, he uses an exclamation point to indicate the split member. For example, F(3!) indicates a tertian chord on F that contains both a major and a minor 3rd degree; the chord members are F, A♭, A and C. He doesn't give any examples of chords with multiple split members. This discussion will extend his notation where necessary by simply adding additional split members inside the brackets. For example, an F chord with both a split 3rd and a split 7th degree would be notated as F^7(3! 7!).

Kostka (2011:50) also provides a useful notation for quartal and quintal chords. The notation indicates the number of pitch classes (octave doublings are excluded), the type of interval that the chord is built from, and the note from which it is built. For example, "3 × 4 on C" means a quartal chord that contains three pitch classes, with C as the bottom pitch class upon which the 4ths are stacked. In this example, the chord members are C, F and B♭. In the same way, "3 × 5 on C" denotes a quintal chord consisting of C, G and D.

Example 7: Chord notation



F^7(3! 7!) 3 × 4 on C 3 × 5 on C

1.4.5. Registration and manual indications

In the score, registration and manual indications are in Afrikaans, reflecting the disposition of the organ of the Dutch Reformed church Universiteitsoord (NG Kerk Universiteitsoord) in Pretoria. Not all stop names in the score correspond to stops found on the Universiteitsoord organ. The discussion will use English terms to refer

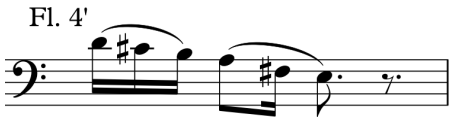
to families of stops (principal, flute, reed, and so forth) and generic stop names in English, where possible. The names of specific stops will be used only where necessary. English terms will be used to refer to manuals.

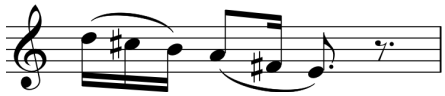
Table 1: Names of manuals

Afrikaans (with abbreviation, as used in the score)	**English**
Hoofwerk (Hw)	Great
Rugwerk – "Positiv" (Pos) in the score	Positive
Swelwerk (Sw)	Swell
Pedaal (Ped)	Pedal

The number given with the name of a stop (for example, 8' or 4') indicates the length in feet of the lowest pipe, for stops that have open, cylindrical pipes. A note played on an 8' stop produces the same pitch as on a piano (if the same reference tone is used for tuning the instrument), while a 4' stop produces a pitch an octave higher, a 2' stop produces a pitch that is another octave higher, and so forth. In the following example, the registration indication specifies a 4' stop. When the notes are played on a 4' stop, they sound an octave higher than notated.

Example 8: Movement 2, bar 27, pedal, (a) as notated; (b) actual pitches produced

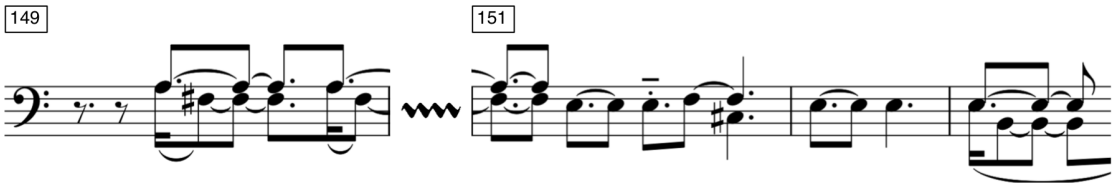
(a) 

(b) 

1.4.6. Music examples

A large wavy line in a music example indicates that some material within an extract has been omitted. In the following example, bar 150 has been omitted.

Example 9: Movement 1, bar 149 and bar 151 to 153[3], pedal



In some examples, expression marks, registration indications, or other performance instructions are omitted if they are not relevant to the aspect under discussion. Some examples use boxes, lines, or arrows (or a combination of such marks) to highlight certain elements or connections between elements. There is no specific meaning attached to the format or style of these marks (for example, whether a line is solid or dashed); the sole intention is for the examples to be clear and legible, and for annotation to be easily distinguishable from the music itself.

1.5. Literature overview

Literature that is relevant to the study includes books and articles about musical analysis, twentieth-century music, and African music, and publications about Stefans Grové's work in general, as well as articles and research studies that examine specific works.

In *A Guide to Musical Analysis* (1994), Nicholas Cook discusses the main techniques of analysing music. Although a large number of analytical methods exist, many of appearing to be very different, they all examine pieces of music by dividing them into sections and making enquiries about how the components of the music relate to each other. Bent & Pople (2012:527-528), in the article on analysis in *The New Grove Dictionary of Music and Musicians*, discuss the activities that are common to all kinds of musical analysis, such as determining structural elements and comparing them, and state that no single method or approach reveals the truth above all others. In the *Grove* entry on style, Pascall (2001:638-639) identifies form, texture, harmony, melody and rhythm as the main phenomena of style. He notes the importance of personal style as

a distinguishing feature of the Western tradition. In light of this, it is noteworthy that Grové considers the development of his Afrocentric style, in which he combines African impulses with Western structural principles, thereby creating an immediately recognisable style and distinct compositional voice, as the greatest success of his career (Schoeman 2012).

In volume 4 of *A contemporary study of musical arts informed by African indigenous knowledge systems* (2007), Meki Nzewi discusses analytical procedure in African music. He provides what he calls micro-analysis of four "flute poems" by Katsube Nwongolo, and demonstrates how the so-called fish-bone principle provides formal structural coherence. The fish-bone is a unifying motif that links sections or episodes. Newzi's analytical method shows that a focus on short motifs is important. It was interesting to discover some passages that are very similar to passages in *Afrika Hymnus I*.

In addition to its use of African elements, Grové's style is firmly rooted in twentieth century, post-tonal practices. Kostka (2011) provides a compendium of compositional techniques used in music since 1900. In a chapter on harmonic progressions and tonality, he states that the lack of a common harmonic vocabulary and the fact that there is no generally accepted theory of chord roots forces one to view harmonic progression as a non-issue (Kostka 2011:89). This corresponds to the view of several writers on the subject of Grové's harmony, such as Johnson (1992:3). Kostka uses the term "vertical dimension" when discussing chords and simultaneities; this term will also be used in this study.

The entry by Mary Rörich in Klatzow's *Composers in South Africa Today* (1987) provides a broad account of Grové's style, supported by a discussion of representative works. Rörich only briefly mentions works in the Afrocentric style, which did not account for a significant part of the composer's oeuvre at the time. According to Wolff & Stewart (1988:34), her view is that the same criteria need to be applied to his works that use African elements as to the others. The points made in the 1987 article are certainly equally applicable when considering the Afrocentric works such as *Afrika Hymnus I* – the way in which timbre is used as a primary form-creating parameter, the use of pantonal centres, sometimes with quasi-tonal functions, and the use of ostinato, as well as what she has to say about harmonic idiom and chord

structures. In a subsequent article, she states that the basic features of Grové's syntax have not changed significantly, and highlights aspects similar to those she emphasised previously (Rörich 1992:71).

In an article from 1992, Christopher James examines compositional methods in the orchestral work *Concertato Overture: Five Salutations on Two Zulu Themes*. The article discusses the following features separately: motivic manipulation (a topic that features prominently in literature about Grové), rhythmic features (such as changing metric patterns and additive rhythms), harmonic aspects, contrapuntal elements, and orchestration.

It is a common thread through Izak Grové's writing (notably articles from 1998, 2001 and 2013) that the stylistic traits that can be found in Grové's pre-Afrocentric works are equally in evidence and of equal significance in the later works. He maintains that there is a great measure of stylistic unity across Grové's oeuvre, and that elements often singled out by authors discussing the composer's so-called Afrocentric style can already be found in earlier works. These include his use of linearity, a "developing variation" approach, the generativity of single motifs, the use of ostinato, and typical chord structures. The composer himself notes that his "Afrocentric" compositions do not represent a stylistic break from his previous works (Muller 2007:20). He does point out what he considers hallmarks of his Afrocentric style: "African" rhythmic groupings, descending tendencies in phrase construction, and the ostinato element.

Muller & Walton (2006) made a significant contribution to the literature around Grové with their book *A composer in Africa: essays on the life and work of Stefans Grové*. Of particular value are the multitude of biographical details, a bibliography of texts by and on Grové, and a work catalogue that includes all compositions up to the date of publication. For *Afrika Hymnus I*, this includes a list of recordings and brief notes by the composer. In the chapter *Imagining Afrikaners Musically: Reflections on the African Music of Stefans Grové*, Stephanus Muller reflects on Grové's identity as "Africa(n) person" ("Afrika-mens") by means of an analysis of the *Sonata on African Motifs* for violin and piano, the first work in Grové's *Music from Africa* series. A shortened version of this chapter also appears in Lucia's *The World of South African Music* (2005).

Gerrit Jordaan has established himself as a champion of Grové's organ works (and contemporary South African organ music in general). He places great emphasis on the African inspiration and content in Grové's music. This is evident in his doctoral dissertation (2008) and in articles from 2012 (published in the highly respected Dutch journal *Het Orgel*) and 2013.

The following works by Grové are analysed and discussed in dedicated research studies: *Sonata on African Motifs* (Joubert 1987), *Songs and Dances of Africa* (Jacobs 1989; Johnson 1992), *Afrika Hymnus I* (Pelser 1995), *Afrika Hymnus II* (Ebersohn 2001; Jordaan 2008), *Images from Africa* (Joubert 2006), *Raka* (Ebersohn 2006), *Concertino* for piano and chamber orchestra (Botha 2007), and *Dance Rhapsody: An African City* (Van Graan 2009). The latter study by Van Graan also examines Jeanne Zaidel-Rudolph's *Fanfare Festival Overture*. All of the works by Grové consist of multiple movements, except the *Dance Rhapsody*. Starting with Johnson (1992), the studies follow a fairly standard procedure. Most writers discuss each movement separately, usually in a discrete chapter, examining the technical features of each in turn. In nearly all cases, this includes structure/form, melody, rhythm, and texture. Additional topics include permutation, motivic manipulation, polyphony, and instrumentation; these are usually discussed under the sections previously mentioned where applicable.

While all the studies discuss African elements found in the works under discussion, the studies by Jacobs (1989), Pelser (1995) and Van Graan (2009) make it their main objective to identify such elements. Here it is relevant to take note of the views of Pooley (2013), who questions the value of such an approach, and Blake (2005), who registers his scepticism about whether genuinely African elements are present at all. However, most musicologists, even Pooley, acknowledge that they are present to a large extent in the *Music from Africa* series.

The studies about the organ works are of particular interest. Pelser's study about *Africa Hymnus I* dates from 1995, before the publication of the work as part of the Unisa Organ Library. This is problematic when she refers to bar numbers that do not match the Unisa score (for instance, when she discusses the structure of the first movement). She groups her observations under the following headings: Structure; Rhythm; Polyphony; Melody; Registration and the realisation of sound effects;

Harmony and tonality; Motivic manipulation; and Texture. In some cases, not all the movements are included in the discussion of a particular topic. This may partly be the result of her main objective being to identify African elements, rather than to present a comprehensive discussion of all aspects of the work.

Ebersohn (2001) follows a more systematic approach by examining each movement of *Afrika Hymnus II* under the following headings: Introduction; Form; Texture; Rhythm; Melody; and Registration. At the end of his dissertation, he then gives a comparative summary (2001: 75-76) in which he presents his observations in terms of the work as a whole.

Jordaan (2008) intends his study to be of practical use to a performer of *Afrika Hymnus II*. After providing extensive background material about the work as a whole, including its conception, he proceeds to discuss each movement in turn. This is done under the following headings: Character, form and texture; Motivic development; and Aspects of performance ("Uitvoeringsaspekte"), under which he has the following three subheadings: Tempo; Registration; and Articulation and agogics. The section about aspects of performance is of interest, as no attention is given to this in the other studies, apart from registration. Registration is an important topic in all three of the studies of the organ works. It is an aspect unique to the instrument, and significant changes in registration usually appear at junctures that define the structure of the work, often accompanied by changes in texture.

The year 2013 saw a sizable contribution to the literature on Grové, with the publication of a special edition of the *Tydskrif vir Geesteswetenskappe* devoted entirely to the composer. This set of articles can be seen as representative of current views and topics of interest around Grové. The way in which the composer's music is influenced by Africa is a recurring subject in these articles, such as those by Barz, Jordaan, Pooley and Weyer. Pooley examines this aspect of the composer's music in a postcolonial context. Jordaan's contribution is important to the current study as it deals with Grové's three *Afrika Hymni* for organ. Mareli Stolp opts for the unusual view that that a "bodily" or "somatic" analysis can yield an alternative understanding of the structure of the piano composition *Yemoja: Great Mother of the Waters*. (This approach will not be pursued in the present study.) In addition to this, the accredited

academic online journal *LitNet Akademies* published an article by Bertha Spies about *Raka*.

1.6. Delimitations of the study

- This study will focus mainly on *Afrika Hymnus I*. Only brief consideration will be given to Grové's other works for solo organ. While *Afrika Hymnus II* and *Afrika Hymnus III* are similar in scope and also exhibit features that are representative of Grové's style, they will not be discussed here, except in the overview of his organ works.
- This study will only mention works by Grové for solo organ. It does not discuss any of his orchestral, choral, or chamber works that include organ.
- There will be no discussion of organ works by other South African composers.
- This study does not provide a harmonic analysis of the work or attempt to analyse any form of fundamental harmonic procedures. The discussion of harmonic content is limited to selected chord formations and recurring sonorities.
- The subheadings under each movement were chosen because they are central to a style discussion. Compositional procedures such as motivic development will not be discussed in separate sections, but will be addressed, where relevant, under the existing headings.
- This study does not attempt to explore programmatic elements that may be present in the music.
- A biographical overview of the composer is not included.

1.7. Value of the study

This study will make a contribution to the literature about Stefans Grové, his organ music and, specifically, *Afrika Hymnus I*. Since the existing research literature regarding *Afrika Hymnus I* has a limited focus, examining only one aspect of the work, the present study will broaden the scope of the literature available.

Muller (2006:55) has expressed the hope that "thorough and substantial analysis might yield some stylistic traits that different works in the African series have in

common". By examining the stylistic features of *Afrika Hymnus I*, this study will contribute to a better understanding of Grové's distinctive style.

Furthermore, the study will be a source of reference for performers. By providing a thorough discussion of the contents of *Afrika Hymnus I*, this study hopes to make the work more accessible to organists.

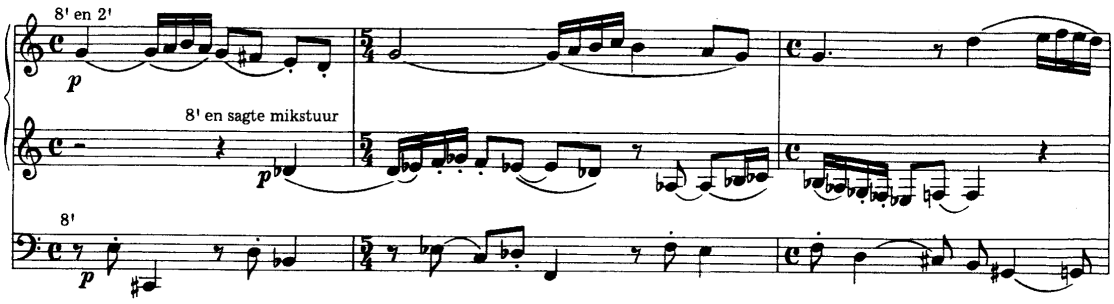
Finally, it is my hope that the study will enhance international awareness of Grové's music.

2. Stefans Grové's works for solo organ

2.1. Works before *Afrika Hymnus I*

The number of works that Stefans Grové composed for solo organ before *Afrika Hymnus I* is small. *Ritual*, a "fantasy for organ with four manuals", was composed in 1969, but has been withdrawn. The first published work, dating from 1974, is a chorale prelude: a trio on the Genevan tune for Psalm 42 (*Trio op Psalm 42:3*) that forms part of a collection of organ music for liturgical use (*Liturgiese Orrelmusiek*, volume 2). The work is two pages long. In a discussion of the works in the *Liturgiese Orrelmusiek* series, Groenewald (190:123) lists it under "works in modern style (atonal or bitonal)". The title and subtitle relate to verse 3 of the Afrikaans versification by the poet Totius, which corresponds to verse 5 in the Bible: "Why are you cast down, O my soul? And why are you disquieted within me?" (Psalm 42:5). The anxious mood expressed by this text is conveyed in the music. For example, at the start, the left-hand part follows the right-hand part in imitation a tritone apart, while the pedal part contains descending chromatic leaps.

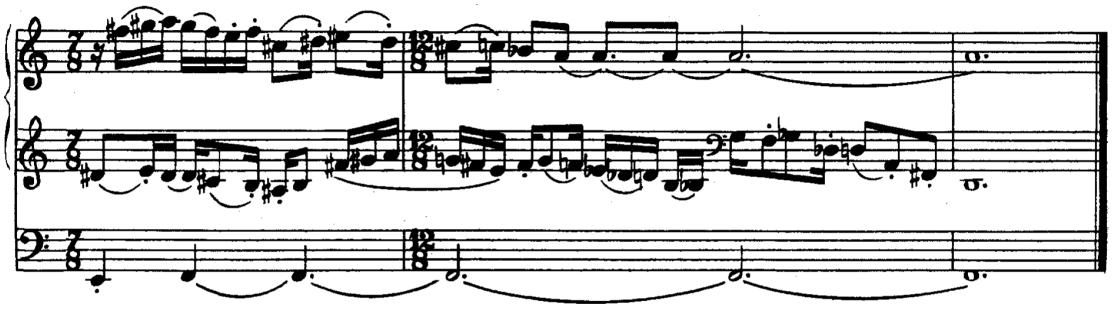
Example 10: *Trio on Psalm 42:3*, bar 1 to 3



The registration is unusual: 8' + 2' in the right hand, 8' + a soft mixture in the left hand, and 8' alone in the pedal. When the cantus firmus appears in the pedal, the addition of a solo stop at 8' pitch is required. It remains in the same polyphonic three-part texture throughout, featuring pre-imitation of the cantus firmus in the other lines in a way that is typical of such works. Articulation markings are very detailed, and the tempo indication "Rustig [tranquil] (♩ = 72)" is followed by the admonition "but extremely carefully articulated" ("maar uiters versigtig geartikuleer"). The time signature changes in nearly every bar, switching between simple, compound, and

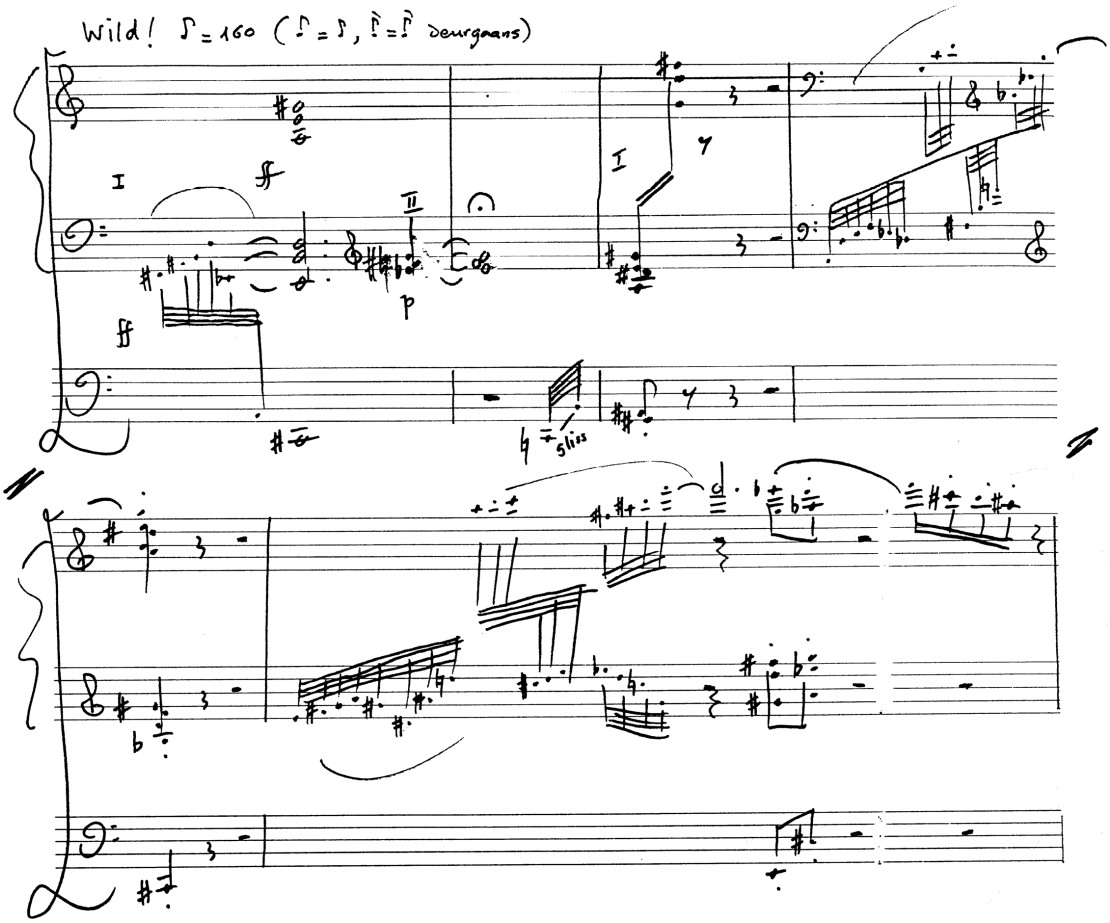
irregular metres. In the penultimate bar, the beaming indicates a deviation from the standard rhythmical groupings for a $\frac{12}{8}$ time signature.

Example 11: *Trio on Psalm 42:3*, bar 24 to 26



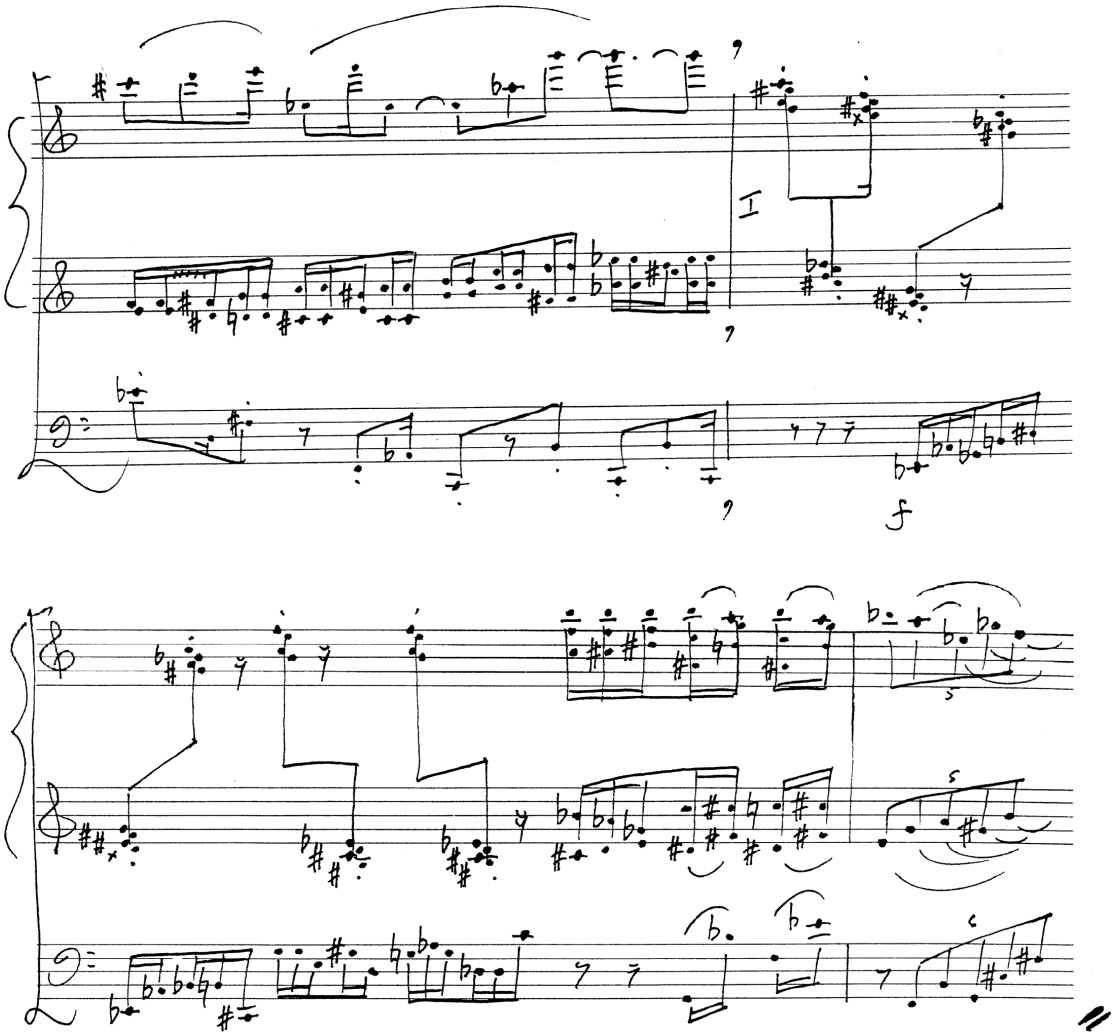
The *Rhapsodic Toccata*, composed in 1977, remains unpublished and exists only in manuscript format, spanning seven pages. Jordaan (2013:138) notes that some of the organ textures that the composer develops in the three *Afrika Hymni* are already apparent in this work, such as effects in which sound is gradually eliminated ("klankuitdun-effekte"), detailed articulation, changes in colour or timbre that are achieved by shifting between manuals, and pedal *glissandi* (similar to those used in the fifth movement of *Afrika Hymnus II*). The opening bars contain cadenza-like flourishes, notated in small notes, alternating with harshly dissonant chords.

Example 12: *Rhapsodic Toccata*, opening



This harshness persists throughout, not only in terms of harmony, but also in the frequently disjunct melodic lines and irregular rhythmic patterns. The entire work is atonal and there is little in the way of thematic unity. Rather, the work seems to be a canvas for experimentation. While there are no registration indications for specific combinations, there are frequent dynamic markings and manual indications. No time signature is present; division by means of bar lines is inconsistent. Several passages contain uninterrupted semiquaver movement, either in one part of the texture or distributed across several parts. The semiquavers are grouped by their beaming into units of two, three, four, or five, and serve as the rhythmical underpinning for figures that contain longer note values. The semiquaver passages frequently contain repeated notes, also in the pedal part. The repeated notes are usually limited to two iterations of the same pitch.

Example 13 *Rhapsodic Toccata*, page 5, last system; page 6, first system



The composer associates 1977 with the beginning of a new phase of his life: "Asked to describe the most salient features, musically or otherwise, of the twentieth century, Grové gives an interesting answer. His life, and therefore the previous century, only began in 1977." (Muller & Walton 2006:4) The fact that the *Rhapsodic Toccata* dates from this year suggests intriguing possibilities for further exploration.

Grové contributed nine short psalm intonations to a collection that was published in 1990 (*Intonasies vir orrel vir die 150 psalms*). This type of work is intended as an introduction to congregational singing, usually incorporating melodic and rhythmic elements originating from or suggested by the hymn tune. The nine intonations (on Psalm 25, 38, 47, 66, 75, 89, 103, 123, and 150) range from seven to ten bars and are composed in a traditional, utilitarian style. Though well-crafted, they are of limited interest beyond their intended purpose.

2.2. *Afrika Hymnus I*

The first movement of *Afrika Hymnus I* was composed as a standalone work, completed in 1991, with the title *Afrika Hymnus* and the subtitle "A Fantasy for Concert Organ" ("'n Fantasie vir konsertorrel"). According to Gerrit Jordaan (2013:161), the first movement is a hymn to African nature ("natuurpsalm") in which the focus shifts from one natural element to another. The other two movements were added in 1993. The work is dedicated to Eddie Davey and had its first performance, given by the dedicatee, in 1993. It remains one of Grové's most frequently performed and recorded works, with three commercially available recordings by prominent South African organists (Gerrit Jordaan, Eddie Davey and Liesbeth Kurpershoek). It is also the only work in his oeuvre for which he composed follow-up works bearing the same title (Jordaan 2013:158).

2.3. *Afrika Hymnus II* and *Afrika Hymnus III*

The other *Afrika Hymni* are similar in scope to the first. *Afrika Hymnus II* was completed in 1997 and consists of five movements. It is dedicated to Gerrit Jordaan. The composer was awarded with the prestigious Helgaard Steyn prize for this highly acclaimed work. *Afrika Hymnus III* was completed in 2008 and consists of three movements. It is dedicated to Prof. Wim Viljoen. The first movement was completed shortly after *Afrika Hymnus II*; as with *Afrika Hymnus I*, the second and third movements were added later. It is somewhat shorter in duration than the other *Hymni*. According to Gerrit Jordaan (2013:167), the work has a more introverted character, and revisits and refines textures from its predecessors.

3. Movement 1: *Hail Africa, mysterious Continent*

3.1. Structure

The first movement of *Afrika Hymnus I* is a work of considerable size and complexity. On each of the available recordings, the duration is over 15 minutes. It comprises a large number of distinct sections that are clearly partitioned by changes in texture, registration, and tempo, as well as by double bar lines. The double bar lines often have commas or fermatas over them, creating clear divisions in the music. It should be noted, however, that not each double bar line or comma indicates a section break. On its own, a double bar line or a comma cannot be considered a section delimiter, since Grové often uses a double bar line or a comma above a bar line to indicate phrasing. Similarly, changes in the registration may occur within a section.

An examination of the above-mentioned elements and their interaction makes the structure that is summarised in the table below apparent. In some cases, similar sections occur in succession, as indicated by the brackets on the left.

Table 2: Representation of the first movement's structure

	Section	Bars	Content
	A0	1-11	Introduction
	B0	12-16	Main theme
	C0	17-34	Development of the main theme and motifs introduced in section A0
	D0	35-39	Improvisatory, including passagework in small notes
B	B1	40-44	Based on figures from the main theme
B	B2	45-55	Based on figures from the main theme
B	B3	56-61	Variant of B2
	A1	62-74	Introduction and pedal solo
	E0	75-124	Introduces a new theme in the pedal
	B4	125-139	Return of the main theme

	Section	Bars	Content
	D1	140-142	Improvisatory, transitional nature, including passagework in small notes
B	B5	143-148	Based on figures from the main theme
	B6	149-158	Based on figures from the main theme, in the pedal part
	A2	159-161	Develops the double pedal idea from B6
	D2	162-169[1]	Improvisatory, transitional nature; leads to the next section, with which it overlaps
B	B7	169[1]-171	Return of phrase 2 and 3 of the main theme
	B8	172-179	Based on figures from the main theme
A	A3	180-190	Develops figures from the previous section
	A4	191-199	Variant of A1
	E1	200-220	Resembles E0
	A5	221-226	Coda

In some very brief programme notes, the composer himself writes that the movement "depicts nine scenes from rural life, which are variations on a theme" (Grové 1997:4). He refers to the opening section as a "ritornello" that recurs throughout the movement; for the purposes of this study, this section is labelled A0. The following section is the statement of the main theme, and is labelled B0. The other A-sections and B-sections that follow are not literal restatements, but are related to the initial sections, in both character and the material used. A-sections are typically chromatic, using highly dissonant chords, feature a "full" organ sound that includes the mixtures, and use motifs found in section A0. Both section A1 and A4 lead to an E-section.

B-sections, on the other hand, make use of non-chromatic scale formations, more subdued registrations that favour flute combinations and solo stops, and use elements of the main theme stated in B0. Together, section B1, B2 and B3 form a subordinate ternary structure within the movement. Section B4 and B7 feature the most recognisable reappearances of the theme stated in B0. Section C0 develops elements

from both the B0 theme and the motifs stated in A0. D-sections typically juxtapose disparate elements and feature cadenza-like passages notated in small notes. Both D1 and D2 have a transitional function.

Section A4 is one of the few instances in the movement where material is repeated literally, also at pitch level. The material in the pedal line of section A4, bar 193 to 198, closely resembles the material in section A1, bar 66 to 68. Section A4 does, however, add material in the manual part.

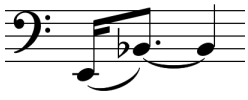
According to Gerrit Jordaan (2013:162), the structure resembles that of a baroque *concerto grosso*, in which sections for full orchestra (generally corresponding to sections labelled A, C, D and E in this study) alternate with sections for solo-instrument ensembles (generally corresponding to B-sections in this study). This comparison ties in with the composer's mention of a ritornello. One might also draw some parallels with the large-scale north German *praeludia* for organ from the seventeenth and eighteenth centuries, composed (and most likely also improvised) by leading figures such as Buxtehude. These works typically comprise multiple distinct, contrasting sections; sections in a free, improvisatory style alternate with others in a more strict contrapuntal (usually fugal) style. Ledbetter (2001:292) notes that there are often subtle motivic and other links between sections.

3.2. Melodic content

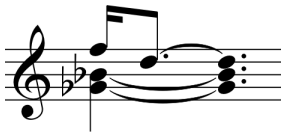
Most of the melodic content in this movement is based on the elements listed below. The discussion of melody will use these elements as a starting point.

- **Motif a** is a short motif that starts with a semiquaver in an accented position, followed by a longer note value. The interval between the two notes can be ascending or descending. It is first found in bar 1 in the pedal line, and shortly afterwards at the start of bar 2.

  Example 14: Motif a (ascending), bar 1^4, pedal line

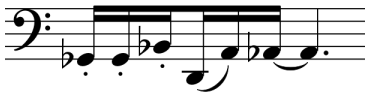


Example 15: Motif a (descending), bar 2^{1}, right hand



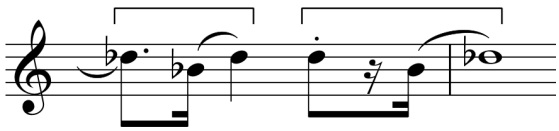
- **Motif b** consists of six semiquavers, grouped in two groups of three notes each. The last semiquaver is tied to a longer note. The first pitch is repeated; this is followed by alternating ascending and descending intervals. The motif is first found in bar 1 in the pedal line, directly following motif a.

Example 16: Motif b, bar 1^{8}, pedal line



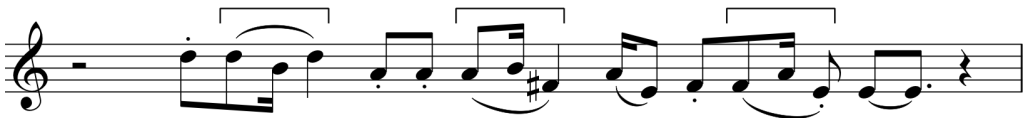
- **Motif c** is primarily a rhythmic motif, with a long-short-long rhythm. In contrast to motif a, the short value (a semiquaver) is not accented. It is found twice in bar 2 in the top line.

Example 17: Motif c, from bar 2^{7}, top line



A more typical example of this rhythm can be found several times in bar 12.

Example 18: Bar 12, right hand, motif c marked

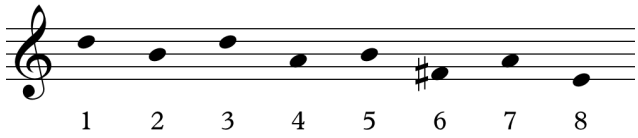


Note that both Example 17 and the first instance of the motif in Example 18 contain the interval of a minor 3rd.

- The **pentatonic series** is a succession of pitches based on mode 2 of the pentatonic scale. It can be derived from the first phrase (in bar 12) of the theme that appears in section B0. Notable characteristics are the appearance of a minor

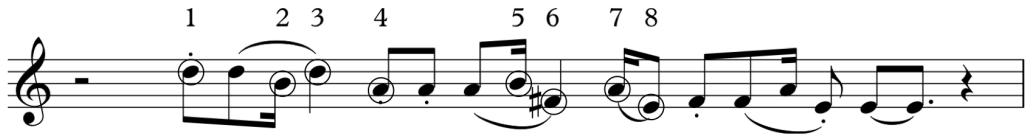
3rd at the start, a sequence of descending 4th intervals, and the general descending contour.

Example 19: Pentatonic series



To arrive at this series, pitches that are immediately restated were disregarded. The following example demonstrates its origin in bar 12. The pitches in the series are circled and numbered.

Example 20: Bar 12, right hand, indicating the pitches of the pentatonic series

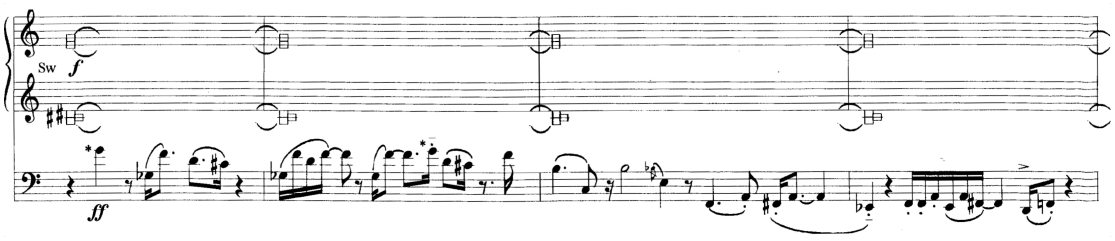


It is important to note that the designation “series” is not intended to imply any kind of systematic compositional approach on Grové’s part (especially since the composer is known to work highly intuitively). It is simply a tool with which to demonstrate the origin of a considerable amount of melodic content in this movement.

The melodic writing is dominated by the elements listed above and their characteristics. They occur in their most basic forms, as well as in transformations that will be described where relevant. Other more general characteristics of melody include the use of certain scales (pentatonic, acoustic, and octatonic), and the recurring use of a short melodic cell (the [014] trichord).

Section A0 is dominated by motif a (in its ascending form) and motif b. These motifs often occur together in A-sections, for example in the pedal solo lines in section A1 and A4. In section A0, the melodic content also occurs mainly in the pedal line, notably from bar 7 to 11.

Example 21: Section A0, bar 7 to 10

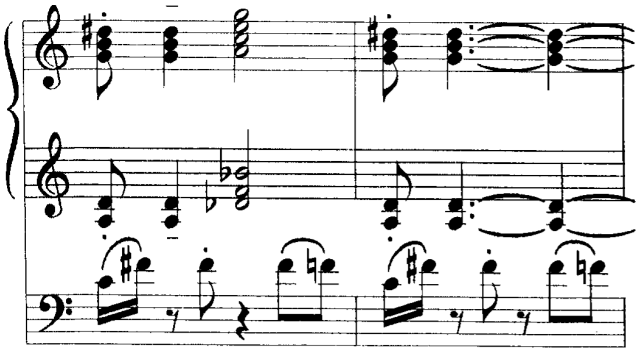


The following are characteristics of this line:

- It covers a wide range – from the very highest to the very lowest note of the pedalboard.
- The melodic motion is disjunct and highly chromatic, with many dissonant intervals, such as the major 7th and tritone.
- Rhythmically, it contains extreme contrasts of duration, often in close proximity.
- The melodic flow is frequently interrupted by rests; this creates a feeling of fragmentation.

The interval between the two notes of motif a is highly variable. At its first appearance, as well as many subsequent appearances, it is a tritone. In the same section (A0), it also appears as a major 6th, major 7th, minor 3rd and major 2nd. In its ascending form, it most often appears in the pedal line. The duration of the second note varies. At its first three appearances, it is a dotted quaver tied to a crotchet. At bar 4^{12}, the second note is reduced to a quaver, while at 10^{9} and 11^{8}, the quaver is marked staccato. Eventually, it is transformed into a figure that consists of two semiquavers, as in bar 66^{7}. In this form, it often follows motif c, as in bar 66 to 69, and bar 193 to 195. It also features extensively in bar 184 to 189. At the climax of section E1 – which is also the climax of this movement – from bar 217 to 219, the interval between the two notes is a tritone, as it was at the start. The second note is shortened, but in bar 218 and 219 it is immediately restated.

Example 22: Bar 218 and 219

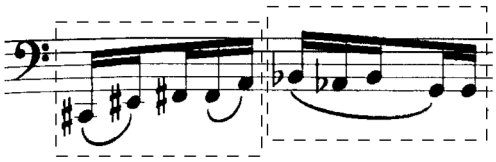


In terms of interval content, the first appearance of motif b, at bar 1^{8}, is not typical. Here, the repeated pitches are followed by an ascending major 3rd, then followed by a descending minor 6th and ascending perfect 5th. In the rest of the piece, however, the interval that most frequently follows the repeated notes is an ascending major 2nd or minor 3rd, while the other intervals are seldom larger than a tritone.

Motif b also features prominently in the A-sections, where it often appears alongside motif a. The final note is often shortened, and several instances of the motif – in a variety of permutations – may be linked together, to form extended semiquaver passages. This usage can be seen in the second part of section A1's pedal solo, from bar 70 to 74, as well as in both E-sections: the left-hand line in bar 75 to 83 of section E0, and the pedal line in section E1. In the E-sections, the motif is often shortened to contain only five notes, and the interval content and contour becomes even more variable. The interval between two successive notes can grow as wide as a minor 7th (as in bar 211 and 212), while the contour can change to become purely ascending or descending. In the majority of cases, the motif remains recognisable through the occurrence of two repeating pitches.

The order of events in motif b is sometimes altered. When it appears at bar 32^{3}, the repeated notes occur in the middle, at the fourth semiquaver. Similarly, in the following bar, the repeated notes occur at the third semiquaver, while the motif is also extended. In the pedal line of section E1, where several instances of motif b are linked together, the repeated notes can occur at the start, in the middle (for example, at bar 204^{2}), or at the end (for example, at bar 204^{4}).

Example 23: Bar 204, two permutations of motif b



At other times, the motif is fragmented and only the first two or three notes are used. This first occurs at the end of bar 6, from 6^{10}. More figures with repeated semiquavers occur in section C0, in bar 21, 23 and 25 (left hand). In section B5 and B6, the figures that contain repeated semiquavers are also reminiscent of this element of motif b.

In contrast to the jagged melodic line of section A0, the theme in section B0 is pleasingly tuneful. It consists of four phrases, with rests occurring only to separate the phrases. Each phrase covers a limited range, between a major 6th (the third phrase) and an octave (the last), with the theme in its entirety covering an octave plus a perfect 4th. A limited set of intervals are used: the major 2nd, minor 3rd, major 3rd (appearing only twice), and perfect 4th. Each phrase slopes downward towards its end. Phrase 1, 2 and 4 have a clearly descending contour, with the highest pitch appearing early on in the phrase. This descending tendency in phrases has been noted by the composer himself to be a hallmark of his style in his "Afrocentric" works (Muller 2007:20). Phrase 3 centres around its first pitch (G) for most of its duration before sloping downwards towards the end, like the other phrases do; it can be described as horizontal-descending.

The theme has a pentatonic character. Phrase 1 and phrase 2 are based on the scale PT-2 (D), mode 2. Phrase 3 and phrase 4 are based on PT-0 (C), mode 5. Together, these pentatonic scales, and therefore the theme in its entirety, form a pitch collection that matches G major or one of its modes (although the pitch C appears only once).

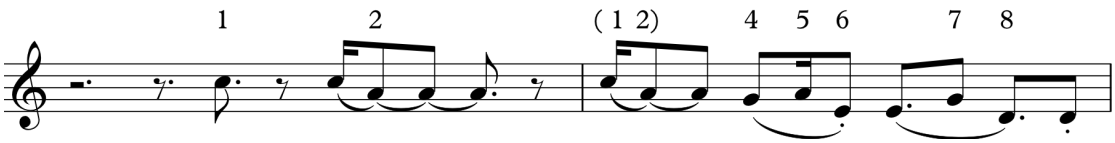
The full theme presented in section B0 does not make a literal reappearance. Its closest relation is in section B4. In this section, there are also four phrases, of which the first three melodically resemble their counterparts in the original theme, transposed a major 2nd higher. There are notable alterations: the rhythm is different throughout; phrase 1 is shortened; phrase 2 is an octave lower and uses a different pentatonic scale and mode from phrase 1 (in section B0, phrase 1 and 2 use the same

mode); and phrase 4, starting in bar 137[3], continues directly from phrase 3, without a clear break, taking an entirely different course from that of its counterpart.

The next-closest relation is in section B7. Here, variants of phrase 2 and 3 appear, using the same pentatonic pitch collections as their counterparts in B0. The melodic line in this section demonstrates a recurring elaboration technique: a fragment of melody is repeated, often being varied by an alteration in rhythm or simply a reiteration of the last note, before the melody proceeds along its path. This creates lines that seem to evolve continuously and organically, and also results in melodic lines that contain many repeated notes. Similar melodic progression is apparent in the pedal line of the next section, B8, as well as in B1 and B3.

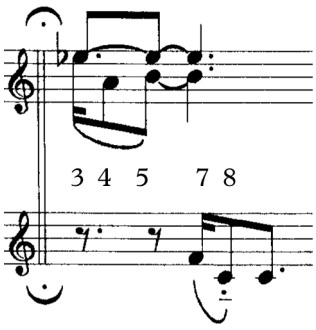
In the B-sections where the main theme (or part of it) does not reappear, the primary melodic content is clearly derived from the so-called pentatonic series, or from fragments of it. This is evident in section B1, B2, B3, B5, B6 and B8. The pentatonic series also makes an appearance at the start of section C0. In this and the following examples, the numbers indicate which members of the pentatonic series are used.

Example 24: Section C0, bar 17 to 18, right hand



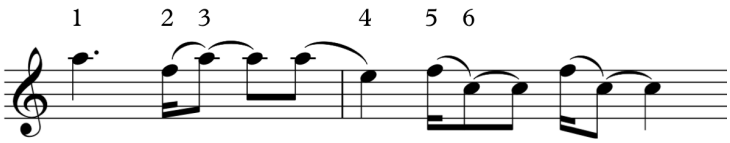
The recurring figure in both section B1 and B3 is derived from the succession of descending 4ths, with the first augmented to form a tritone.

Example 25: Section B1, bar 40, manuals



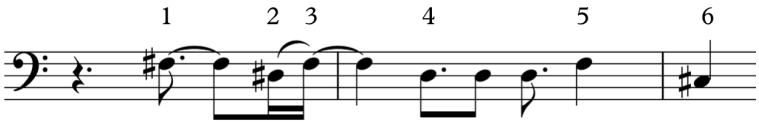
Some intervals are also altered in section B2. In the instance that appears in the manual part, the minor 3rd at the start is expanded to a major 3rd, while the major 2nd is contracted to a minor 2nd.

Example 26: Section B2, bar 45 and 46, right hand



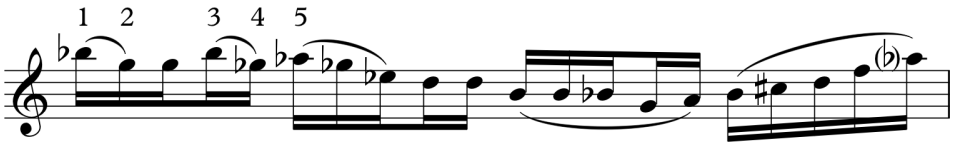
There is a separate instance in the pedal part. Here, the first descending 4th is diminished to become a major 3rd, the major 2nd is expanded to a minor 3rd, and the 4th that follows is also diminished, becoming the enharmonic equivalent of a major 3rd.

Example 27: Section B2, bar 45 to 47[1], pedal



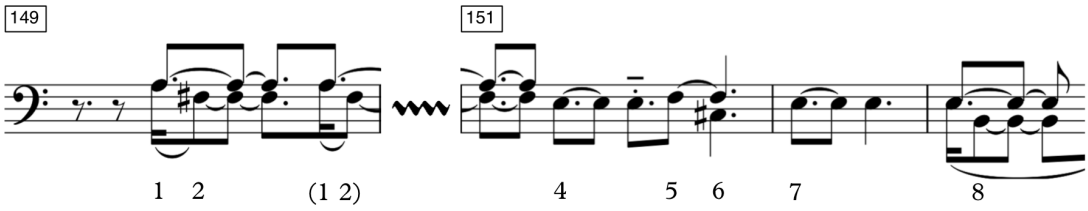
Section B5 uses the first five notes of the pentatonic series only as a starting point, although the distinctive minor 3rd occurs throughout the rest of the line. The descending 4th has again been reduced to a major 3rd. The line in this section is unique for its undulating contour.

Example 28: Section B5, bar 143, left hand



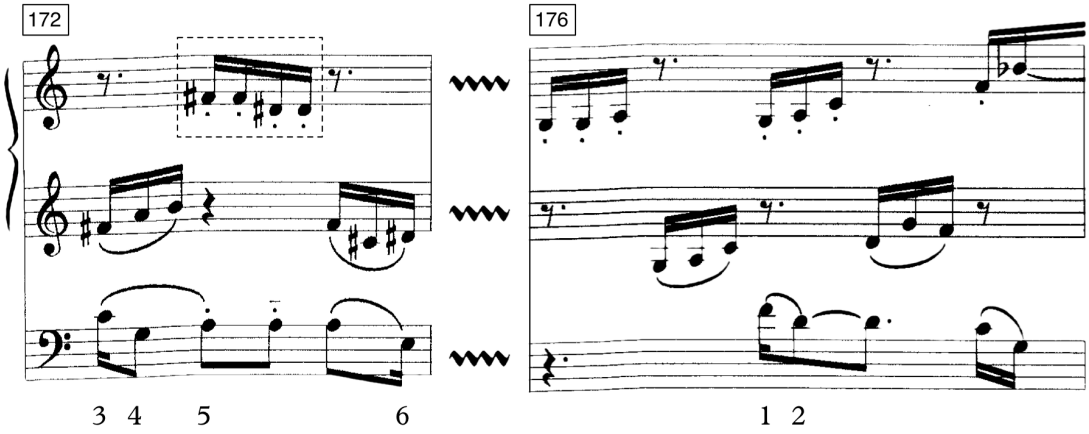
The pedal line of section B6 omits the third note, and individually repeats first the descending minor 3rd and then the pair of 4ths that follow it a number of times.

Example 29: Section B6, bar 149 and bar 151 to 153[3], pedal



Section B8 mixes the order of events. In the pedal line, the first phrase focusses on the descending 4ths (but notice the minor 3rd figure that appears simultaneously in the manuals). It then introduces the minor 3rd only at the start of the next phrase (bar 176).

Example 30: Section B8, bar 172 and 176

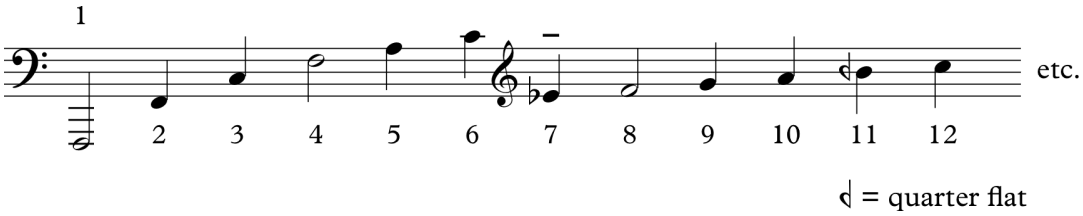


The descending-ascending minor 3rd that is found both at the start of the pentatonic series and within the first instance of motif c also appears in other places, such as at the beginning of section D0 in the right hand, in the exclamatory figure that opens section A1 and its counterpart, section A4, as well as in some places in section A3 (182[2]; 185[1]).

The use of the pentatonic scale is a characteristic element in the primary melodic material of most B-sections. An exception to this is the set of B-sections that directly follow each other, B1, B2 and B3. In section B1 and B3, the collection of pitches used strongly implies the harmonic series with F as the fundamental. The recurring pitches here that do not belong to the conventional F major scale, E♭ and B♮, occur relatively early in the harmonic series. E♭ is number 7, while a pitch approximately between B♭ and B♮ is number 11. This may explain why both B♮ (in the right-hand line) and B♭

(in the left-hand line) seem to fit comfortably within the collection, as do the other seemingly foreign tones, C♯, G♯ and F♯.

Example 31: Harmonic series on F

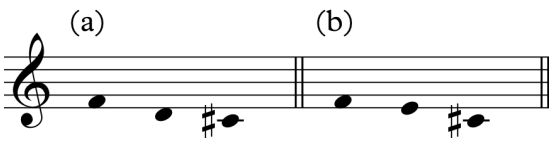


An alternative interpretation is that these sections are based on the acoustic scale AC-5 (F). The acoustic scale has flattened fourth and seventh degrees. In this interpretation, the B♭, C♯, F♯ and G♯ are foreign tones.

In section B2, the entire manual part uses only four pitches: A, F, E and C. There are five subphrases of two bars each (the last subphrase being extended by one bar). In each subphrase, the contour and prominent use of the descending 4th allude to the pentatonic series. The rhythm is different each time, some notes are restated, and in some cases the descending 4th figure is repeated. This represents another example of how literal repetition is avoided and the melodic line constantly varied.

The pedal line in section B2, notwithstanding the F♯ and D♯ at the start, for the most part actually revolves around three pitches: D, F and C♯ (that is, until the sudden departure to B♭ in bar 52). The field of set-theoretical analysis provides a useful label for this set of pitches: it yields [014] as the prime form. Although the present discussion is not concerned with set theory, this label will be used to refer to this trichord. The [014] label represents all transpositions and inversions, and the order of pitches may vary. The following example shows two possible configurations, arranged as descending figures.

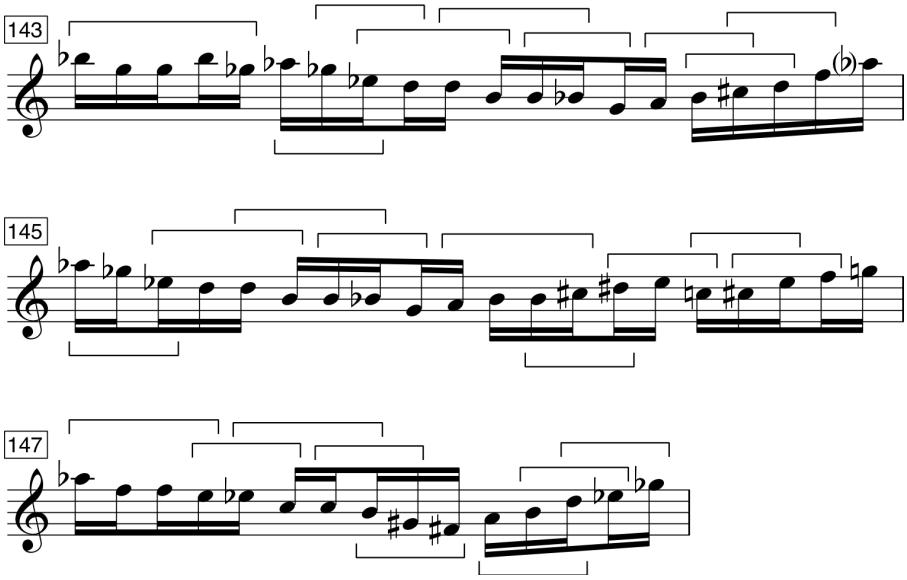
Example 32: Two patterns of the [014] trichord



In (a), there is a minor 3rd at the top and a minor 2nd at the bottom, while (b) has the minor 2nd at the top and the minor 3rd at the bottom.

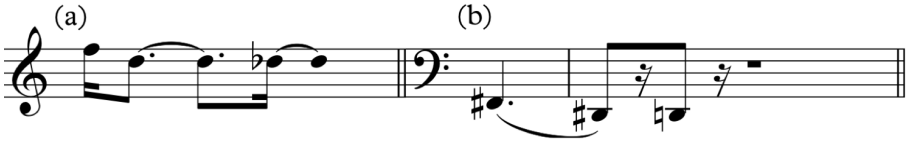
In section B5, overlapping trichord figures are combined freely with three-note figures that are typical of sections based on the pentatonic scale, usually a succession of a major 2nd and a minor 3rd, such as A♭-G♭-E♭. In the following example, which omits repeated bars, the trichord figures (both descending and ascending) are marked above the stave, and "pentatonic" figures are marked below.

Example 33: Section B5, bar 143, 145 and 147



The [014] trichord is used in a melodic context very frequently in this movement, also in permutations that mix ascending and descending intervals. The first few appearances are prominent: at the start of bar 2, in the top line, and from the last note of bar 4 to the beginning of bar 5, in the pedal line.

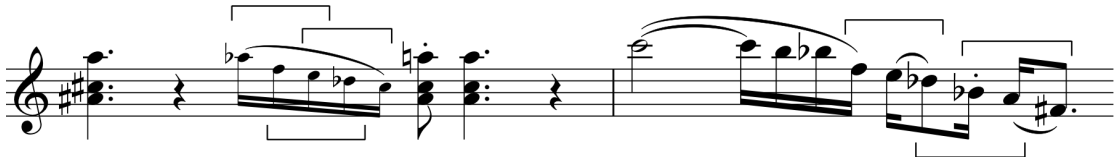
Example 34: Section A0, (a) bar 2^{1} to 2^{5}, top line; (b) bar 4^{15} to 5, pedal



Other appearances include the following:

- Section C0: bar 17^{11} to 18^{1} (pedal); bar 20^{3} to 20^{6} (pedal); bar 32^{2} (top line)
- The passagework in the D-sections, as both ascending and descending figures; in D0, bar 37 to 38 has an especially high concentration:

  Example 35: Section D0, bar 37 to 38^{10}, right hand

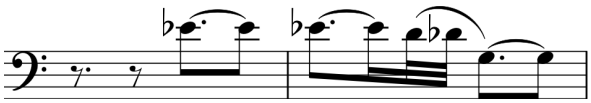


  Passages such as these were examined for the possible use of scale formations that contain augmented 2nd intervals, but no evidence for the consistent application of such scales could be found.

- Section E0: bar 78, 82 to 83, and 99 (pedal); bar 122^{1} (top line)
- Section A2: bar 161^{6} to 161^{8} (top line); from 161^{9} (pedal)
- Section A3: for example at bar 180^{5} (top line) and in bar 184 to 187 (top line)
- Section E1: very prominently at the climax, bar 219^{5} to 220^{1} (pedal)

Section E0, at the centre of the movement, is noted by the composer as containing a new theme (Pelser 1995: Appendix A, ii). It appears mostly in the pedal line and introduces a new element: a figure that contains two demisemiquavers. The figure starts with stepwise chromatic movement, but then drops sharply by a tritone.

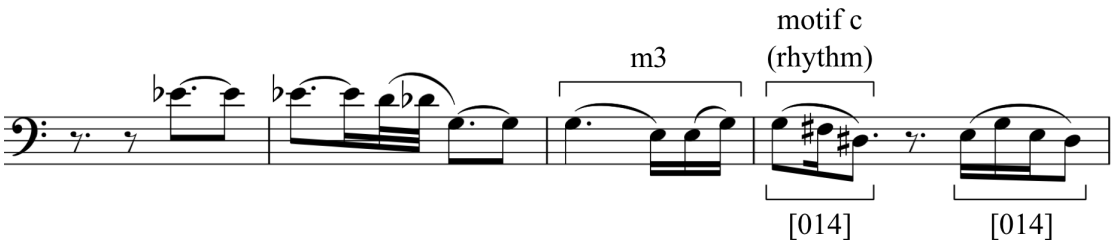
Example 36: Section E0, bar 75 to 76, pedal



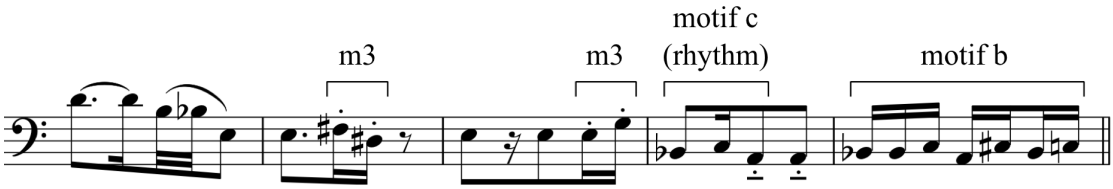
As in section A0, the melodic line in section E0 is disjunct and fragmented, containing significant contrasts both in terms of rhythm and interval content. Phrases typically start at a high pitch and descend, at first rapidly, and then more gradually, thus covering a very wide range. Apart from the new figure, many elements in the melodic content are actually familiar, such as the descending and ascending minor 3rd

interval (marked "m3" in the examples that follow), the [014] trichord, and some of the recurring motifs. The following two extracts illustrate this.

Example 37: Bar 75 to 78, pedal

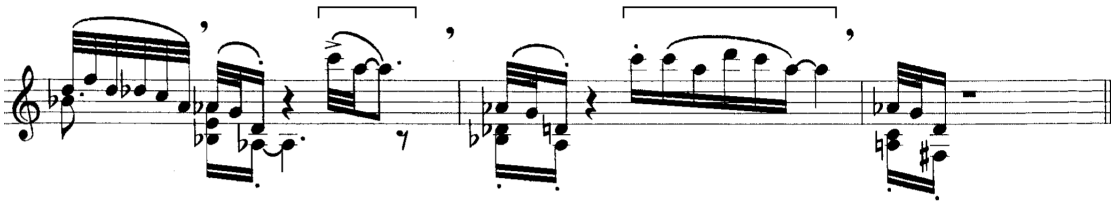


Example 38: Bar 91 to 95, pedal



At the section's culmination in bar 122 to 124, there is a single instance of motif a, using a descending minor 3rd, and a fragment of melody from section B0, bar 14^{9} to 14^{14} (rhythmically altered). Its pentatonic origin sets it in sharp relief against the highly chromatic nature of the surrounding content.

Example 39: Bar 122 to 124, right hand

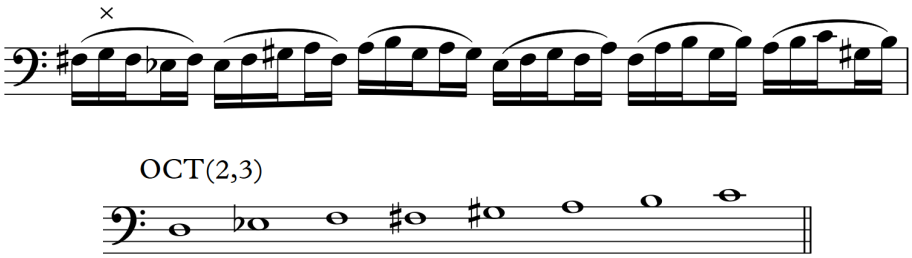


Investigation into the use of scale formations reveals another scale that appears recurrently: the octatonic scale. It is used quite freely: shifts between transpositions of the octatonic scale occur frequently between different segments of a passage, and a passage or segment may also include tones that fall outside the predominant octatonic collection, as if to counteract the symmetric and somewhat predictable nature of this scale. However, such tones do not cause the passage to lose its octatonic flavour.
The octatonic scale is used particularly in the extended semiquaver passages in some A-sections, section C0, and the E-sections. Other scales formations are often found in juxtaposition with it in other lines.

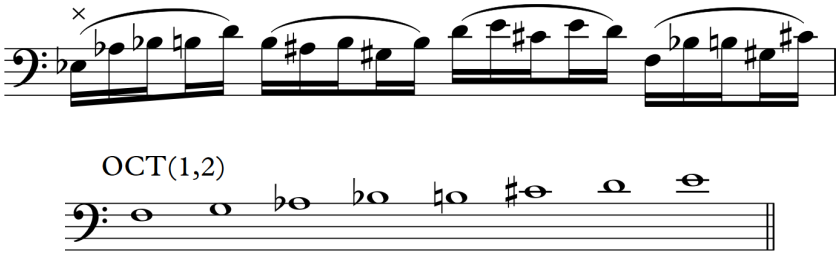
In the following examples, notes that do not conform to the octatonic collection are marked with a cross. Where applicable, the octatonic collection that is being used is provided in a transposition that fits with the passage.

The first significant octatonic passage occurs at the start of section C0, in the left-hand line. Bar 17 is based on OCT(2,3). Except for the G near the start, all pitches in the bar belong to the octatonic collection. Up to bar 17^{11}, the pitches in the other lines also belong to this collection. There is a shift to OCT(1,2) in bar 18, and from bar 19, it becomes increasingly chromatic.

Example 40: Bar 17, based on OCT(2,3)

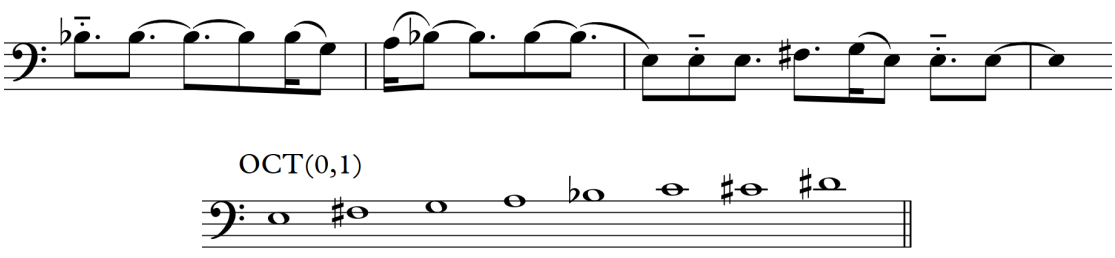


Example 41: Bar 18, based on OCT(1,2)



Bar 27^{5} to 31^{4} is based on the same collection as bar 17. The G appears again a number of times, but never in an accented or otherwise prominent position. A few pages later, the pedal line in section B3 is based on a subset of OCT(0,1).

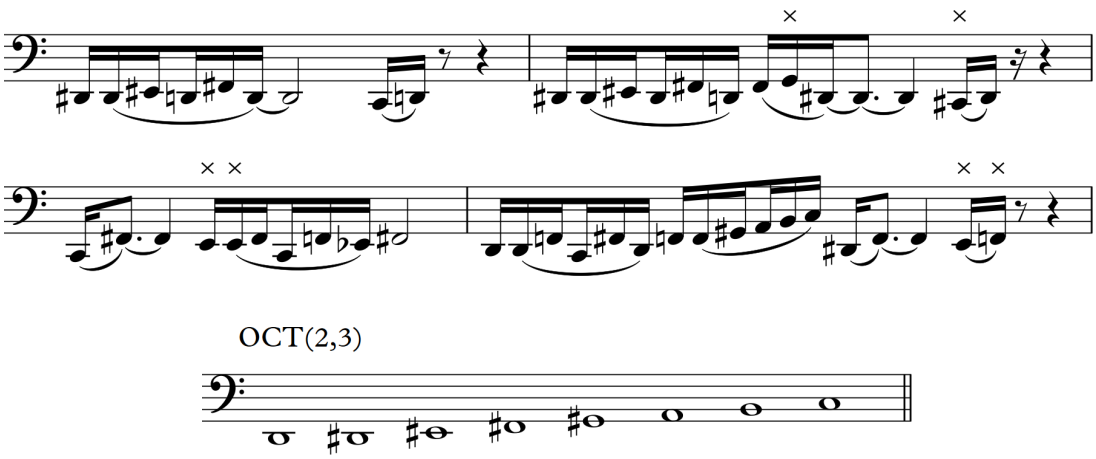
Example 42: Section B3, bar 57 to 59, pedal



An interesting detail is the way the melodic line here resembles the supporting melody in the left hand in bar 14 to 16 (section B0), also in terms of pitch class content.

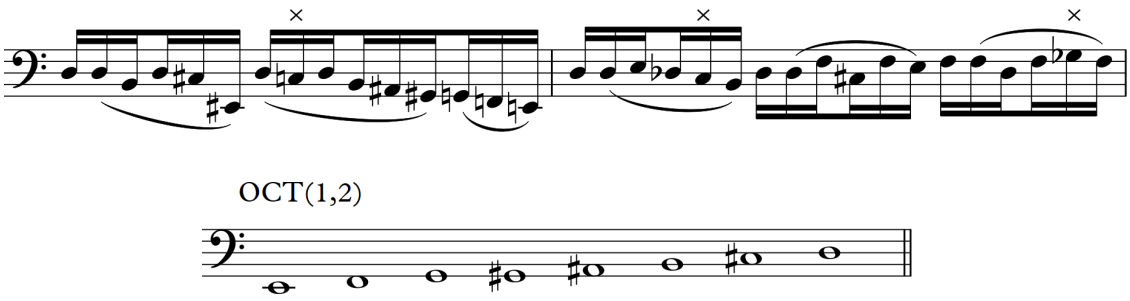
In section A1, the first four bars of the pedal solo are based on OCT(2,3). Shortened instances of motif a at bar 67^{7} and bar 69^{9} serve to contradict the octatonic collection, with the accented first note perceptibly not conforming to it.

Example 43: Section A1, bar 66 to 69, pedal



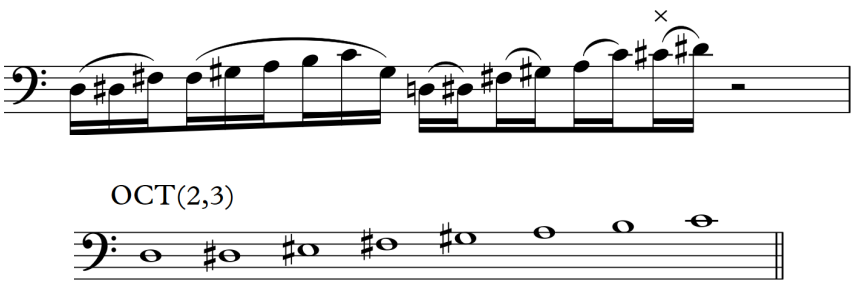
The extended semiquaver passage that launches in bar 70 is based on OCT(1,2), with a brief excursion to OCT(0,1) in bar 71, and unaccented pitches outside the collection in the groups at bar 72^{3}, 73^{2}, and 73^{6}. Also noteworthy is the gradually ascending register from bar 72 as the tension increases, with the pitch centre D occurring first at the top, then the middle (bar 73), and finally at the bottom (bar 74).

Example 44: Bar 72 and 73, pedal



Bar 74 sees a shift to OCT(2,3), with the ascending figure emphasising a [014] trichord at the bottom.

Example 45: Bar 74, pedal



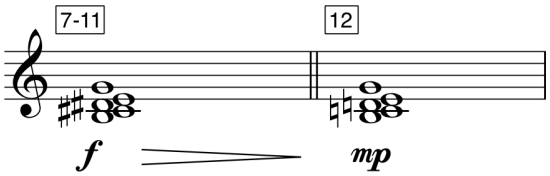
The octatonicism continues into section E0, with the left-hand line from bar 75 onward based on OCT(2,3), with a recurring A♯. It shifts to OCT(1,2) in bar 78, with the majority of pitches conforming to this collection up to bar 82^5. Section E1 similarly contains extended octatonic passages in the pedal line, switching between all three octatonic collections. From bar 211 it conforms mostly to OCT(2,3), with only brief deviations in bar 212^4 to 213^2, and C♯ added at bar 214^4 and in bar 216. It remains in that collection for the climax around bar 218 and 219, and then shifts to OCT(1,2) in its sharp descent towards the final pedal point, C (bar 221).

3.3. Vertical aspects

Grové's harmonic language is difficult to define, so much so that the topic is avoided in many studies that analyse the various aspects of a work or a set of works. Johnson (1992:9) notes that the harmonic content is not linked to any traditional system or a twentieth-century method, and that harmony is an intuitive device in Grové's palette. Nevertheless, a number of chord structures are frequently discernible. The present study will focus on these recurring sonorities. In the first movement, they include chords based on members of certain scale forms, such as the acoustic scale and the octatonic scale, tertian chords with split chord members, and tertian triads (most frequently in first or second inversion) in the manual part that produce varying levels of dissonance when combined with the pedal line.

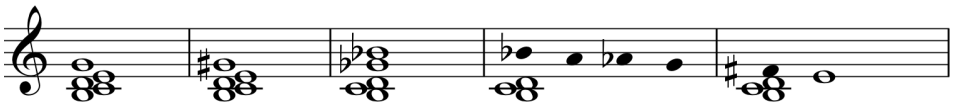
While it is clear that the composer does not employ traditional harmonic progressions, this does not mean that no sense of harmonic progression is present. For example, the highly dissonant chord at the end of section A0 appears to resolve (along with a reduction in the dynamic level) to the chord in the left hand at the start of section B0.

Example 46: Chords in bar 7 to 11 (manuals) and bar 12 (left hand)



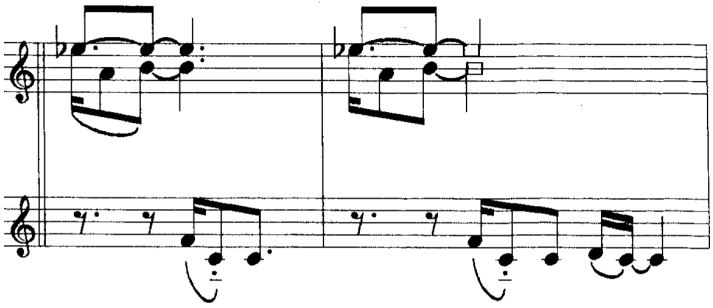
The chord in bar 12 is less dissonant and has tonal implications: it looks like a G major chord in first inversion with an added fourth and sixth degree (the pitches in the pedal part complete the G major collection). The chord gradually evolves and then reduces back to the original set of pitches, minus the G, now resembling a small white-note cluster (bar 16).

Example 47: Bar 12 to 16, left hand (reduction)



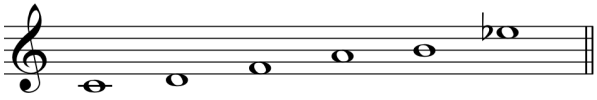
On the other hand, some sections are almost completely static from a harmonic perspective. For example, the pitches in section B1 produce a sustained sonority that implies the harmonic overtone series on F (see Example 31 on page 34).

Example 48: Section B1, bar 40 and 41



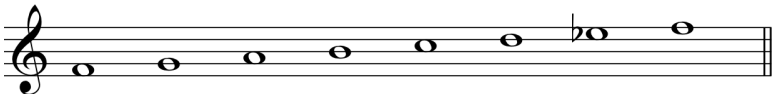
These bars contain the following pitches:

Example 49: Pitches in bar 40 and 41



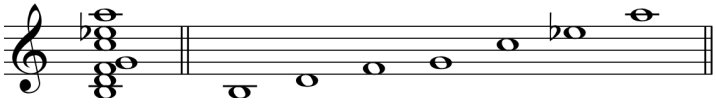
As noted under "3.2. Melodic content", a possible interpretation is that this section is based on the acoustic scale AC-5 (F).

Example 50: AC-5



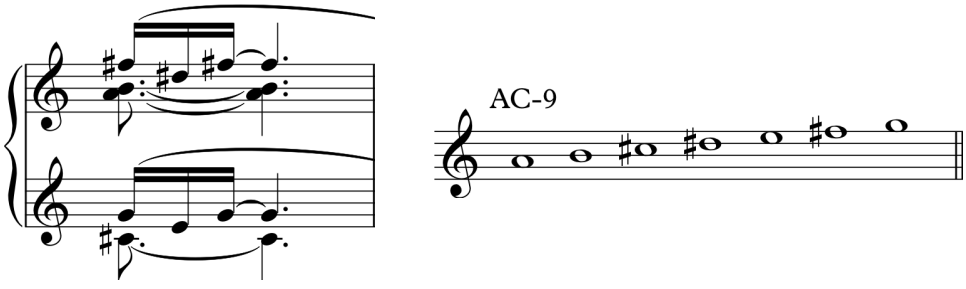
This sonority returns in section B3. The same pitches are also found within the chord that opens the work, albeit in a different formation. In that chord, all pitches in AC-5 are represented.

Example 51: Opening chord (bar 1)



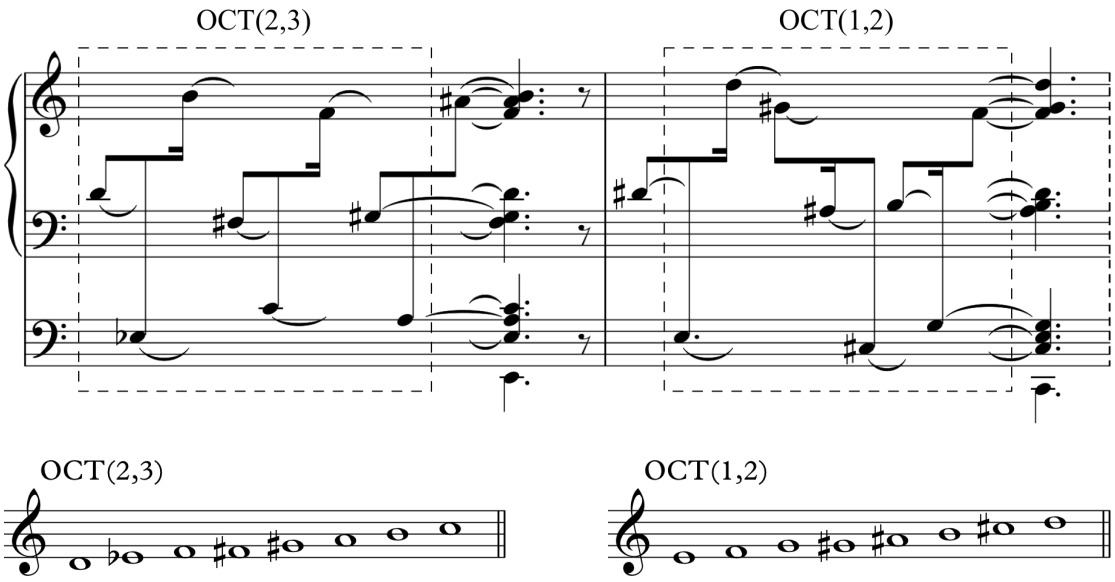
The chord at the start of the following bar (disregarding the short-lived F) is formed from AC-4 (E). In the second part of section A0, the chord stated in bar 7 contains pitches from AC-9 (A), but without A and F♯. They finally appear at the end of the section in bar 11, completing the collection. In section B0, bar 13, the combined pitch collection of all the parts conforms to AC-2 (D). The final example given here is the sonority that opens section A1 in bar 62: all the pitches from AC-9 are present in the manual part.

Example 52: Bar 62, containing pitches from AC-9



While the octatonic scale occurs primarily in a melodic context, its use also extends to the vertical dimension. In bar 141, the first eight pitches that contribute to the sustained chord all belong to OCT(2,3). In the bar that follows, each successive pitch introduced in the manual part from 142[2] belongs to OCT(1,2).

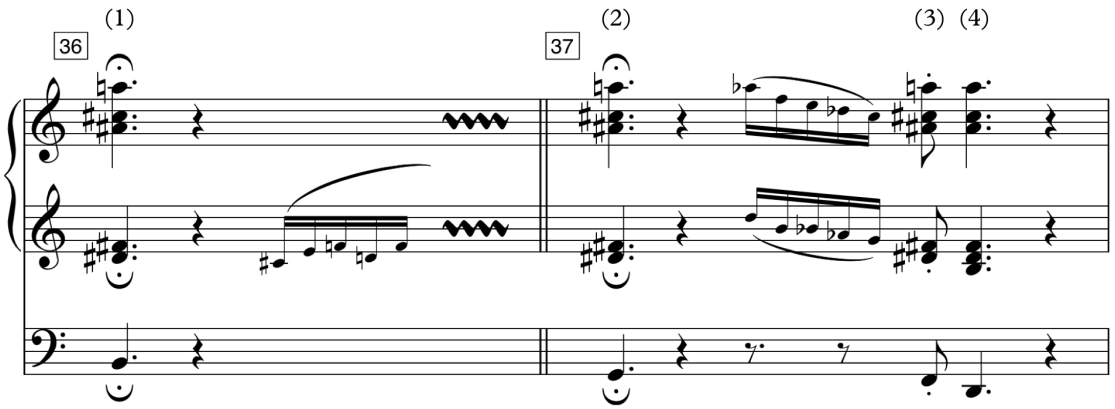
Example 53: Bar 141 and 142



It should also be noted that the primary pitches in the sonority of section B1 (see Example 48 on page 41) and B3 belong to OCT(2,3).

The overall impression to the listener of the sonorities in the first movement is one of extreme dissonance. Most of the chords are mixed-interval chords containing adjacent semitones or multiple major 7ths that account for much of the dissonance. However, many chords appear to have a tertian origin. Those in the following example punctuate the passagework in bar 36 and 37 of section D0.

Example 54: Bar 36 and 37



Kostka (2011:47) provides a helpful way of looking at chords like these: as tertian chords with split chord members. In the first chord of Example 54, the five lowest

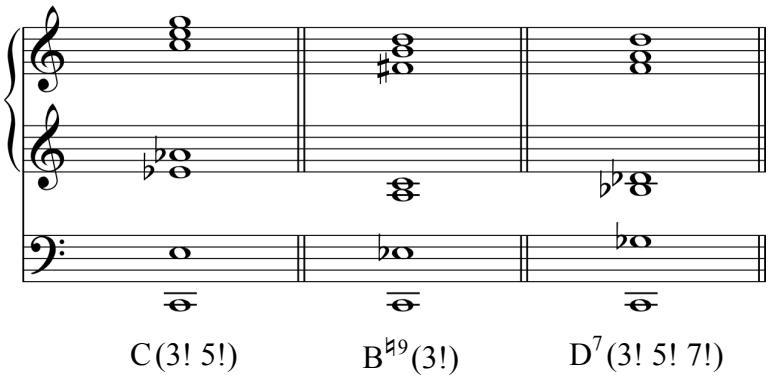
pitches form a B^9 chord with a major 7th. The A♮ at the top is also a 7th above the chord on B, in this case a minor 7th. Therefore the major 7th (A♯) and minor 7th (A♮) occur simultaneously, producing B^9 with a split 7th, or B^9(7!), using the notation described in the introduction (see "1.4.4. Chords").

At bar 37^1, the tertian chord that is easiest to discern is $d♯^7$, formed by the second-lowest to second-highest of the pitches. The G in the bass, as related to a D♯ root, is a major 3rd, occurring at the same time as the minor 3rd, F♯. The A♮ at the top is a diminished 5th, occurring at the same time as the perfect 5th A♯. Together, these notes produce the sonority $D♯^7$(3! 5!). Following the same principles, the remaining two chords can be notated as $d♯^7$(3! 5!) (with a lowercase letter because there is no major 3rd in this interpretation) and B^9(3! 7!).

Because of the high number of pitch classes present in a single chord (in Example 54, the first three chords each have six members, the last has seven), there is inevitably some ambiguity at times. Chord (3), for example, could equally be interpreted as F♯(1! 3!) with an added 6th, while the pitches in chord (2) also belong to the collection of OCT(2,3). Chord members are seldom doubled – often the case in music with no tonal centre – thereby withholding a possible clue as to which member could be considered the root.

This type of sonority can be found especially in A-sections, D-sections, and E-sections. For example, section A5 contains the following chords at the start of bar 222, 223 and 224.

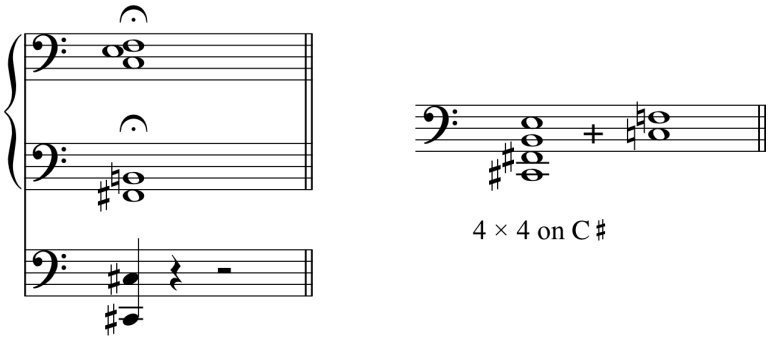
Example 55: Chords at bar 222^1, 223^1 and 224^1



Analysing these as tertian chords with split chord members highlights two aspects: their apparent tertian origin, and the dissonance caused by the simultaneous presence of members with conflicting sonorities (for example, major 3rd and minor 3rd) that are a semitone apart. Investigation into harmonic progressions that include this type of chord is, however, beyond the scope of this study.

The chord at the end of section D0 appears to have a quartal origin:

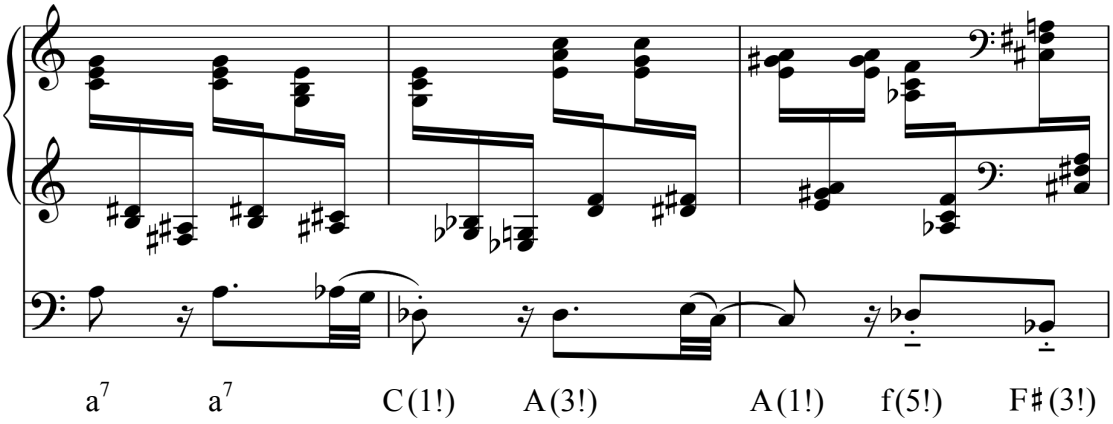
Example 56: Section D0, bar 39[11]



There are only isolated instances of chords with quartal features, such as those at bar 23[1] (4 × 4 on F♯, but with an augmented 4th), bar 32[1] (containing 3 × 4 on B), and in section E0 at 88[2] (4 × 4 on F), 101[2] (4 × 4 on E♭), and 106[1] (4 × 4 on E♭, but with an augmented 4th at the bottom).

Section E0 contains a large number of triads and two-note sonorities that follow each other. Many of these are tertian – simple major or minor triads. They occur more frequently in first or second inversion. In combination with the pedal line, the chords produce dissonances that can be reduced to a semitone (such as major 7th chords or a tertian triad with one split member) or a whole tone (such as minor 7th or dominant 7th chords).

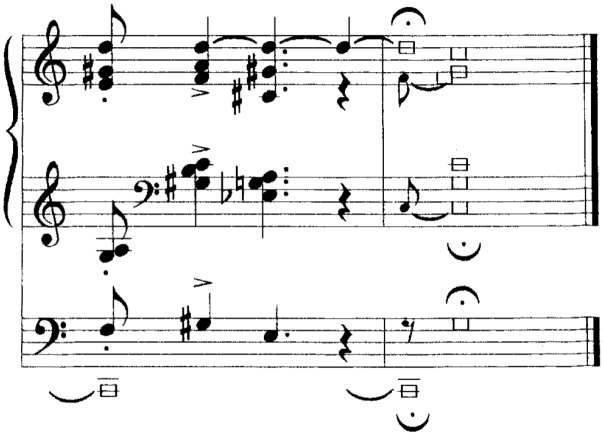
Example 57: Bar 85 to 87



Individual pitches or entire chords are sometimes repeated, but just as often there are no common members between successive chords. There are clearly no traditional harmonic progressions at work. Both the ever-present dissonances and the unconnected nature of the chord successions contribute to the percussive effect created within this section. The same is evident in section E1.

Given the high level of dissonance throughout the work, the sonority with which this movement concludes almost comes as a surprise. Its only precedent is the open-4th sonority (D♯ and G♯) in the left hand in bar 169, to which a 5th (A♯) is added in bar 171. It can best be understood as an open-5th chord on C with an added 4th and 9th. Following as it does a succession of extremely harsh dissonances in the preceding bar, it imparts a suitable sense of grandeur to a work that seeks to capture the splendour of an entire continent.

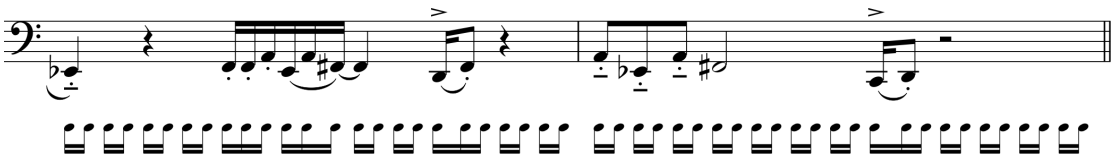
Example 58: Bar 225 and 226



3.4. Rhythm

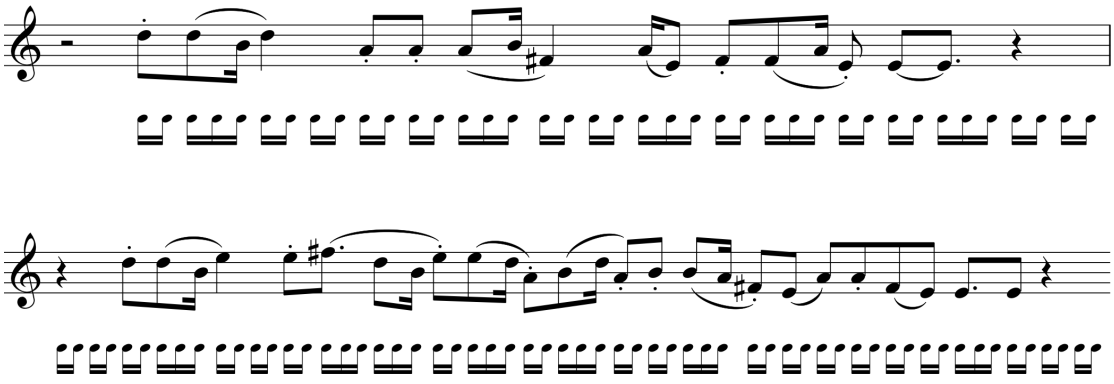
The rhythmic content of this movement is based on the principle of additive rhythm. The basic durational value is the semiquaver. Semiquavers are grouped into units of two or three. These two- and three-note groups occur unpredictably – either a two- or a three-note group may follow another group. Longer durations are also based on these two- and three-note semiquaver groups. This principle is so pervasive that it forms the basis of the subdivision of bars in this discussion (see "1.4.2. Bar numbers and subdivisions"). It is present even in sections that contrast with each other rhythmically. For example, in section A0, the rhythmic content (concomitant with the melodic content) is disjointed and unpredictable, with extreme contrasts of duration occurring in close proximity. (In Example 59 and Example 60, the reduction to semiquaver groups is shown below the musical extract to clarify the additive principle.)

Example 59: Section A0, bar 10 and 11, pedal



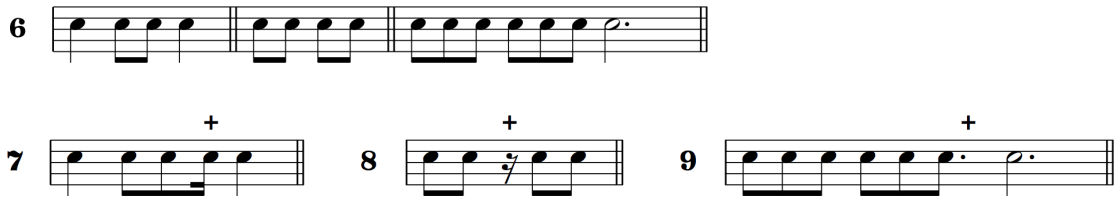
The theme in section B0, on the other hand, is much more economical and regular in terms of durational variety, with mostly quavers and semiquavers, as well as occasional crotchets and dotted quavers. Motif c (of which the rhythmic component is most important) is utilised extensively, while motif a and motif b are avoided.

Example 60: Section B0, bar 12 and 13, right hand



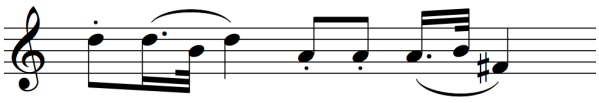
At first, the rhythm gives the impression of syncopations, or perhaps an application of Messiaen's "added value" technique, where the smallest note value can be added to any note in a phrase. The following shows example 6 to 9 from Messiaen's *The Technique of My Musical Language*, illustrating the use of added values (Messiaen 1966:11). The rhythms in number 6 are transformed, through the use of added values, to the rhythms in number 7, 8 and 9. The added value in each example is marked with a plus sign.

Example 61: Messiaen's examples of added values



However, as the rhythmic reductions demonstrate, it is neither syncopation nor Messiaen's added values at work. Both examples can be reduced, essentially, to groupings of two and three semiquavers occurring in alternation. This is crucial not only for understanding the rhythmic content of the whole movement, but also for producing an accurate rendition of the rhythm in performance. In the three recordings that are commercially available, the theme in section B0 often lapses into what sounds like dotted figures, as approximated in the following example.

Example 62: Bar 12^{5} to 12^{13}, right hand, distorted rhythm

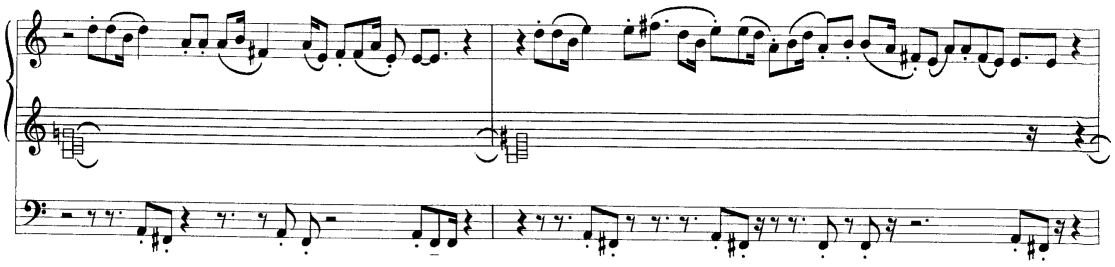


The result is rhythmically incongruous with other appearances of the theme and may give a listener the impression that a regular beat is present. With a single exception (section B4, to be discussed later), the rhythmic content does not conform to beats of equal duration for any significant amount of time. There are no time signatures and, in most sections, adjacent bars are hardly ever of the same length. Bar lines are present to facilitate reading, to separate gestures and phrases (as in section B0, where each phrase has its own bar) and, to some degree, to function as performance indications,

pointing to important junctures in the music. They are often accompanied by commas to indicate phrasing, since slurs are used to indicate articulation.

Another feature of section B0's rhythmic content is the activity that occurs in separate layers. The right-hand and pedal lines are most active: the right hand has the primary melodic line, while the pedal line has a simple two-note ostinato figure.

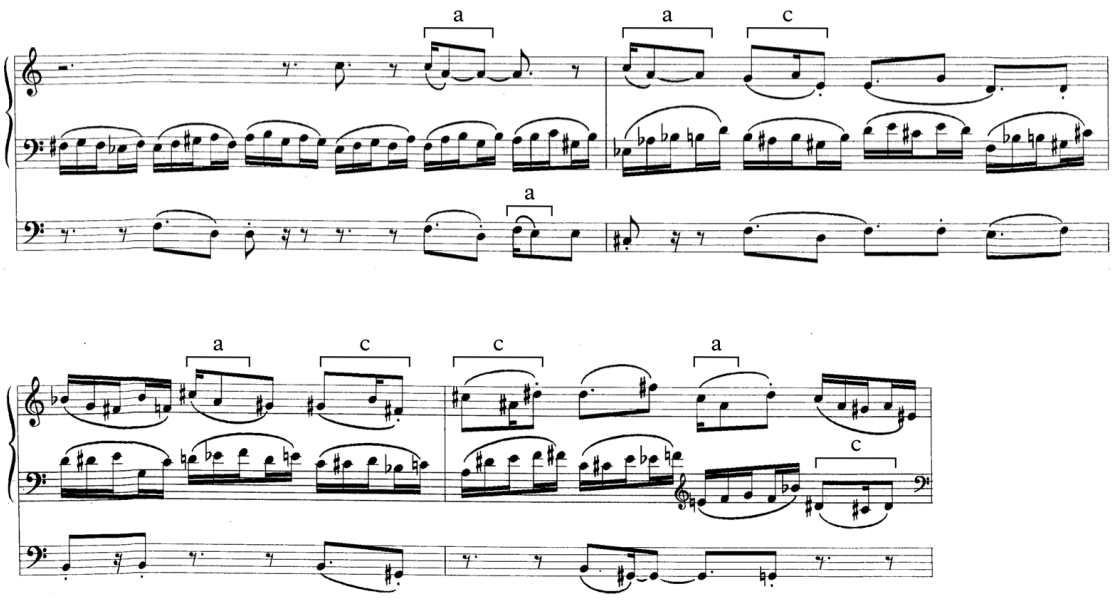
Example 63: Section B0, bar 12 and 13



The pedal line is more active during longer notes in the right hand's melodic line – instances of the ostinato figure occur when the melodic line has a note value of a crotchet or longer. From the second bar of the section, there are also instances at other points. These two rhythmic layers interact, but, at the same time, they give the impression of maintaining a degree of independence. Throughout this activity, the left hand remains mostly static; when the upper line becomes more mobile in bar 14 and 15, it essentially provides harmonic support for the melodic line in the right hand.

The additive rhythmic organisation is more obvious in the presence of continuous semiquaver motion. There are many examples in this movement, the first being section C0. This section is distinctive in that it mostly alternates groups of three semiquavers with groups of two, to produce a continuous stream of similar five-note groups in the left hand. Against this, the right-hand and pedal lines have figures built upon the five-note groups. The rhythmic components of both motif a (an accented semiquaver followed by a longer note value) and motif c (an unaccented semiquaver between two quavers) are freely alternated.

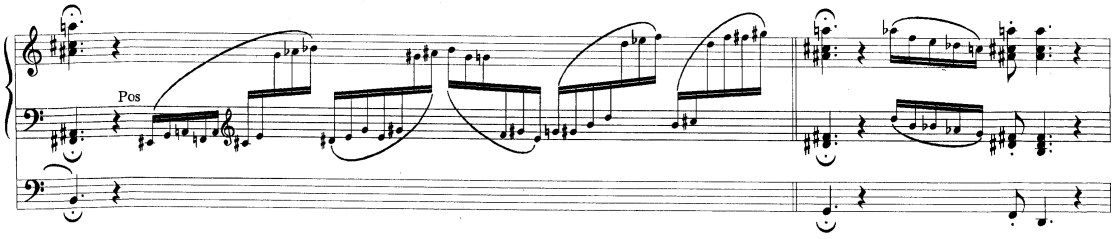
Example 64: Section C0, bar 17 to 20



The regular flow of semiquavers is interrupted, in bar 21 and 23, by figures in which the groupings are switched, further disrupted by the addition of a semiquaver rest. In bar 26 and 27, the five-note groups are expanded to six notes, subdivided either into two groups of three, or three groups of two, giving the fleeting impression of a hemiola relationship between the groups. This is a transitional passage; the regular five-note grouping resumes in bar 28. It breaks down again in bar 32, with a return of the figure from bar 21 and 23. In bar 32 and 33, there is a dialogue between manuals and pedals, during which the semiquaver movement is maintained. In other sections, once semiquaver momentum such as that found in C0 has been established, it is generally maintained throughout the rest of the section.

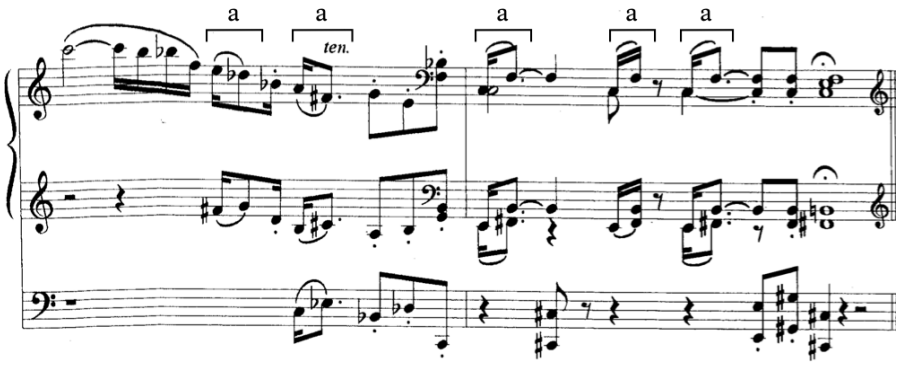
In the following section, D0, the additive rhythmic organisation is temporarily suspended. Cadenza-like passagework, notated in small notes, is punctuated by long, dissonant chords; movement ceases at these points. The indication “molto rapido (ad lib.)” underscores the improvisatory nature of this section.

Example 65: Section D0, bar 36 and 37



The passage in bar 38 and 39 reverts to a more traditional rhythmic organisation, but still without the presence of a regular metre. There are many instances of motif a, both descending and ascending – the rhythmic component is what is most prominent.

Example 66: Section D0, bar 38 and 39, motif a marked



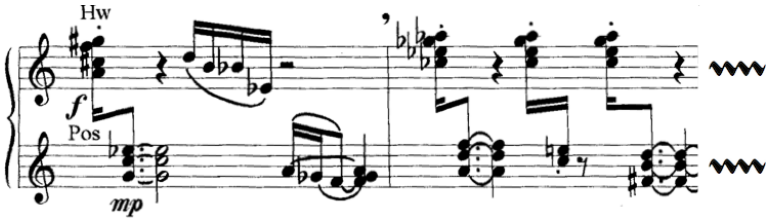
The discussion of the rhythmic content of this movement's first four sections has raised the following topics that serve to summarise the features present throughout this movement.

- No regular metre or regular beat is present.
- The rhythmic organisation is additive, based on semiquavers.
- Semiquavers are grouped into units of two and three, which are combined to form asymmetrical, irregular patterns.
- The rhythmic components of the motifs identified under "3.2. Melodic content" are continuously present.
- When the texture consists of layers that operate simultaneously, each maintains its own rhythmic identity, while interacting with the others.

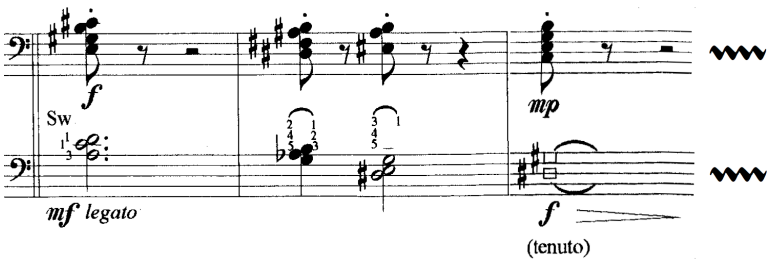
- A continuous flow of semiquavers may be maintained for extended periods within a section, serving as one of its primary rhythmic features.
- At times, the prevalent rhythmic organisation is suspended to make way for freer, improvisatory passages.

D-sections are typified by their improvisatory nature, alternating between passagework and points at which movement effectively halts. D1 is marked "Improvisando"; D2 is marked "Energico e improvisando". In section D1, as in D0, the passagework is notated in small notes. In D1, the extreme contrasts are taken even further with the sustained figure that occurs in bar 141 and 142. It is marked "Largo misterioso (♩= 46)" – the slowest tempo marking in this movement. Section D2's semiquaver passages are not notated in small notes, but the section bears a resemblance to the other D-sections in its juxtaposition of rapid figures with moments during which movement is halted. The rhythmic element of motif a features prominently in bar 162 and 163. Bar 167 to 169[1] might be explained as a rhythmic contraction of this motif, in which the short and long note values occur at the same time.

Example 67: Section D2, bar 162 to 163, manuals



Example 68: Section D2, bar 167 to 169, manuals

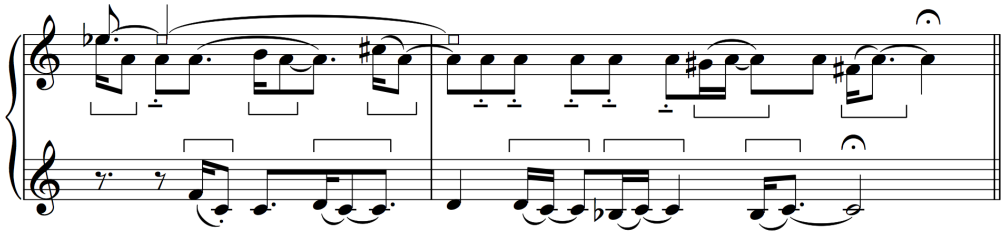


Motif a has a strong presence throughout the movement. At times, there are so many successive instances, and the interval between the two notes and the direction (ascending or descending) is so variable, that it is the rhythmic element that is

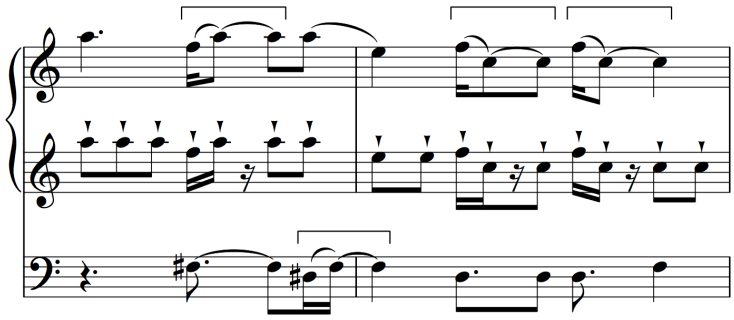
predominant. In addition to those already discussed, the following sections are also notable for the rhythmic presence of motif a:

- Section B1, B2 and B3: Nearly all semiquavers are accented, except at 42^4 (right hand), 42^6 (left hand), 50^5, 51^5, 52^5, and 53^3 (all in the pedal); all are followed by a note with a longer value. This is the most prominent rhythmic feature of this group of sections. (In B2, the very short note values in the left hand double the notes in the right hand and do not interfere with the rhythm; this is a textural feature.)

  Example 69: Section B1, bar 43 and 44, motif a marked

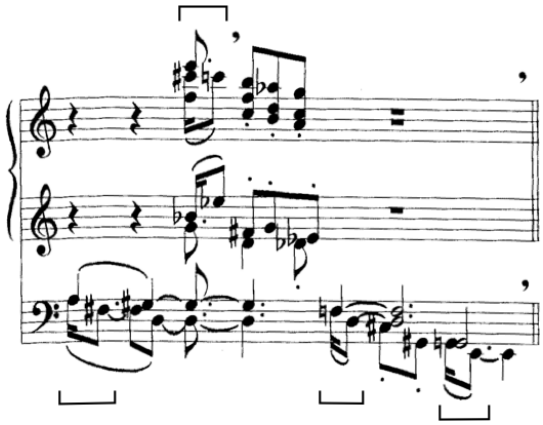


  Example 70: Section B2, bar 45 and 46, motif a marked



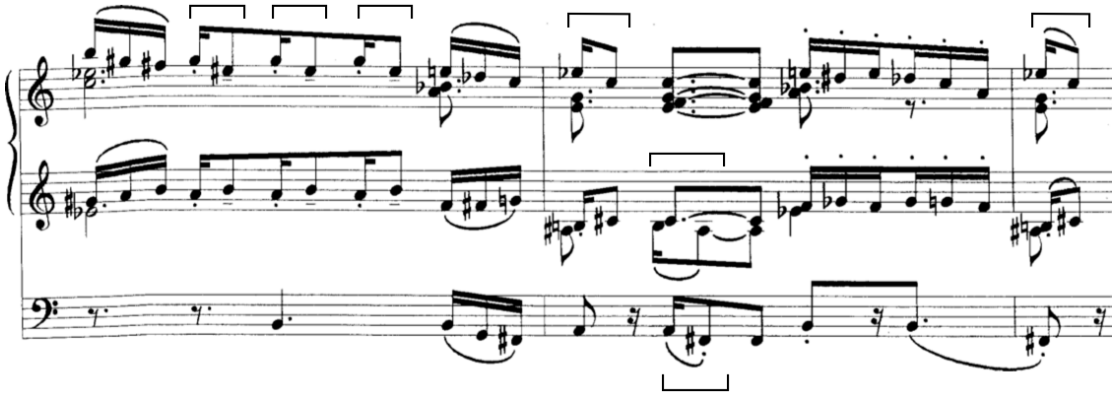
- Section B6: The rhythmic figure of an accented semiquaver followed by a long note features in the pedal line throughout the section.
- Section A2: Most of the section is built upon this motif. When the melodic movement occurs in the inner voices of the figures in the manual part, the motif's rhythmic element is predominant.

Example 71: Section A2, bar 161, motif a marked



- Section D2: In this section, the short and long notes are played on different manuals – see Example 67 on page 52.
- Section B8: Motif a features prominently in the pedal line. (The rhythm of motif c also features, in bar 173 and 174.)
- Section A3: The figures at the start are related to the material in section B8, with many short-long figures.

Example 72: Section A3, bar 180 to 182[1]



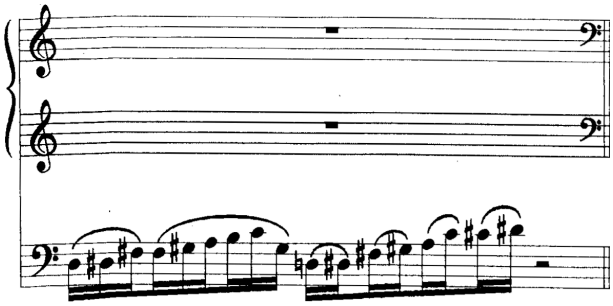
- Section A4: Motif a features prominently from bar 195. As in section A2, it appears in the inner voices of figures in the manual part, so that the rhythmic component predominates.

This list reveals that sections in which motif a's short-long rhythm is one of the primary rhythmic features are grouped together:

- Section B1, B2 and B3 are consecutive
- Section B6, A2 and D2 are consecutive
- Section B8, A3 and A4 are consecutive

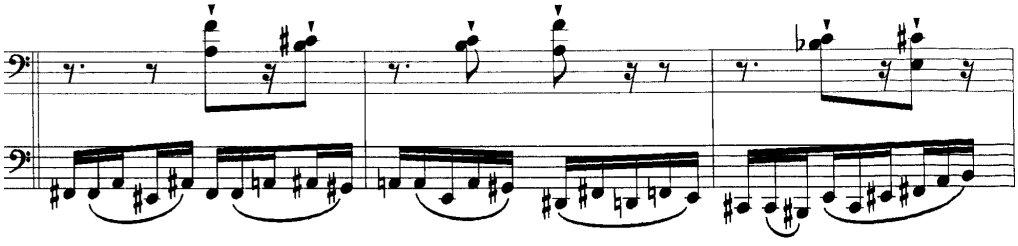
There are several sections where continuous semiquaver movement is a notable rhythmic feature. Such rhythmic activity appears to originate from motif b, which contains two groups of three semiquavers. This is readily apparent in section A1. After a disjointed start, during which instances of motif a and motif b are alternated, the pedal solo maintains a steady flow of semiquavers in groups of three, from bar 70 to 74. At its climax (from bar 74[4]), it unexpectedly switches to groups of two.

Example 73: Bar 74, pedal



The semiquaver movement continues in the following section, E0. Its first subsection, bar 75 to 83, contains irregular alternations of groups of three and two. The irregular nature of the semiquaver movement is made even more pointed by the intermittent accents produced by the chords in the right hand.

Example 74: Bar 75 to 77, manuals



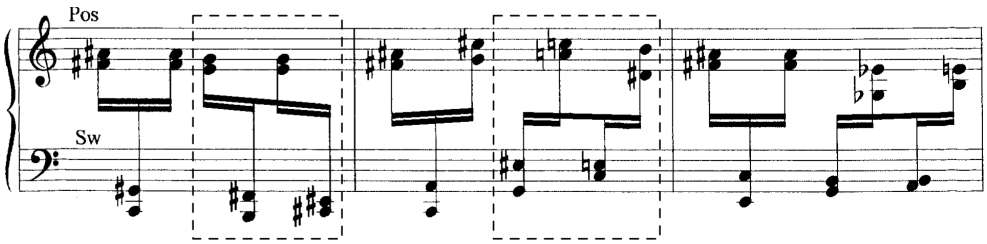
From bar 84, the rhythm settles into an irregular metre of seven semiquavers per bar, with only minor deviations (as shown in Table 3, below). This irregular $\frac{7}{16}$ metre lasts until bar 121, close to the end of the section. Each subsection, punctuated by a bar line (double or single) with a comma above it, has a different arrangement of the groups, maintained fairly consistently within the subsection.

Table 3: Metre in section E0

Subsection (bars)	**Division of beats**
84 to 95	3 + 2 + 2 Exception: bar 8 has nine semiquavers, grouped 3 + 3 + 3
96 to 102	2 + 3 + 2 Exception: bar 102 has eight semiquavers, grouped 3 + 3 + 2
103 to 106	3 + 2 + 2 Exception: bar 106 is grouped 2 + 3 + 2
107 to 112	3 + 2 + 2
113 to 119	3 + 2 + 2 (bar 113 to 115) 2 + 3 + 2 (bar 116 to 119)
120 to 121	3 + 2 + 2

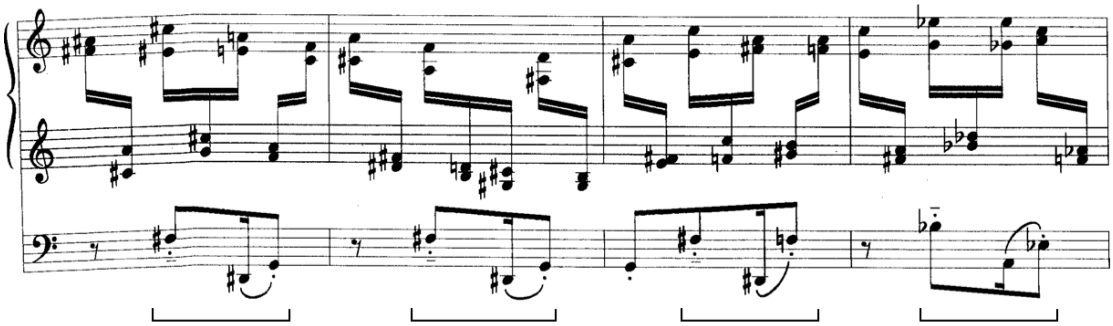
The consistent groupings are further supported by the pattern of accents produced by the hands playing on different manuals (one hand is consistently stronger than the other) and the pedal line, when it takes on a more accompanimental role from bar 103. Occasionally this is undermined when the pattern of on which manual a chord is played changes, creating unexpected accents.

Example 75: Bar 113 to 115, manuals



Motif c features in the pedal accompaniment. The semiquaver in the motif always appears together with the last semiquaver of a three-note group in the manuals.

Example 76: Bar 116 to 119, motif c marked

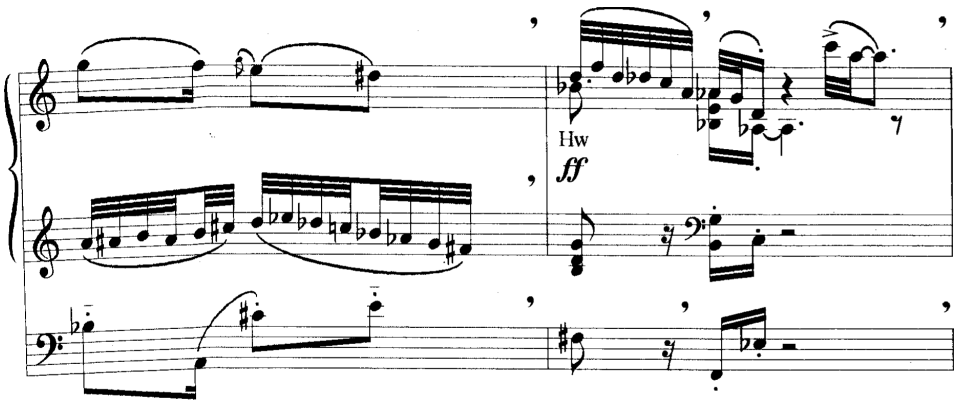


The primary melodic line consists of figures built upon the semiquaver groups, similar to section C0, but with more durational contrast between the notes. But section E0 also introduces a completely new rhythmic element: division of the semiquaver unit, to produce a demisemiquaver figure (see Example 36 on page 36). This figure appears throughout the section. When the primary melodic line appears in the right hand, it also contains acciaccaturas, increasing the durational contrasts.

Example 77: Bar 107 to 110, right hand

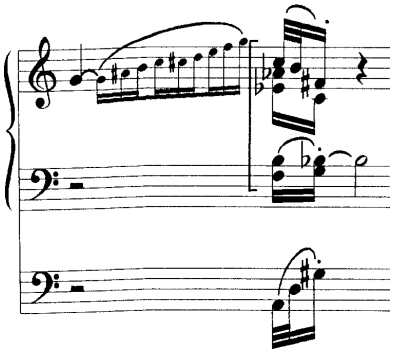
Leading towards section E0's culmination in bar 122, the demisemiquaver movement increases, creating through rhythm the effect of a crescendo.

Example 78: Bar 121 to 122



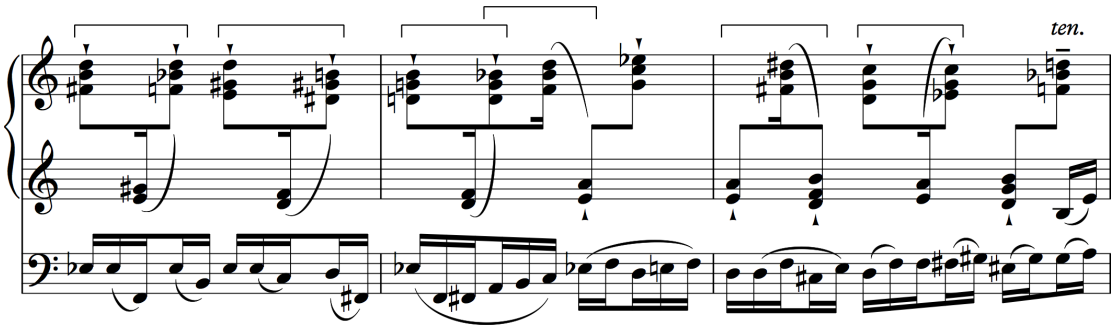
The demisemiquaver figure reappears in section D1. It does not appear anywhere else in this movement.

Example 79: Section D1, beginning of bar 140



In section E1, the semiquaver movement is confined to the pedal line. Motif c's rhythm again features prominently against this.

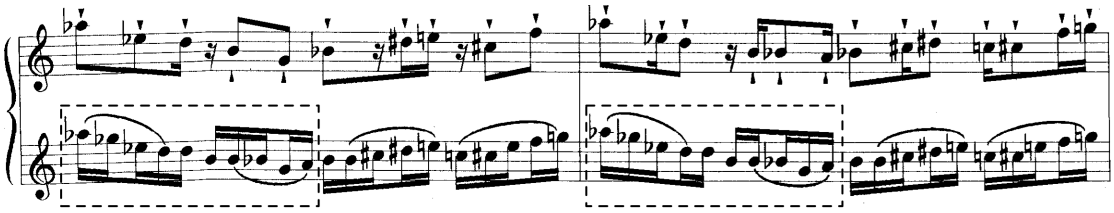
Example 80: Section E1, bar 211 to 213, motif c marked



The high dynamic level, motoric movement, staccatissimo articulation of the chords, their unconnected harmonies and the dissonant nature of the simultaneities all combine to produce a percussive effect.

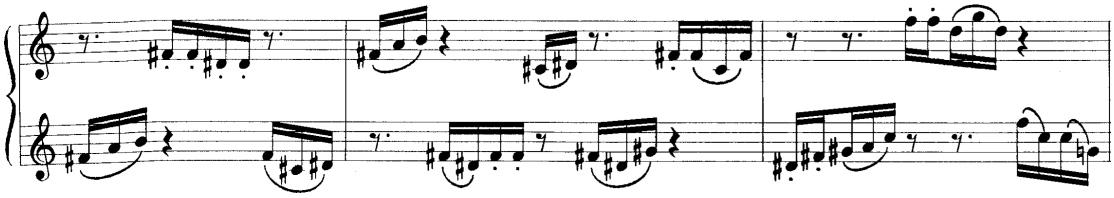
Other semiquaver passages occur in B-sections in the second half of the movement. In section B5, the left-hand line contains only semiquavers throughout, grouped in units of two and three. The right hand doubles some of the notes to produce irregular accents. It is notable that the same material is sometimes beamed differently when it reappears.

Example 81: Section B5, bar 145 and 146, changes in grouping highlighted



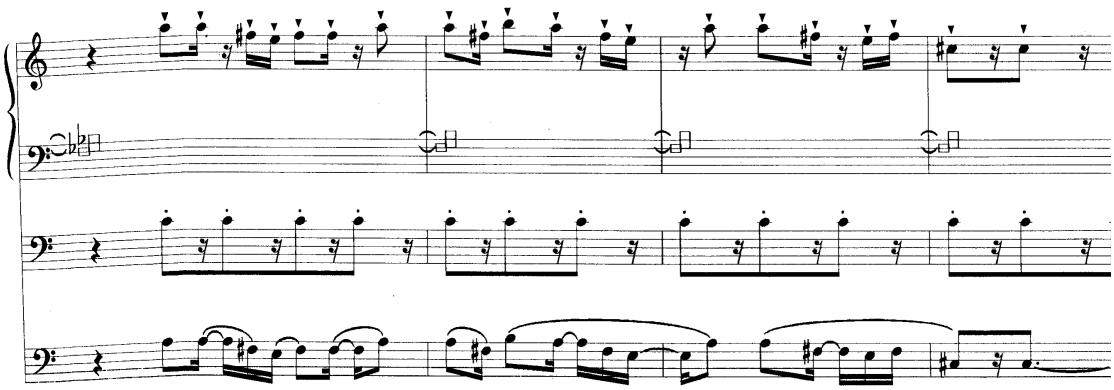
In section B5, continuous semiquaver movement in the manual part characterises one of the different layers in the texture. In section B8, the semiquaver movement is divided across different manuals.

Example 82: Section B8, bar 172 to 174, manuals



Section B4 provides one of the great contrasts in the movement. Following on from E0's extended semiquaver movement, irregular rhythmic patterns and percussive nature, it is the only section that maintains a regular pulse throughout (disregarding the single crotchet rest at the start of bar 134). The left hand plays a simple ostinato, a staccato note recurring on the same pitch that provides a dotted quaver beat. The effect of the short, repeated note is gently percussive. Grové describes this as a delicate drum sound (Pelser 1995: Appendix B, v). The melody line contains many tied notes, so that it frequently avoids notes occurring on the beat.

Example 83: Section B4, bar 134 to 137[2]



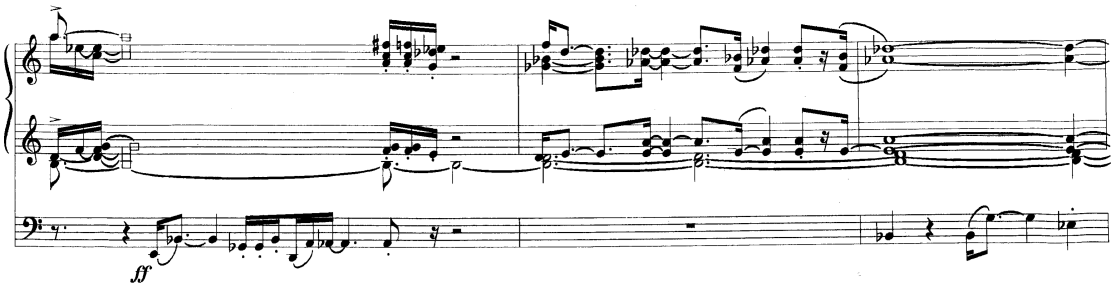
While a feeling of syncopation is frequently evoked throughout the movement (especially with the many instances of motif a), the presence of a regular pulse here makes this the only time that true syncopation actually occurs.

3.5. Texture

Texture and form are closely aligned in this movement. Changes in texture were a determining factor in deriving the representation of the structure, as noted under "3.1. Structure". Sections with similar labels demonstrate common textural elements. Simple homophonic and even monophonic textures are juxtaposed with complex, compound textures that are difficult to classify according to traditional categories.

A-sections all have a high dynamic level and feature dense, highly dissonant chordal writing. The pedal solo in A1 is an obvious exception, although it is introduced by the dense texture that characterises A-sections. In fact, a shifting focus between pedal and manual parts appears to be a recurring attribute of A-sections. The figure in the manuals that opens the work produces a chord that remains static, as all focus is directed to the pedal line. There is no pedal in bar 2; the focus is on the top line of the manual part, with harmonic support below it. The final chord pedal remains static as the pedal returns in bar 3, for three bars, then halts again to allow the manual part to proceed in bar 6.

Example 84: Bar 1 to 3

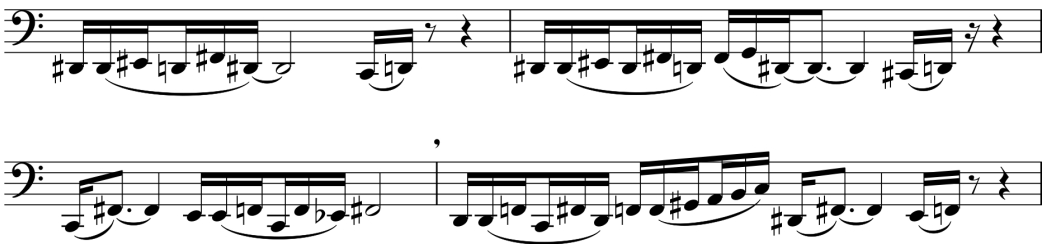


From bar 7, all activity is in the pedal line up to the end of the section; the manual part is entirely static. In the middle register, a single B persists as a pedal point in the middle register throughout the whole section, interrupted only briefly by general breaks before and after bar 6. Pedal points also appear in section A3 (the G at the

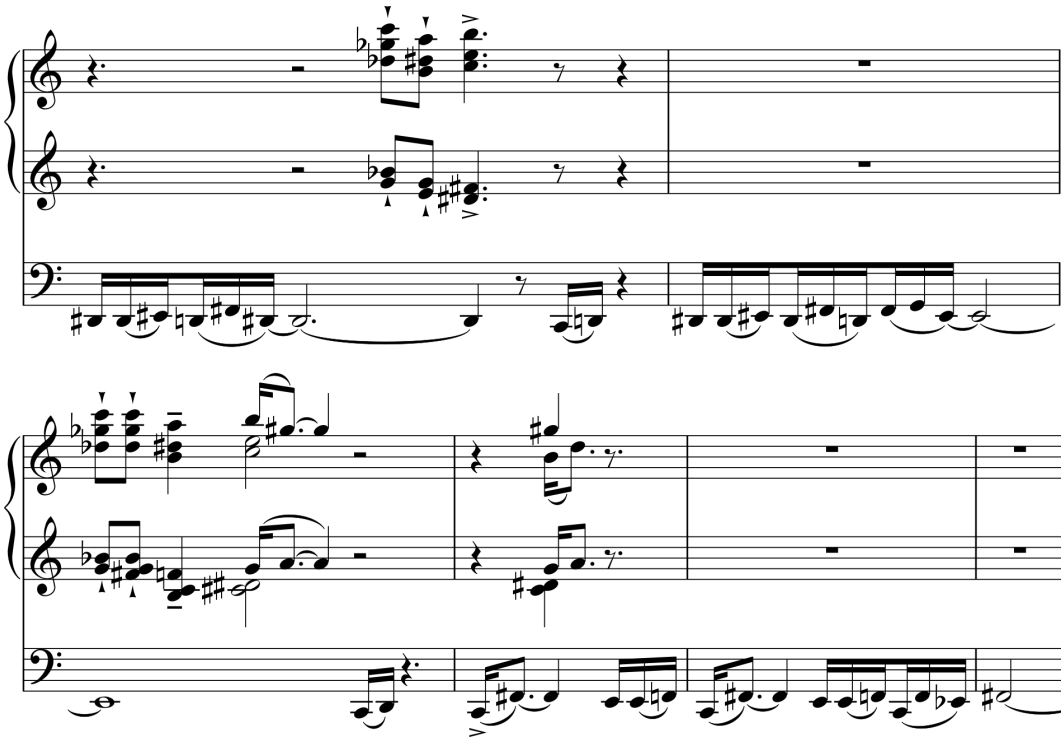
bottom of the texture from bar 184) and in section A5, where the low C in the pedal is sustained throughout the section.

Section A2 and A4 feature a similar dialogue between the pedal and manual parts. The pedal line in section A4 closely resembles the first part of the pedal solo in A1, but the long notes are extended further, to allow the manual part its interjections.

Example 85: Section A1, bar 66 to 69, pedal (solo)

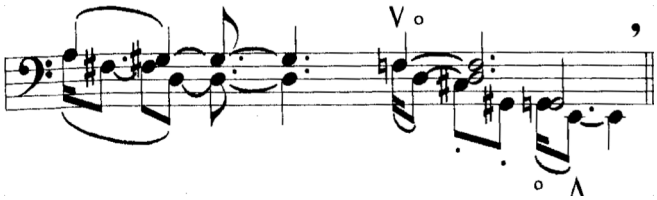


Example 86: Section A4, bar 193 to 198[1]



Section A2, A3 and A5 feature double pedal writing, with the feet playing different lines at the same time. This is taken to the extreme at the end of section A2, where each foot plays two notes a minor 3rd apart.

Example 87: bar 161, pedal



B-sections are usually composed of distinct layers, with one of the layers holding the primary melodic content. They typically appear at a relatively low dynamic level. There is frequently a strong element of static support in the background layers; this manifests as long, unchanging chords, pedal tones, and simple ostinatos. The layers may intersect in the same register, but remain distinct.

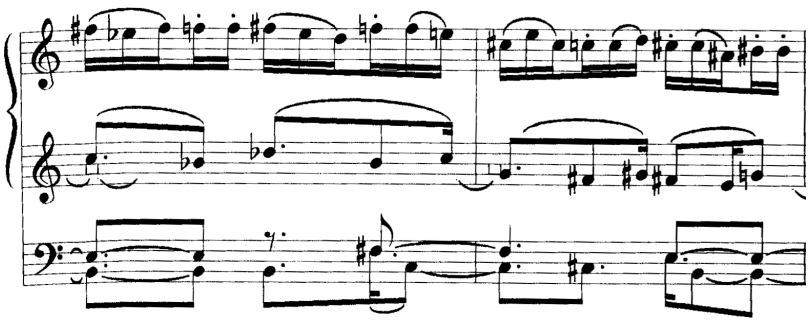
Section B0 demonstrates all the textural attributes noted above (see Example 63 on page 49, which shows bar 12 and 13). There are three distinct layers. The primary melody is in the foreground, being in the highest register (it sounds an octave higher than notated) and having the most distinct timbre. The subdued chordal accompaniment in the left hand contains a compound pedal point that consists of the three pitches at the bottom (B, C and D), sustained throughout the section. The simple two-note ostinato pattern in the pedal line is a second static element. The recurring interval of a descending minor 3rd in the ostinato adds melodic interest. It starts at the bottom of the texture, though closely adjacent to the pedal points in the left hand. In bar 14, at the start of phrase 3, the pedal ostinato shifts a minor 6th higher. From here on, it inhabits the same register as the left-hand chord, but remains distinct because of the difference in timbre and its non-sustained, repetitive nature.

Section B4 has a very similar texture, underscoring its status in the overall structure as being the closest to a complete recapitulation of the B0 theme (see Example 91 on page 64, which shows bar 125 to 128^4, and Example 83 on page 59, which shows bar 134 to 137^2). In this section, the static elements are simpler than in B0. Once again, the theme is in the foreground, in the pedal line (doubled by the right hand). The left-hand part contains a single sustained chord. The left hand simultaneously contains the ostinato element, a single repeating note, marked staccato, which occupies the middle of the static chord's register. Requiring the same hand to play on two different manuals at the same time represents another example of specialised idiomatic writing

(along with double pedal writing). In bar 134, coinciding with phrase 3, the ostinato shifts up a minor 3rd, taking over the top note of the left-hand chord. In section B7, a partial recapitulation of the theme, the texture is simplified even further. The ostinato element is dropped; the left hand starts out containing only two notes at the interval of a perfect 4th. A subtle change accompanies phrase 3 (as in section B4), with the addition of a single pitch at the top of the left-hand sonority. These static left-hand chords, a textural element that also occurs in the other movements, have been noted as representing a background murmur or "buzz" found in nature (Jordaan 2013:162).

Other B-sections contain static elements in the form of pedal tones. In section B1 (see Example 48 on page 41), the E♭ at the start of each phrase unit is sustained, producing a pedal tone at the top. In its counterpart, section B3, the F that occurs at the top of the left-hand line is also sustained. This produces a double pedal tone both at the top and in the middle of the texture. In B3, an additional layer is introduced: a melodic line played by the pedal, but sounding in the highest register. It approaches the E♭ pedal tone and comes to a standstill at the E that is a minor 2nd away. In section B6, the background layers also intersect. The background fabric (in the manual part) consists of continuous semiquaver movement against a pedal tone on A at the bottom. The semiquaver layer consists of two voices in opposite or oblique motion to each other. The semiquaver movement fluctuates but makes a gradual downward shift in register so that, from bar 155, the left hand crosses over the pedal point A in the same hand. In the end, the pedal point occupies the middle of the register.

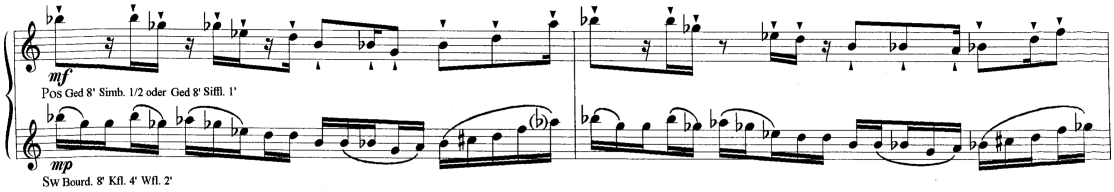
Example 88: Bar 154 and 155



Section B5 is essentially monophonic, but demonstrates another texture that is found several times in *Afrika Hymnus I*. The melodic line played by the left hand moves in continuous semiquavers. It is partially doubled by the right-hand part, in which some

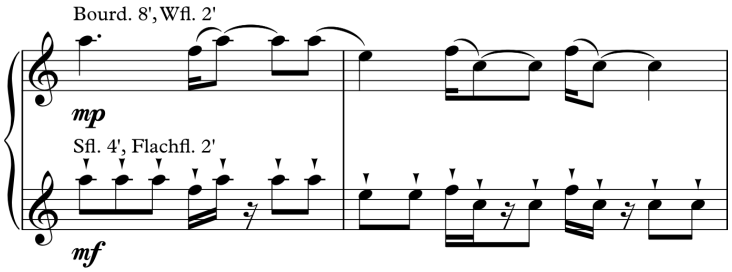
of the notes are "picked out" and played staccatissimo. In this section, different notes are doubled when the same melodic material is repeated.

Example 89: Bar 143 and 144



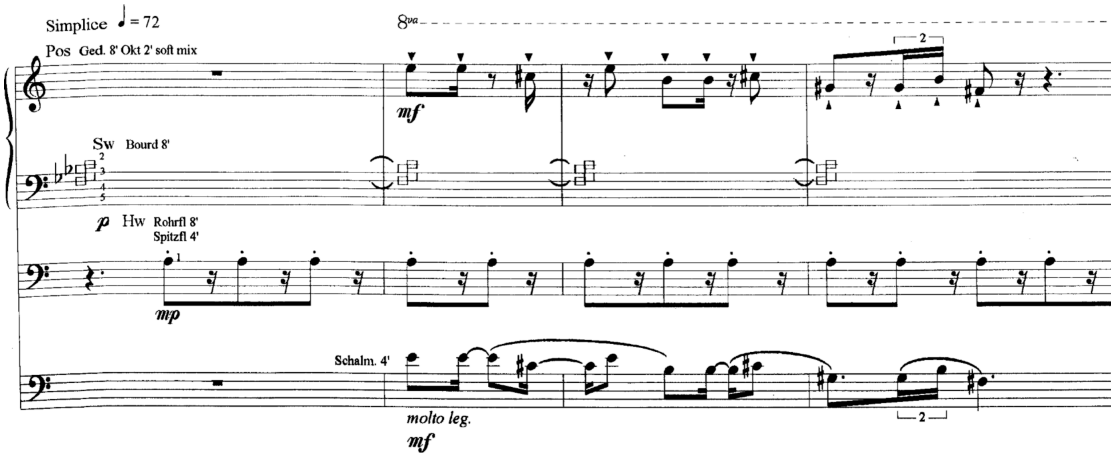
There are different applications of this "legato-staccatissimo" doubling. In section B2, notes in the right hand's melodic line are sustained while the left hand's staccatissimo notes provide a rhythmic impulse.

Example 90: Bar 45 and 46



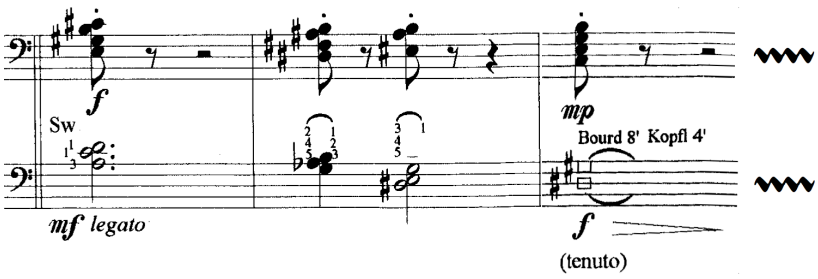
The application of this technique in section B4 is the most straightforward. The primary melodic line is in the pedal, marked "molto leg." and sounding an octave higher than notated. Each note of this line is doubled in the right hand by the same pitch an octave higher, played staccatissimo.

Example 91: Bar 125 to 128[4]



The texture in bar 167 to 169[1] of section D2, which is a transition to section B7, is comparable to the legato-staccatissimo doubling of a melodic line, but here it is applied to chords. Different chords in the same register (on different manuals) are struck at the same time; only the left-hand chords are sustained.

Example 92: Bar 167 to 169, manuals

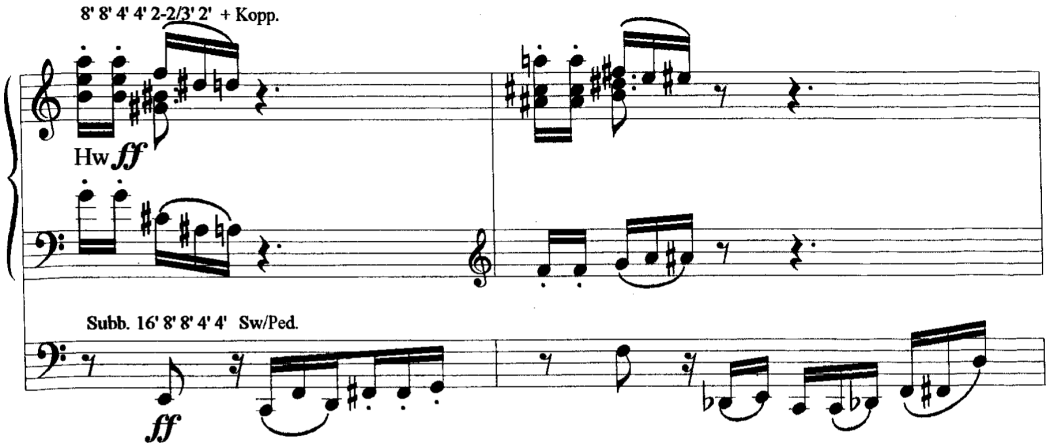


D-sections are typified by the way in which different textures are juxtaposed. In section D0, passagework in two voices (bar 35 and 37) or one voice (bar 36) alternates with large, dissonant chords. The concluding gesture (bar 38 and 39) starts with a single voice in a high register. Additional voices accumulate as the top line makes its steep descent. It ends with a seven-voice chord that sounds especially harsh because of the low register. Section D1 contains similar passagework to that of D0. Here, a single line is split between the hands on different manuals, and alternates with energetic chordal figures. This contrasts with the eerie, sinister mood created in bar 141 and 142, where pitches accumulate one by one to produce a hushed ten-part chord. Section D2 also contains chordal figures that alternate with passages that are reminiscent of earlier passagework. In contrast to the earlier D-sections, the figures here are mostly descending, and are not notated in small notes. Notes in the left hand are sustained to produce chords accompanying the figures in the right hand.

In contrast, section C0 has a straightforward trio texture typical of much organ music, with one voice each in the right hand (on the Positive manual), left hand (on the Swell manual), and pedal. The voices appear to operate fairly independently. At the start of the section, the use of descending minor 3rd figures gives the impression of imitation between the pedal and right-hand lines, but this is not maintained. The trio texture is interrupted by both hands temporarily moving to the Great manual for the short figure in bar 21 and bar 23. This is further developed at the end of the section, from bar 32.

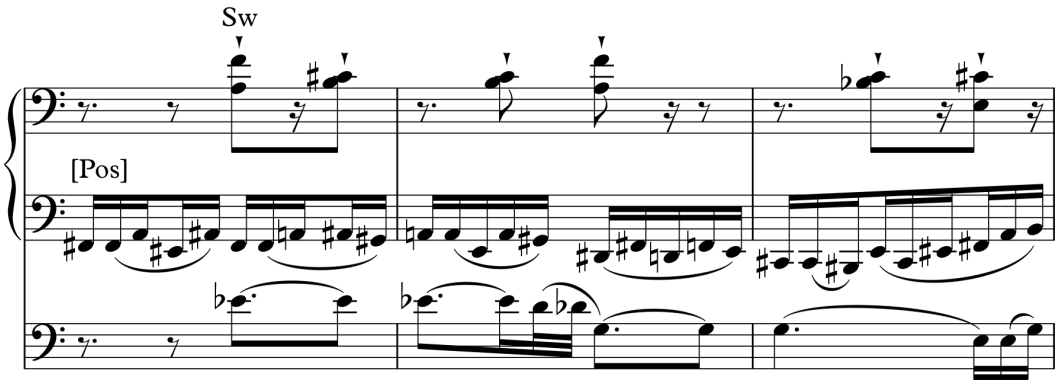
In this and the next bar, it resembles A-sections in its dialogue between manuals and pedal (albeit at a much faster tempo).

Example 93: Bar 32 and 33



The E-sections make great technical demands on the performer. The texture is toccata-like, typified by a generally high dynamic level, continuous semiquaver movement, and an alternation of staccatissimo chords on different manuals that suggests two separate parts "interlocking" to produce a single layer. Section E0 begins with three layers. The left hand takes on the role of the bass part, moving in semiquavers in the lowest register. Above this, the right-hand part has intermittent staccatissimo chords. The primary melodic line appears in the pedal. It frequently collides with the right hand, but remains distinct because of the registration. The manual parts operate together as the background to the pedal line.

Example 94: Bar 75 to 77



From bar 84, the characteristics of the left- and right-hand parts – semiquaver motion and staccatissimo chords that produce irregular accents – are combined: the hands play an unremitting succession of three- or two-note chords in the same register, each hand on a different manual at different dynamic levels. The pedal's melodic line remains in the foreground. This layer moves to the top of the texture, with the melodic line played by the right hand from bar 107 to 112, and bar 120 to 121. The change in texture at the culmination of section E0, bar 122 to 124, is again suggestive of A-sections in its dialogue between figures in the lower and higher registers. A notable device here is a single note that is sustained from the preceding chord, at bar 122^3, 123^2, and 124^2, each time in a lower register.

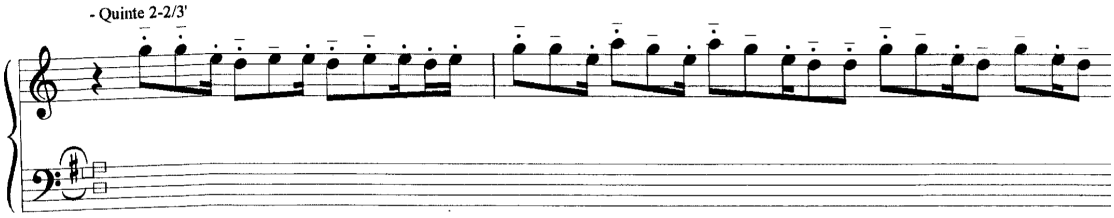
The melodic line that featured prominently in the foreground in E0 is not present in section E1. Instead, the other elements appear in a different configuration. The spotlight is on the virtuosic pedal part, which corresponds to the left-hand part in bar 75 to 83 of section E0. The manual part consists of three-note chords that alternate between the hands on different manuals. This corresponds to the manual part in section E0 from bar 84. Some chords are made to stand out by being marked "ten." (*tenuto*). There is a single instance of this at bar 208^1, but, from bar 213^6, the frequency of these chords increases. This, along with the pedal line ascending to the top of the pedalboard's range, produces an increase in tension that culminates with the chords in both hands colliding from bar 217, as the section reaches its climax.

Grové exploits the essentially static nature of the organ's sound through the frequent use of pedal tones and the use of long, static chords as a background layer. In this movement, dynamic shading by means of the Swell pedal is limited. The single occurrence of a crescendo is when the Swell pedal has to be opened in-between the two instances of the sustained figure in section D1, bar 141 (marked "pp") and 142 (marked "mp"). Swell pedal decrescendos occur most frequently on a static element at the end of a section: the sustained chords that occur at the end of section A0 (bar 11), B0 (bar 16), B3 (bar 61), D2 (the beginning of bar 169, serving as the transition to B7), or the single sustained notes at the end of section B2 (bar 55, right hand) and E0 (bar 124, left hand). Even bar 179 at the end of section B8 could be seen as static through its repetition of the same pitches. The exceptions are bar 27, where a Swell

decrescendo facilitates the change to a softer registration, and bar 5, which is actually another instance of a long sustained chord.

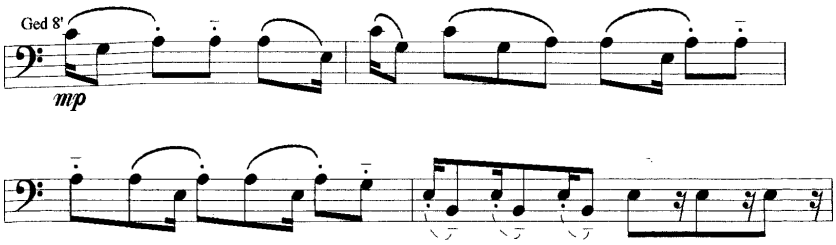
At the same time, the composer counteracts the inflexible nature of the individual tones that make up a melodic line when, for example, he doubles the line with staccatissimo renditions of the same tones, as in section B2 and B4. In other places, each individual note of the melodic line is shaped through extremely finely nuanced articulation. This is especially evident in section B7 and B8. In B7, nearly every note of the melodic line has its own articulation marking: staccato, staccato with a tenuto line, and a tenuto line on its own.

Example 95: Section B7, bar 171 (extract), manuals



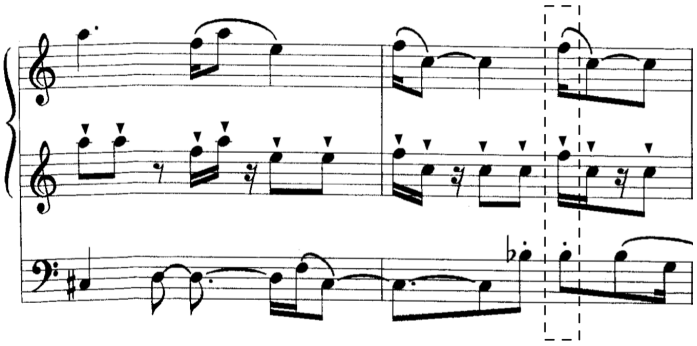
In the section that follows, the range of articulation markings in the primary melodic line is extended to include slurred notes, as well as figures with dashed slurs.

Example 96: Bar 172 to 175, pedal



The same attention to detail in terms of articulation is evident throughout this movement. In section B2, notice how, in the individual lines, three notes that are struck at the same time at bar 52[4] each have a different articulation.

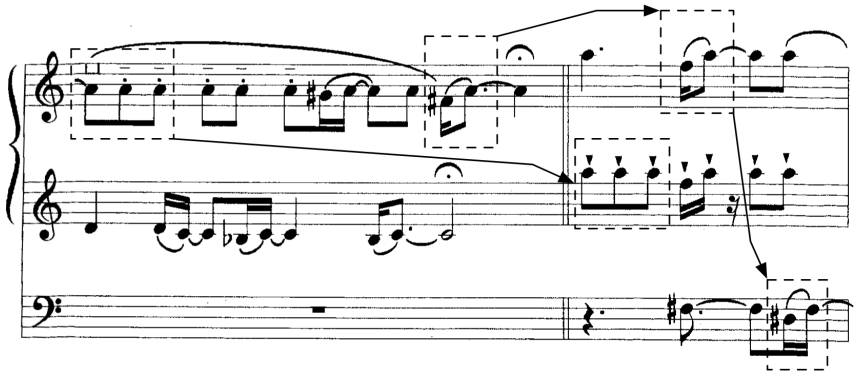
Example 97: Bar 51 to 52



Much of the preceding discussion called attention to the contrasts in texture between individual sections in this movement. However, virtually every new section contains an element from the previous one; in some cases, multiple elements are present. The following list aims to point out the most conspicuous of these "connecting elements".

- The pedal tone B from section A0 persists in section B0.
- The pitches in the pedal line at the end of section B0 (F and D) start the pedal line in section C0. The primary melodic line in the right hand uses the same pentatonic scale and mode.
- Shared elements are less obvious between section C0 and D0, but arguably less necessary, as the trajectory of the pedal line at the end of B0 leads directly to the E♭ at the start of section D0. Nonetheless, the sections are also connected by the continuing fast movement, and the chords that punctuate the cadenza-like figuration, which share the top note A with the chords that occur at the start of bar 32 and 33.
- There is another seemingly clear break between section D0 and B1, but motif a, with its short-long rhythm, connects the two.
- A figure with a descending-and-ascending minor 3rd in the right hand at the end of section B1 reappears in the pedal at the start of section B2. These bars also share the prominent use of repeated pitches in quavers.

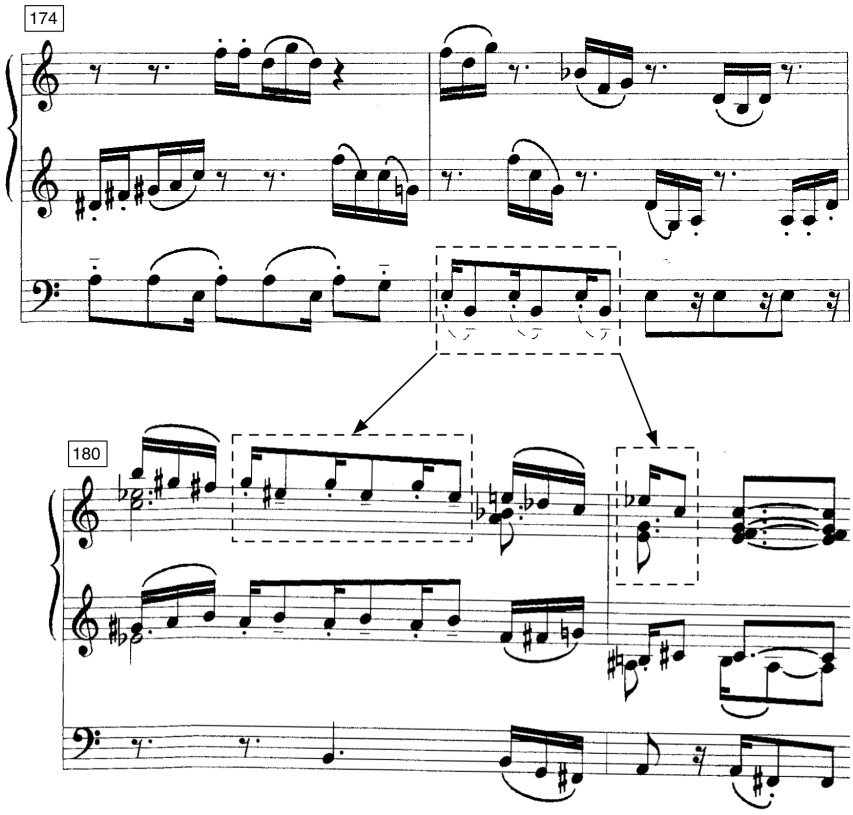
Example 98: Bar 44 and 45



- The melodic material introduced in the pedal line at the end of section B2 (from bar 52[3]) returns in B3 (an octave higher). B3's resemblance to B1 is also a unifying factor.
- Although there is a sharp contrast between section B3 and A1, the manual part proceeds in the same register, and uses some of the same pitches (E♭/D♯ and A).
- The pedal line in E0 starts on the same pitch on which A1 ended. The use of motif b in A1's pedal solo continues in the left-hand line in E0.
- There is another sharp contrast between section E0 and B4. However, the final solo sustained pitch (A♯) of section E0 also appears in the sustained chord at the start of section B4. In addition, exclamatory figures introduced at the end of E0 in the right hand (bar 122 and 123) anticipate the pentatonic nature of the primary melodic content in B4.
- There are no discernibly similar elements in the changeover from section B4 to D1. Section D1 does share elements with the previous section (E0), such as the demisemiquaver figure.
- The B♭ with which section B5 starts features prominently in the top line in the second half of bar 142, at the end of section D1. The semiquaver anacrusis to the last figure also anticipates the semiquaver movement that will follow.
- Section B5's continuous semiquaver movement and use of repeated pitches also appear in B6.

- Section B6 prominently features a descending minor 3rd figure (A-F♯) with a short-long rhythm at the start of the pedal line. The same figure, using the same pitches, recurs at the start of A2.
- The short-long rhythm that appears throughout section A2 appears prominently at the start of section D2.
- A succession of four chords occurs at the end of section D2. The left hand of the last chord is sustained, becoming the accompaniment for the melody in section B7.
- The short-long rhythm, in a descending melodic figure, that appears in the melodic line near the end of B7 is also used in the primary melodic line (in the pedal) at the start of B8.
- The short-long rhythmic motif and a repeated two-note descending figure are elements common to section B8 and A3.

Example 99: Bar 174-175 and 180-181[3]



- The descending-ascending minor 3rd figure that opens section A4 is foreshadowed in A3 at bar 182[2] and 185[1] (both in the top line). The two-note ascending semiquaver figure derived from motif a is also present in both sections.
- Motif b is used in the pedal solo parts of A4, and it is also the main ingredient in the pedal line of E1. Pitches that occur prominently in the manual part in the last bar (199) of A4 reappear at the start of E1: G♯, C♯, D, D♯, G♮.
- The sharply descending line at the end of E1 leads directly to the low C that starts at the beginning of A5. Towards the end of section E1, the triad C-E-G appears prominently in the right hand in bar 215 and 216, and as part of one of the alternating chords in bar 217 and 218; these pitches also appear in the first chord of section A5, in bar 222.

As this list shows, there is a connection logic between adjacent sections. Elements that appear in adjacent contrasting sections act as links tying them together, across a remarkable diversity of textures.

3.6. Registration

Registration makes an important contribution towards defining the clearly partitioned structure of this movement. A significant change in the registration occurs at the start of each section, and, in most cases, it then stays the same within a section (exceptions will be noted in the discussion). Similarities in the registration of different types of sections (A, B, C, D and E) are evident. The section types will therefore be the starting point for this discussion.

A-sections have a typical *plenum* registration with principals, mixtures and pedal reeds. For the manuals, this comprises principals 8', 4' and 2' and mixtures, and the Swell and Positive coupled to the Great. In some cases, 2⅔' is also included. All activity in the manual part occurs on the Great (except for the two sustained chords in section A0). The Pedal registration comprises the 16', 8' and 4' principals, the 8' trumpet, and the manual couplers. In section A0, A1 and A2, the registration indications also contain "Tr. 16'" in brackets, making the addition of a 16' reed stop optional in these cases. The resulting sound is clear, sharp, and at a high dynamic level. With the plenum as a basis, there are only minor variations between A-sections.

A3 is more restrained than the other A-sections; it marks the start of a crescendo that sees each subsequent section get progressively stronger. The final section, A5, is simply marked “fff”, implying a *tutti* registration.

In contrast to this, B-sections generally employ only a small number of stops and, as a result, the dynamic level is lower. There is, however, more variety to be found between the various B-sections, including a number of quite imaginative and colourful combinations.

Much of the transparency of the B-sections can be attributed to the fact that the pedal never employs a 16' stop, and an 8' stop only once. In B3, the pitches of the pedal line are actually above those of the manual part. The following table shows the pedal registration for the B-sections.

Table 4: Pedal registration in B-sections

Section	**Bars**	**Pedal registration**
B0	12-16	Flute 4'
B1	40-44	No pedal
B2	45-55	Flute 4'
B3	56-61	Flute 2'
B4	125-139	Reed 4' (solo)
B5	143-148	No pedal
B6	149-158	Flute 4'
B7	169-171	No pedal
B8	172-179	Flute 8'

The main theme, first stated in section B0, reappears most recognisably in section B4 and B7. In addition to the thematic material, there are also commonalities in the registration of these sections. In each case, the primary melodic line is based on a 4' stop. The left-hand part contains long, sustained chords at a low dynamic level, played on the Swell manual. In section B0 and B4, the registration for the chords is

the 8' flute alone; in section B7, it is flute 8' and 4'. A simple ostinato is present in B0 and B4. In B0, the registration for this is the 4' flute on the Pedal. In B4, it is flute 8' and 4' on the Great.

In section B0 and B7, the 4' flute employed by the primary melodic line is coloured by mutation stops. The following registrations are used:

- B0, bar 12: Positive, flute 4' + sesquialtera
- B0, bar 14: Positive, flute 4' + quint 1⅓'
- B7, bar 169: Great, flute 4' + quint 2⅔'
- B7, bar 171: Great, flute 4' alone

When the theme appears in the pedal in section B4, it uses a solo 4' reed. This is the only time that a reed stop is used in this way in this movement. As in B0 and B7, the basic 4' sound is coloured by other stops. In this case, the pitches are doubled by the right hand playing staccatissimo. A similar texture appears in B2 and B5, where one line is mainly legato, while another plays the same pitches staccatissimo. In each case, a "gapped" combination (omitting one or more of the elements of the overtone series) is used in one of the lines. The following table shows the registration employed in these sections.

Table 5: Registrations for legato + staccatissimo textures

Section	Bars	Line	Manual	Registration
B2	45-55	legato	Swell	Flutes 8' + 2'
		staccatissimo	Great	Flutes 4' + 2'
B4	125-139	legato	Pedal	Reed 4'
		staccatissimo	Positive	Flute 8' + principal 2' + soft mixture, played an octave higher
B5	143-148	legato	Swell	Flutes 8' + 4' + 2'
		staccatissimo	Positive	Flute (*Ged.*) 8' + Cymbal [*Simb.*] ½', *or* flutes 8' + 1'

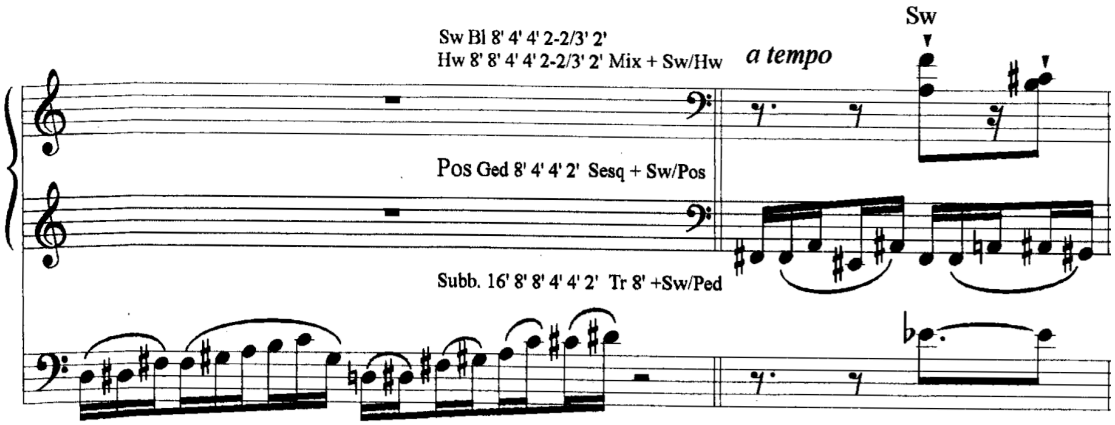
Each of the remaining B-sections (B1, B3, B6 and B8) uses homogenous flute ensembles. In B1 and B3, the registration indication specifies the 4' flute on the Swell for the right hand, and the 4' flute on the Great for the left hand; both are to be played an octave lower. On the Universiteitsoord organ, the resulting sound is more transparent and subdued than it would be if the 8' flutes were used.

Section C0 exhibits the same predilection for combinations that include mutation stops that is evident in a number of the B-sections. The registration is suited to the trio texture, albeit with the left hand relegated to the background. The right hand and pedal (which includes flute 2') are clear and distinct. On all three manuals, the registration includes both a 4' principal and flute. The trio texture is briefly interrupted at two points, with both hands playing on the Great, simply marked “ff”. At bar 27[4], the trio changes to a softer registration, which still incorporates mutation stops.

D-sections are characterised by both manual changes and registration changes. In D0, the passagework is played on the Positive; the registration includes the Cymbel (indicated “Simb.”), a very high mixture. This alternates with chords on the Great, continuing on the same registration as at the end of section C0 (8', 4', 2⅔' and 2' stops, with couplers). In bar 38, the Positive sesquialtera and mixture are added. In D1, the passagework alternates between the Swell, using 8', 4', 2⅔' and 2' flue stops, and the Positive, using 8', 4' and 1⅓' flue stops. The Great has a plenum registration, with the other manuals coupled, for the chordal figures that punctuate the passagework. In bar 141, there is an abrupt change to the 8' + 2' flutes on the Swell and 16' + 8' on the pedal. This is followed by a move back to the Great. In D2, the activity alternates between the Great, marked “f” (right hand), and the Positive, marked “mp” (left hand). In bar 167, the left hand moves to the Swell, marked “mf”. Along with the next bar, this produces a transition to the more subdued registration of section B7.

Section E0 can be divided into a number of subsections. It starts with the registration shown in the following example.

Example 100: Section E0, bar 75 (registration printed in bar 74)



The inclusion of the trumpet 8' places the Pedal, which has the primary melodic material, clearly in the foreground. Once again, many mutation stops are included (2⅔' on the Great and the sesquialtera on the Positive). The Great only enters in the next subsection, from bar 84. From bar 103, the function of the pedal line is accompanimental; the trumpet 8' and Swell coupler are removed. In bar 107, the Positive is coupled to the Great; from here on, the primary melodic material occurs on the Great, with the Positive and Pedal forming the accompaniment. The climax in bar 122 is simply marked “ff”. There is a rapid decrescendo on the single A that is sustained from the last chord in bar 124; this is produced through a combination of manual change, registration change, and closing the Swell pedal.

The registration of the penultimate section, E1, builds upon that of the previous section, A4. The 8' and 4' flue stops are doubled on all manuals, as well as the 16' in the Pedal (although the 16' reed is removed). The 8' reed on the Positive (Kromhoorn 8') is included; this produces a more aggressive sound. The fact that this is the only time that this stop is specified in this movement is another indication of an apparent preference for mutation stops over reeds.

4. Movement 2: *Song of an old woman in her hut at dawn*

4.1. Structure

The second movement is the shortest of the work. It is in a simple ternary form, as shown in the table below.

Table 6: Representation of the second movement's structure

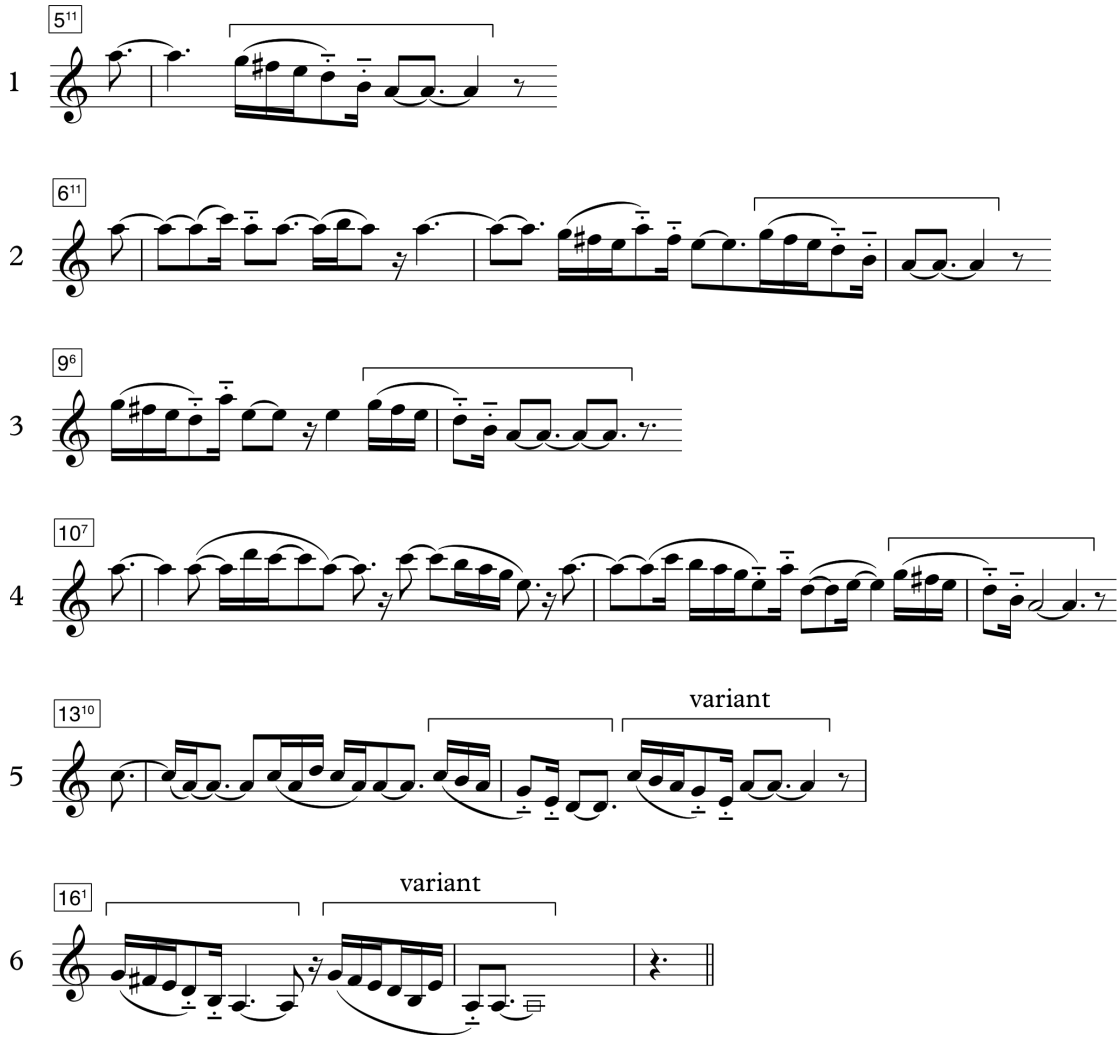
Section	Bars	Content
A0	1-18	Main theme
B0	19-33	Bird calls; main theme appears in the pedal line from bar 27
A1	34-37	Return to section A0's texture; abridged reappearance of the main theme

After a few bars featuring only the accompaniment, the theme (the "song" of the title) enters at the end of bar 5. The theme ends in bar 17, while the single accompanying chord extends into the next section. Section B0 features a variety of bird calls. The theme reappears in bar 27, in the pedal part, transposed to a different pitch, while the bird calls continue. Section A1 sees a brief return to the opening texture and thematic material, at the same pitch level as in section A0.

4.2. Melodic content

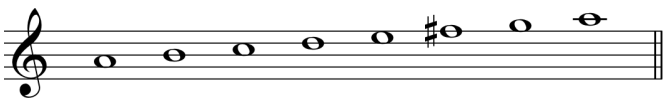
The main melodic material consists of a single theme, presented in section A0. It has six phrases that vary in length. Each phrase ends on a long A, followed by a quaver or dotted quaver rest. Each phrase also ends with the same figure, which descends in mainly conjunct motion, but has a characteristic descending minor 3rd near the bottom. In phrase 5, the last interval is altered to an ascending 4th, while the final phrase ends with a variant. The following example shows the individual phrases. The concluding figure is marked with brackets.

Example 101: Section A0, phrases



The entire theme is based on the Dorian mode on A. The fact that each phrase ends on A clearly marks it as the melodic line's tonal centre. No foreign tones are used.

Example 102: Dorian mode on A



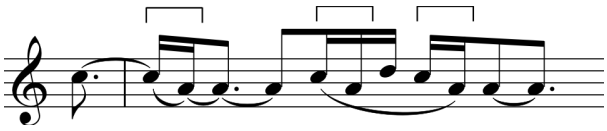
The following are the major attributes of the melodic line:

- In the individual phrases, the melodic line consists primarily of conjunct motion. The leaps that occur are limited to the intervals of a minor 3rd, perfect 4th and perfect 5th, with a minor 7th occurring in phrase 5 and 6 only when the concluding figure is repeated.

- The melodic curve of the majority of phrases is horizontal-descending: the first part revolves around the upper A and occasionally a secondary pitch centre, E; it descends to the A an octave lower towards the end. Phrase 5 is the exception, with its undulating curve. In all phrases, the highest pitch occurs at or close to the start.
- The last phrase is an octave lower than the first, so that the theme as a whole has a descending contour.

The interval of a minor 3rd is prominent throughout, not only in the figure that concludes each phrase. The first half of phrase 5 revolves around a descending minor 3rd figure, as indicated by the brackets in the following example.

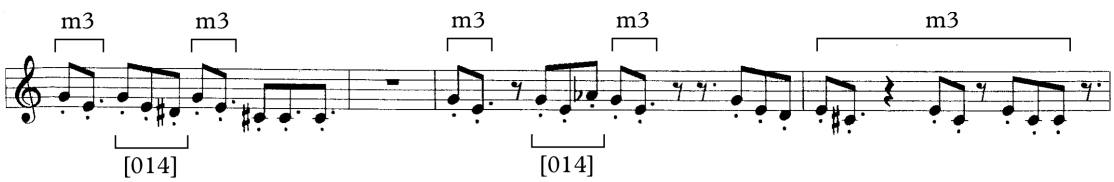
Example 103: First part of phrase 5, bar 13^{10} to 14^{7}



The theme returns in section B0, from bar 27. It is transposed a perfect 5th lower, so that the mode is now Dorian on E, with only a minor deviation in bar 29. The theme is not restated literally. Instead, it is a free elaboration of figures found in A0, including the characteristic descending figure. The tonal centre of E facilitates a smooth transition back to the Dorian mode on A in bar 32. Section A1 features only the final phrase of the theme, as presented in A0, at its original pitch.

The accompaniment played by the left hand and pedal in the A-sections is of limited melodic interest. However, two elements are noteworthy in the left-hand part played by the thumb: a recurring descending minor 3rd figure, and the use of various permutations of the [014] trichord. These elements suggest a link to the melodic content of the first movement.

Example 104: Section A0, bar 2 to 5, left hand



Section B0 features thirteen different bird calls. The names of the birds are indicated in the score and listed below:

1) Diederik Cuckoo
2) Black-headed Oriole
3) Crested Francolin
4) Cardinal Woodpecker
5) Grey-headed Bush-shrike
6) White-browed Robin
7) Fiery-necked Nightjar
8) Ground Hornbill
9) Forest Weaver
10) Chorister Robin
11) European Starling
12) Orange-breasted Bush-shrike
13) Red-chested Cuckoo

The following comment by the composer shows that the most important considerations were the melodic aspects inherent in the bird calls, and that he aimed to make highly accurate transcriptions:

> I have chosen 13 different bird calls and I have based my selection primarily on the melodious aspects. The notation of the pitch and rhythmic aspects was difficult enough, but to make matters worse, some birds insisted in singing the various versions with alterations. The slides also caused problems, especially no. 1 the Diederik Cuckoo and no. 6 the Whitebrowed Robin[.] (Pelser 1995:36)

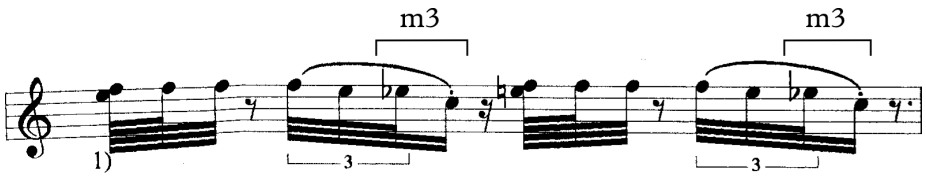
Pelser (1995: Appendix E) uses recordings as well as sonograms of the bird calls to compare the actual sound with the musical rendering. She concludes that Grové's musical representations are largely accurate and successful.

The bird calls that appear in section B0 do not have a thematic function. Most are abandoned after being stated twice or three consecutive times. Only number 4 and 5 make a return, both appearing first in bar 21 and then again in bar 25. The last bird call (number 13) is repeated up to the conclusion of the movement.

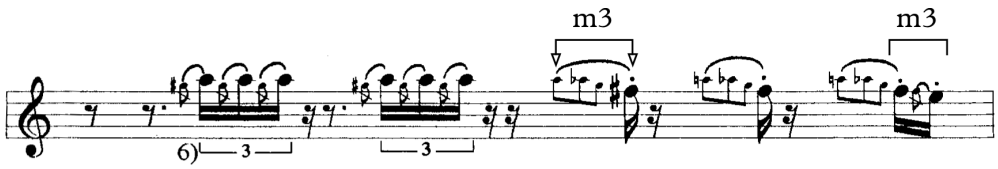
While accurate representations were clearly a high priority, one does note familiar elements in the melodic content. Number 1 and 6 mostly feature chromatic stepwise motion, but also descending minor 3rd intervals.

Example 105: Minor 3rds in (a) bird call 1, bar 19, and (b) bird call 6, bar 22

(a)



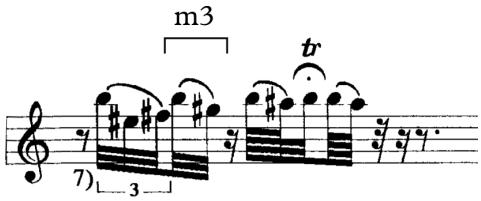
(b)



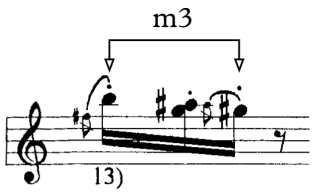
The descending minor 3rd also features in number 7, while the main pitches in number 13 outline the same interval.

Example 106: Minor 3rds in (a) bird call 7, bar 24, and (b) bird call 13, bar 32

(a)



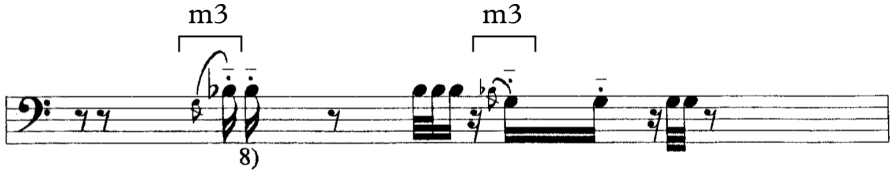
(b)



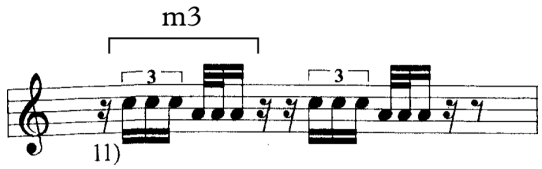
Both number 8 and number 11 consist of only two pitches. The pitches are a minor 3rd apart.

Example 107: (a) Bird call 8, bar 24, and (b) bird call 11, bar 30

(a)

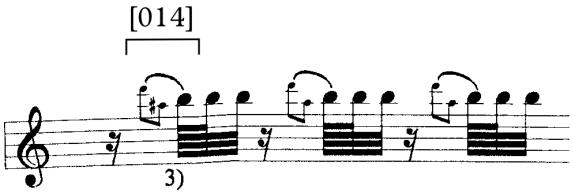


(b)



Number 3 contains a permutation of the [014] trichord (A♯, B and D).

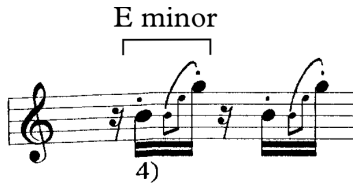
Example 108: Bird call 3, bar 21



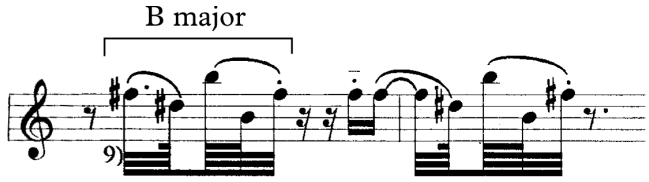
Tertian triads are the basis for number 4 (E minor) and 9 (B major).

Example 109: (a) Bird call 4, bar 25, and (b) bird call 9, bar 26 to 27

(a)

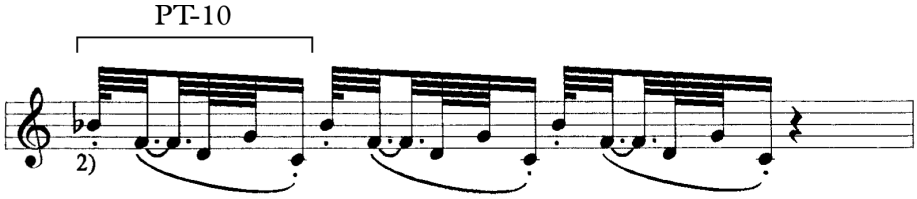


(b)



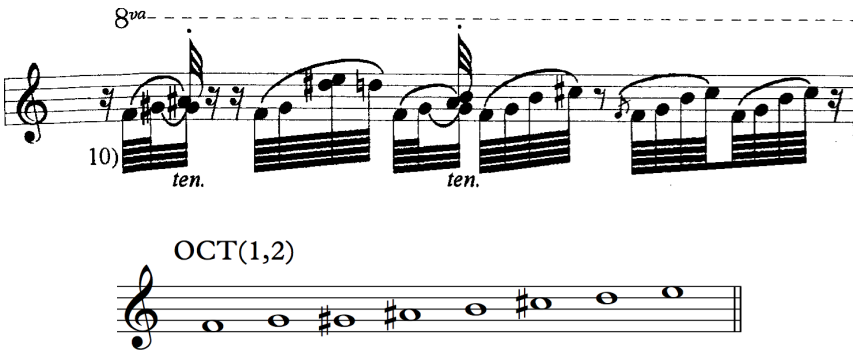
Number 2 outlines the pentatonic scale PT-10 (B♭), mode 2.

Example 110: Bird call 2, bar 20



Number 10 is based on the octatonic collection OCT(1,2). Only the D♯, which coincides with the E, falls outside the collection.

Example 111: Bird call 10, bar 28, based on OCT (1,2)

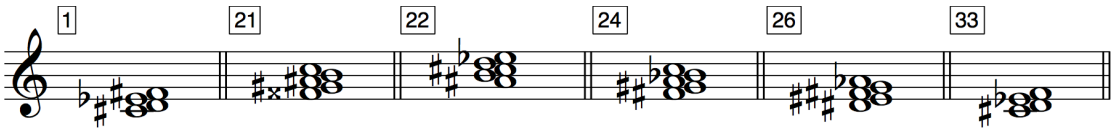


These familiar melodic elements – the descending minor 3rd, the [014] trichord, the pentatonic scale (of which both the minor and major triad are subsets) and the octatonic scale – may have informed both the choice of bird calls and the transcription process. They are elements that can be found throughout the work.

4.3. Vertical aspects

The left-hand part contains a succession of six sustained chords, shown below with the bar numbers in which they are depressed. (Note that in the edition published by Unisa, the accidentals are missing in bar 22, which is an error. This chord in bar 22 should have the same accidentals as the chord in the following bar, to which it is tied. This was verified by checking the manuscript.)

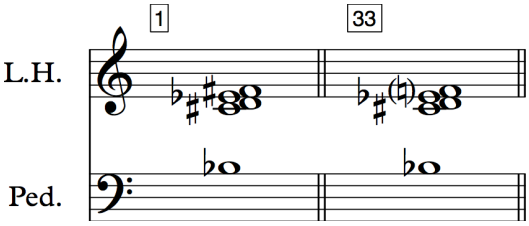
Example 112: Chord succession in the second movement



The chords are mainly secundal, with a mixture of minor and major 2nds. The first chord also contains a minor 3rd. The fourth chord (bar 24) spans a diminished 5th; the others all span a perfect 4th. Superficially they appear to be very similar, but there are subtle differences in the arrangement of minor and major 2nds. Only the second and third have the same formation. While there is clearly no harmonic progression in the traditional sense at work, the placement of the chords, producing a rising and falling curve, represents an increase and decrease in harmonic tension.

The first and last chords are similar; the F♯ in the first is replaced by an F♮ in the last. In the pedal part, a repeated B♭ appears together with both these chords. The shift from F♯ to F♮ and the return of the B♭ in the bass helps create a sense of unity and resolution.

Example 113: First and last chords, including pedal note

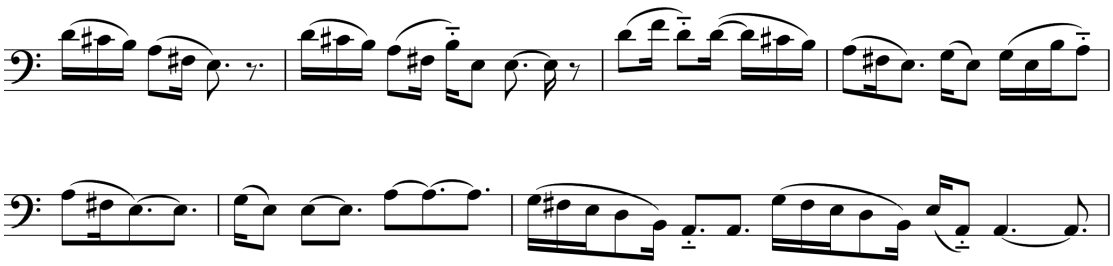


4.4. Rhythm

As in the first movement, two-note and three-note semiquaver units underpin the rhythmical content. These units alternate freely. At the beginning, they manifest themselves as quavers and dotted semiquavers in the accompaniment played by the left hand and pedal. The inconstant nature of the note values in the accompaniment contributes towards the atmosphere of mysteriousness (the tempo indication is “Lento misterioso”) and timelessness. Semiquavers are introduced in the left-hand part only when the theme finishes, in bar 17.

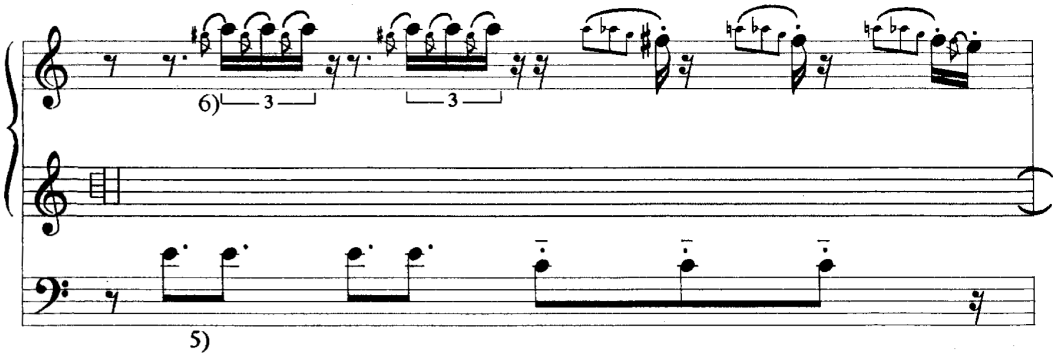
The theme itself is also built upon the semiquaver units. It alternates semiquaver movement with longer note values. When it proceeds in semiquavers, they are often in groups of three, as in the figure that ends each phrase. The theme owes much of its flowing and lyrical nature to the three-note groupings. When it appears in the pedal in section B0, it proceeds almost exclusively in groups built upon three semiquavers.

Example 114: Bar 27 to 33, pedal



The persistent rhythmical activity that was present in the accompanying parts throughout section A0 is suspended at the start of section B0. This allows the bird calls to have the appearance of being free and spontaneous, as if not restricted by the underlying rhythmical constraints. As one might expect, there is much rhythmical variety in the bird calls themselves. Note values range from dotted quavers to hemidemisemiquavers. There are also semiquaver and demisemiquaver triplets, acciaccaturas, and groups of two or three grace notes. Example 105 to Example 111, under "4.2. Melodic content", show most of the bird calls that are present, and in which these features are visible. Number 5 is rhythmically the simplest, using only the quavers and dotted quavers that are the core rhythmic units. Against this appears number 6, which is rhythmically more complex, containing semiquaver triplets, acciaccaturas and grace note groups.

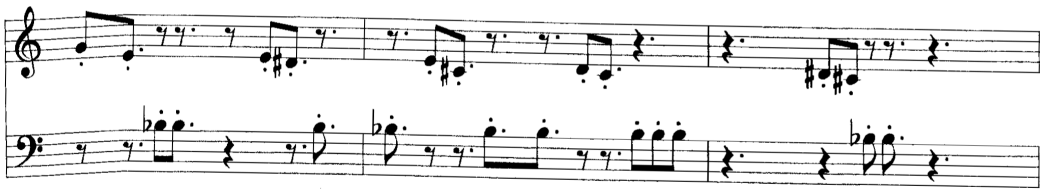
Example 115: Bird call 5 (pedal) and 6 (right hand), bar 22



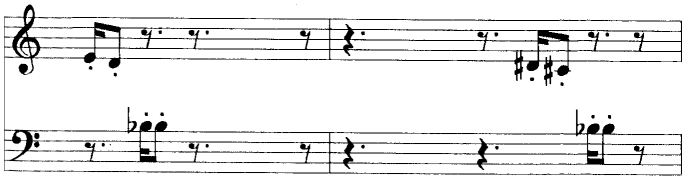
When the accompaniment figures from section A0 reappear at the start of section A1, they are rhythmic diminutions, with ♫. figures altered to ♬ figures.

Example 116: Accompaniment figures played by the left hand and pedal in (a) section A0, bar 14 to 16, and (b) section A1, bar 34 and 35

(a)



(b)



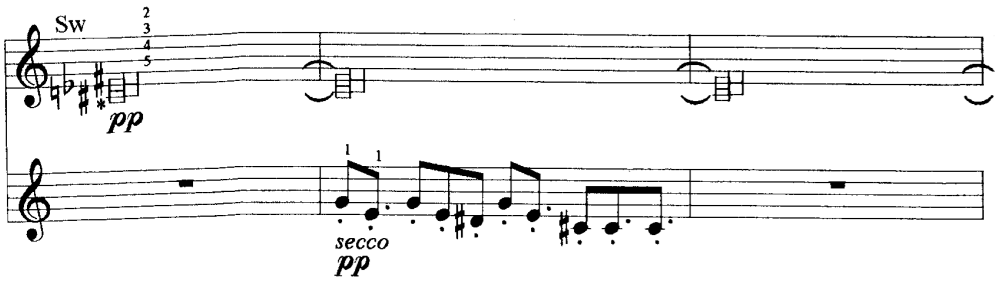
4.5. Texture

This movement features depictions of the human voice, musical instruments, and natural elements:

- Throughout the movement, the chord in the left hand represents the environment (Pelser 1995: Appendix B, v).
- The notes played by the left-hand thumb in section A0 and A1 depicts a musical bow (Pelser 1995: Appendix A, iii), with which the woman of the title accompanies herself. According to Jordaan (2013:162), this is an *uhadi* bow.
- The repeated B♭ in the pedal part in section A0 and A1 depicts a high-pitched little drum (Pelser 1995: Appendix A, iii), also used by the woman to accompany herself.
- The main theme is a depiction of a "Xhosa woman's song of a mourning nature" (Pelser 1995: Appendix A, iii).
- Section B0 portrays the calls of several birds, with the last one continuing into section A1.

In the A-sections, the left hand plays on two manuals simultaneously (similar to section B4 in the first movement). The thumb plays single staccato notes on the Great manual, while the other fingers hold down a chord on the Swell.

Example 117: Section A0, bar 1 to 3, left hand

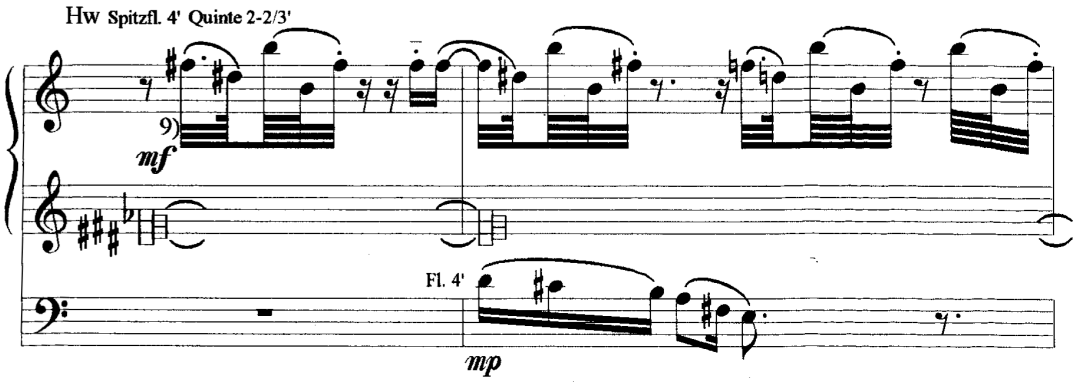


The texture in the A-sections is essentially homophonic, with the "song" in the foreground as the primary melodic content. The accompaniment, however, is compound, comprising three separate layers. The pedal part and the left-hand chord are both static: the chord remains unchanged throughout, while the pedal part is a single-note ostinato. The line played by the left hand's thumb has some melodic interest, but its repetitive nature also lends it an ostinato-like quality. The two layers in the left hand are in the same register, but are distinguished by differences in tone colour and rhythmic activity. The pedal is only slightly below – a minor 3rd below the left hand's lowest note. The entire accompaniment group spans a minor 7th. The melodic line appears in the highest register and in its entirety spans two octaves plus a minor 3rd. In the last two phrases, it intersects with the accompaniment's register and ends a semitone below the pedal.

Beyond the obvious differences in tone colour and register, the melodic line further distinguishes itself from the essentially static compound accompaniment layer through subtle dynamic shading by means of the Swell pedal (although this is optional), as well as articulation. It is mostly legato, with some notes marked with a staccato dot plus a tenuto line. Against this, all the notes played by the pedal and the left hand's thumb are marked staccato as well as "secco".

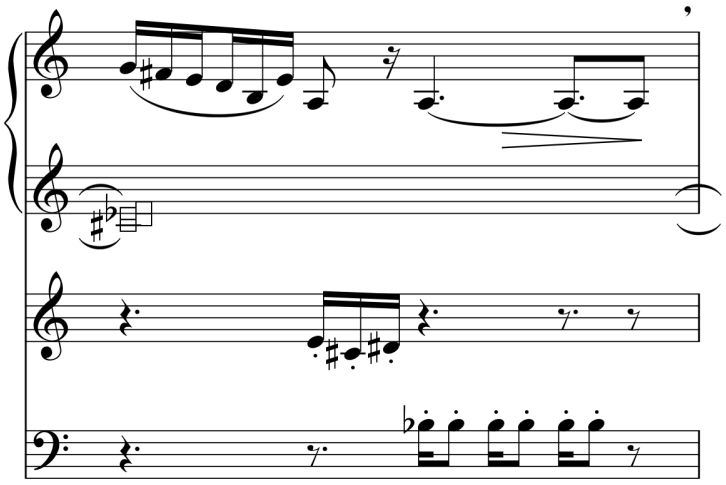
The static background layer formed by the left-hand chord persists into section B0, while the other background layers are suspended. Against this, the bird calls are mostly presented individually. Only twice do two bird calls appear simultaneously: number 5 and 6 in bar 22 to 23, and number 7 and 8 in bar 24 and 25. The texture in these bars may be described as polyphonic, with accompaniment in the form of static support by the left-hand chord. The bird calls in section B0 are always at the top of the texture, except for number 8, which is at the bottom, below the left-hand chord. When the main theme enters in bar 27, the succession of individual bird calls sounding against it produces a two-part polyphony, still with the static left-hand chord in the background. As was the case towards the end of section A0, the primary melodic line formed by the main theme intersects with the left-hand chord.

Example 118: Section B0, bar 26 and 27



Whereas the theme was in the highest register at the start of section A0, it is in the middle register when it enters in section B0, and ends in the lowest register in bar 33. In section A1, it is in the same register as the accompaniment, extending a tone above the left hand's chord and a semitone below the pedal line.

Example 119: Section A1, bar 36



4.6. Registration

The sustained chord in the left hand with which the movement opens, and which is present throughout, is played on the Swell manual's 8' flute ("Bourd 8'"). This is the same as in similar textural situations in the first movement, in section B0 and B4. The indication "pp" suggests that the Swell box should be closed, which would prevent the dissonant secundal chords from becoming too intrusive. The registration for the line played by the left hand's thumb on the Great, which depicts a musical bow, is an

8' string stop ("Gamba 8'"). It should be noted that, on the Universiteitsoord organ, a stop of this nature is not present in the Great manual's disposition. For the Pedal, which depicts a small percussion instrument, the registration is an 8' stopped flute ("Gedek 8'"). This may be compared to section B4 in the first movement, where the notes played by the left hand's thumb also represent the sound of a drum (Pelser 1995: Appendix B, v). In that case, the 8' and 4' flutes on the Great are used.

The solo melodic line played by the right hand on the Positive manual is intended to represent the sound of a woman singing. The composer gives three different options, each with a sound that is rather thin and very distinctive, and to which the use of the tremulant adds an appropriately expressive quality. The options are the following:

- Vox humana 8'
- Quintadena 8'
- Salicional 8' + flute 4'

When the theme appears in the pedal line in section B0, the registration is a 4' flute alone. On the Universiteitsoord organ, the Pedal disposition does contain a 4' principal (Koraalbas 4'), but the composer opts for the more subdued stop. At the theme's final appearance, in section A1 – again in the right hand on the Positive manual – only the first of the initial options is given, namely Vox humana [8'] plus the tremulant. The registrations for the left-hand and pedal lines are the same as in section A0.

The registrations for the bird calls primarily use flute stops, in some cases coloured by mutation stops. The following table lists the registrations for all the bird calls.

Table 7: Bird call registrations

Bird call	**Manual**	**Registration**
1) Diederik Cuckoo	Great	Flute 4'
2) Black-headed Oriole	Positive	Flute 4'
3) Crested Francolin	Positive	Quintadena 8'

Bird call	Manual	Registration
4) Cardinal Woodpecker	Great	Flute 4' + quint 2⅔'
5) Grey-headed Bush-shrike	Pedal	Flute 4'
6) White-browed Robin	Positive	Flute 2'
7) Fiery-necked Nightjar	Positive	Flute 8'
8) Ground Hornbill	Pedal	Flute 8'
9) Forest Weaver	Great	Flute 4' + quint 2⅔'
10) Chorister Robin	Great	Flute 4' + 2'
11) European Starling	Positive	Flute 8' + quintadena 8' + flute 4'
12) Orange-breasted Bush-shrike	Positive	Flute 4' + quint 1⅓' + sesquialtera
13) Red-chested Cuckoo	Positive	Flute 8' + 4'

Pelser (1995:36) notes the rich registration possibilities of the organ as a reason for the success of the bird call imitations.

5. Movement 3: *Night ritual*

5.1. Structure

At first glance, the third movement is in a ternary form. The vibrant outer sections (first bar 1 to 44, and then bar 81 to 116) are based on the material stated in the opening, while the middle section (bar 45 to 80) is slower and more subdued. Such a division is also reflected in the tempo markings: bar 1 is marked "Vivo (♪. = c. 112 Tempo I)", bar 45 is marked "Poco meno mosso ♪. = 100", and bar 81 is marked "Dramatico e improvisando (Tempo I)". For the purposes of this study, however, the movement has been subdivided in more detail, as shown in the table below.

Table 8: Representation of the third movement's structure

	Section	Bars	Content
	A0	1-16	Introduction ("Tempo I")
	B0	17-39	Development of material introduced in A0
	A1	40-44	Based on the motif in bar 1 and similar in texture to A0
C	C0	45-55	New material ("Poco meno mosso")
C	C1	56-65	Based on figures stated in previous sections
C	C2	66-80	Variant of C0
	A2	81-85	Shortened variant of A0 ("Tempo I")
B	B1	86-92	Development of material from B0
B	B2	93-99	Development of material from B0
	A3	100	Shortened variant of A1
	B3	101-103	Similar to previous B-sections
	D0	104-107	Cadenza-like with an improvisatory nature
	A4	108-109	Based on the opening figure of section A0
	B4	110-114	Similar to previous B-sections
	A5	115-116	Variant of A1

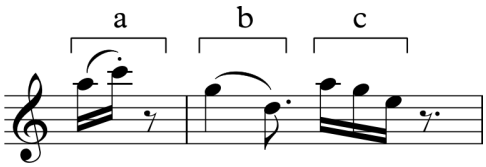
In this subdivision, the ternary structure of the middle section becomes visible. In the outer sections, A-sections function in a way that is reminiscent of a ritornello, alternating with B-sections. Section B0 and A1 are not separated by a combination of section delimiters such as those found in the first movement (for example, double bar lines with commas and fermatas over them, or a significant change in registration), but there is a sudden change in texture and section A1 has a strong relationship to the opening bar of the movement. A2 is a shortened variant of A0, while successive A-sections are very short – just one bar (A3) or two bars (A4 and A5).

Section B0 is an extensive, through-composed unit that develops material stated in the preceding section. Ideas unfold naturally, and changes in texture are only temporary. On the other hand, the differences in character and texture between section B1 and B2 warrants separate labelling of these sections, despite the absence of section delimiters, in order to facilitate the discussion. From the return to the opening material and tempo (bar 81) to the end, the alternations between A-sections and B-sections become more frequent and the sections are shorter; this contributes to the build-up towards the movement's climactic conclusion.

5.2. Melodic content

The movement opens with a seven-note figure from which much of the melodic material that follows is generated. It is based on the pentatonic scale PT-0 (C), mode 2. The figure neatly divides itself into three motifs, as shown in the example below.

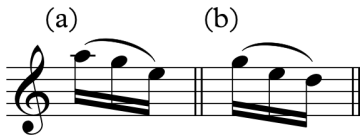
Example 120: Opening figure, bar 1 and 2



The first and third of these recur throughout the movement; the second does so to a lesser extent. As in the first movement, much of the melodic content can be traced back to the material stated in the opening bars. The important elements are listed below.

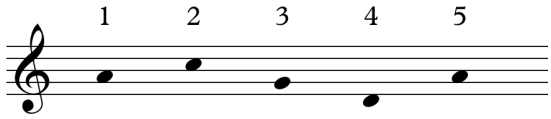
- **Motif a** consists of two semiquavers, followed by a rest, with the first semiquaver in an accented position. The interval between the two notes is an ascending minor 3rd.
- **Motif b** consists of a crotchet and a dotted quaver. The interval between the two notes is a descending perfect 4th.
- **Motif c** consists of three semiquavers, with the first in an accented position, and has a descending contour. The three notes form a minor 3rd and major 2nd, and span a perfect 4th. Two patterns are possible, as shown in Example 121, below. They correspond to different starting points in a descending anhemitonic pentatonic scale. The minor 3rd can appear between the first and second note (a), or between the second and third note (b). For the sake of this discussion, the two patterns are considered equivalent – both are considered instances of motif c.

  Example 121: Two patterns of motif c



- In addition to the motifs, the first five notes of the opening figure form a distinctive pattern with a wave-like contour. Notable characteristics are the initial ascending minor 3rd interval (pitch number 1 to 2), two descending 4th intervals (2 to 4), and an ascending leap (4 to 5) that returns to the initial pitch.

  Example 122: Series of pitches in the opening figure



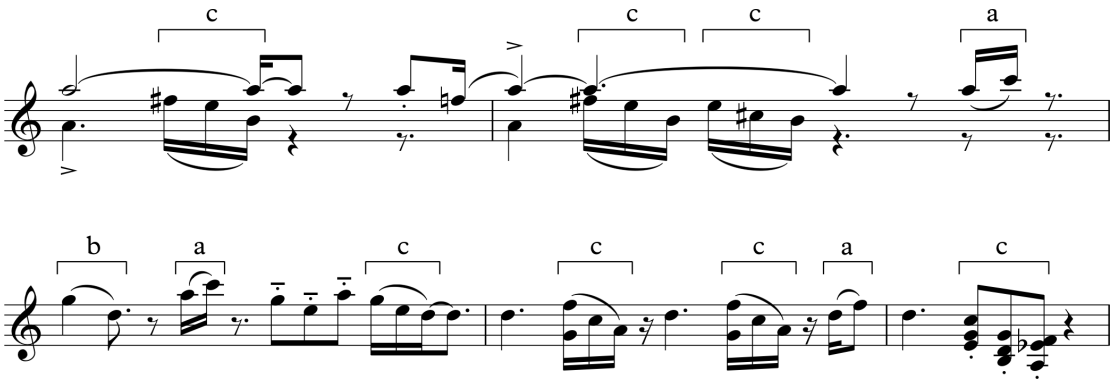
  As the example suggests, it is the pitches and the intervals formed between them that are relevant in the discussion of the melodic content that follows, rather than the rhythm.

The three motifs feature extensively in the melodic content throughout the movement. The minor 3rd (motif a) and descending perfect 4th (motif b; pitches 2 to 4 of the first five notes) are important intervals. The pattern produced by the first five notes of the

opening figure is prominent mainly in the first two sections (A0 and B0). Other more general characteristics of melody include the use of scales that were also present in the first movement (most notably the pentatonic and octatonic scale), the recurring use of the [014] trichord (also an important element in the preceding movements), and the frequent presence of repeated notes.

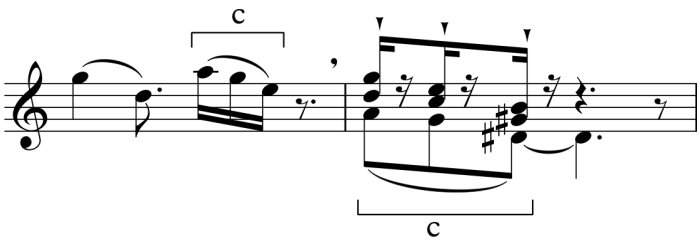
A-sections are based almost exclusively on the material stated in the first two bars. The individual elements are freely modified and reordered, and combined with additional material based on patterns derived from the pentatonic scale, as the following example shows.

Example 123: Section A2, bar 81 to 85, right hand



In section A0, the first instance of motif c is immediately followed by another instance, in rhythmic augmentation, in the bottom line of the right-hand part. The minor 3rd is augmented to a diminished 4th.

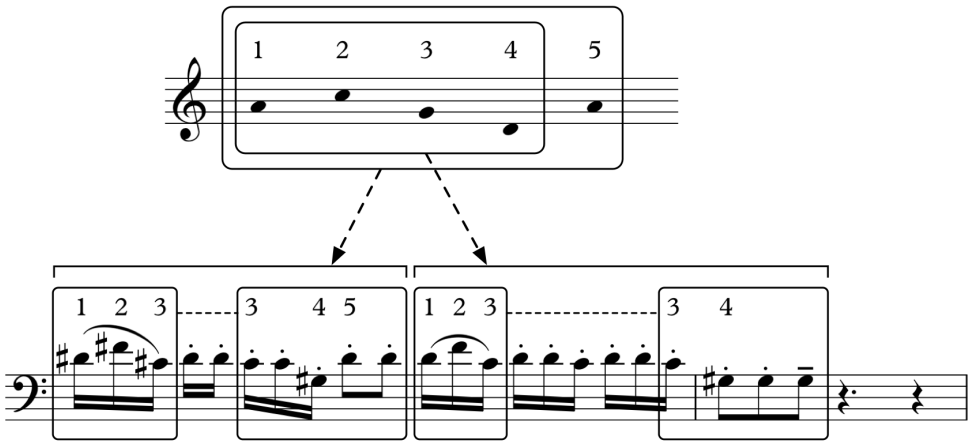
Example 124: Bar 2 and 3, right hand, motif c marked



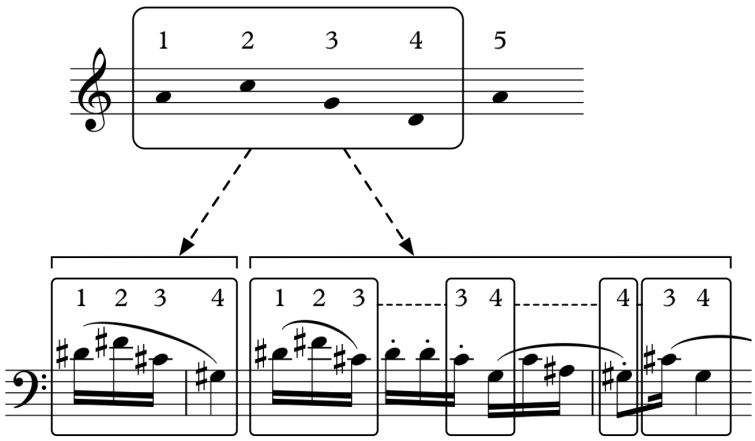
This figure recurs in bar 8, with further intervallic alteration, and there are two more variants at the beginning of bar 15 and 16.

In bar 1 to 10, the solo melodic line alternates between the right hand and the left hand. The phrases are based on two transpositions of the pentatonic scale: PT-0 (C) in the right hand, alternating with PT-6 (F♯) in the left hand, both in mode 2. The phrases in the left-hand part are derived from first five notes of the opening figure, as shown in the following examples. The figure is varied and extended through the use of repeated notes.

Example 125: Bar 4 and 5, left hand – relationship to opening figure



Example 126: Bar 8^7 to 10^2, left hand – relationship to opening figure

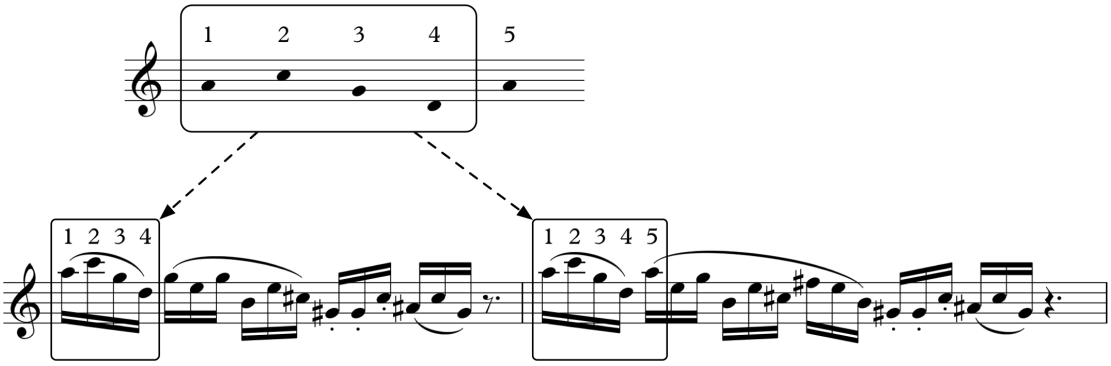


The first of these phrases centres around D♯, terminating a 5th lower, on G♯. In the second of the phrases, the pitch centre is G♯ throughout. The G♯ is always approached via a descending perfect 4th.

Section B0 has a three-part polyphonic texture, and each of the lines (right hand, left hand, and pedal) has melodic interest. At least one of the lines moves predominantly

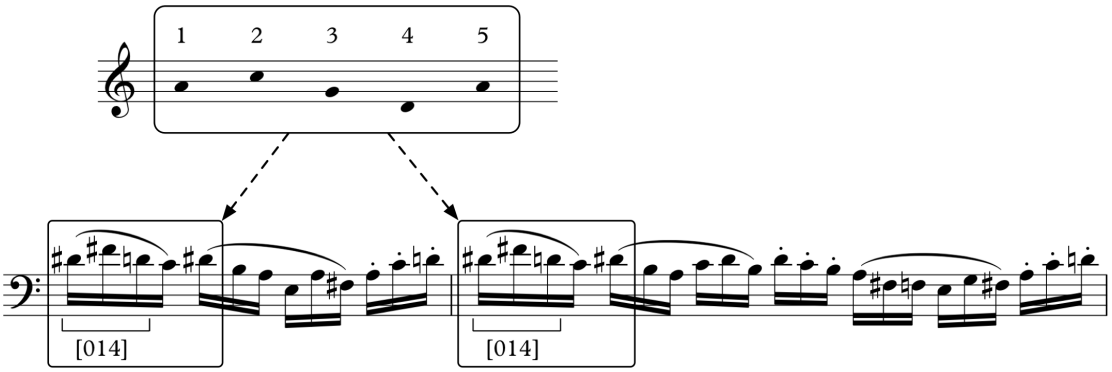
in semiquavers. In these semiquaver lines, much of the melodic material is initially derived from the opening figure, primarily at the beginning of each bar.

Example 127: Bar 17 and 18, right hand



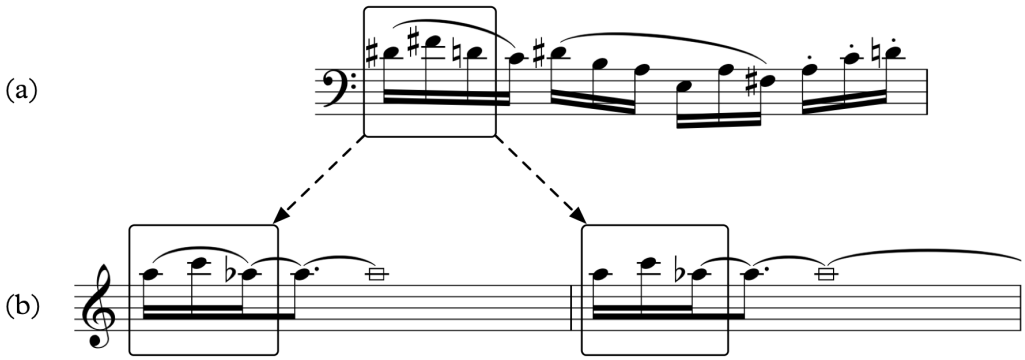
From bar 23, the intervals are altered, but the contour remains recognisable.
The melodic motion becomes more conjunct. Note that the first three notes are a permutation of the [014] trichord.

Example 128: Bar 23 and 24, left hand



A three-note figure prominent in section B2 is also derived from this.

Example 129: (a) Bar 23, left hand; (b) section B2, bar 93 and 94, right hand

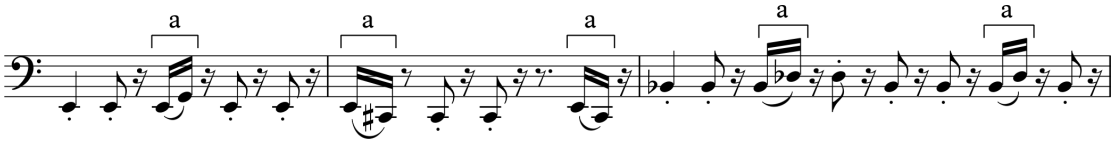


The pattern remains more or less recognisable in bar 27 to 29 in the right-hand line, but is not used any further thereafter in this section. An evolution is also apparent in the intervallic content of these semiquaver lines. Initially, they contain only intervals that can also be found between members of the anhemitonic pentatonic scale (without the passages actually being based on any such scale). For example, from bar 17 to 21, the right-hand and pedal lines contain only the intervals of a major 2nd, minor 3rd, perfect 4th, perfect 5th, and minor 6th. From bar 23, other intervals are also introduced, causing these lines to lose their "anhemitonic" quality.

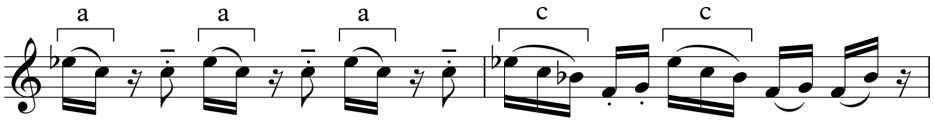
Adjacent bars that start with the pattern at the same pitch level combine to form phrase units. Owing to the ascending minor 3rd at the start of the pattern, the second note is usually the highest pitch in the constituent bars. From bar 17 to 19, rests at the end of the bar interrupt the semiquaver movement, and each bar has a descending contour. When the semiquaver movement proceeds without interruption, the melodic line in each bar has a concave shape (inverted from bar 32), and the concatenation of these bars produces a wave-like contour.

The melodic material introduced in the opening figure is also present in the other lines in the polyphonic texture of B-sections. The following examples show instances of motif a and motif c. Motif a is frequently inverted, which produces a descending minor 3rd.

Example 130: Section B0, bar 27 to 29, pedal

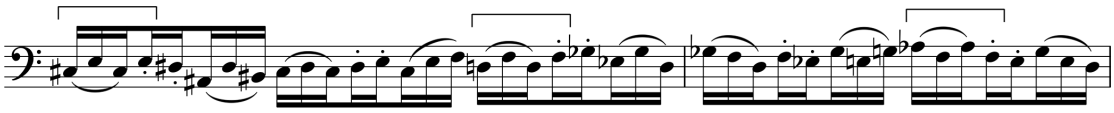


Example 131: Section B1, bar 87 and 88, right hand



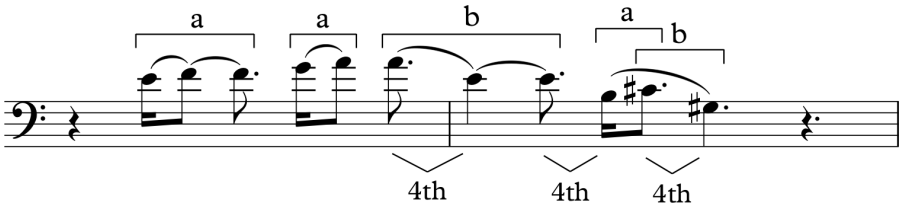
The interval of a minor 3rd features prominently in the pedal line of section B4. This has its origin in motif a. In the example below, successive minor 3rds are marked.

Example 132: Section B4, bar 110 and 111, pedal



In section B0 and B1, the primary melodic material (brought to the foreground because of registration and dynamic level) features thematic material based on transformations of motif a and motif b, as shown in Example 133 (below). Motif a's second note is prolonged and the interval between the two notes is altered, most often to a major 2nd. The motifs are sometimes merged. Motif b's interval also varies, being increased up to a major 7th. In the resulting melodic line, stepwise ascending motion is followed by a steep descent. In Example 133, the successive descending 4ths are notable.

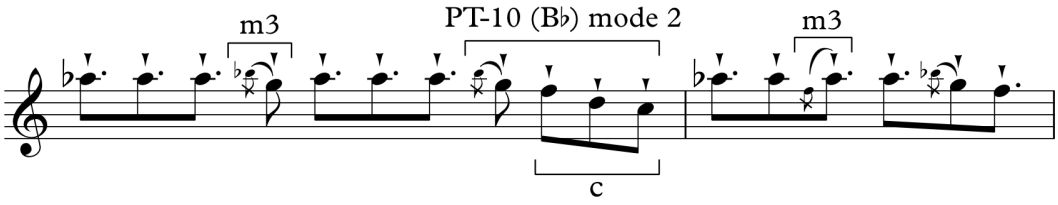
Example 133: Section B0, bar 20 and 21, left hand



The melodic material in section C0 appears to be new, but, as shown in the following example, it has its origin in elements that are already present in the melodic content of

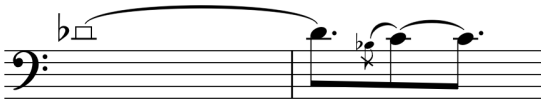
the preceding sections: repeated notes, the interval of a minor 3rd, motif c (rhythmically augmented), and figures based on the pentatonic scale.

Example 134: Section C0, bar 45 and 46, right hand

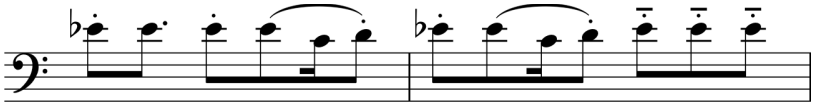


A new melodic figure is introduced: three notes that form a descending minor 3rd and an ascending major 2nd, in a long-short-long rhythmic configuration. This figure persists into the sections that follow: it is prominent in section C1's pedal line, as well as in section B1 and B2.

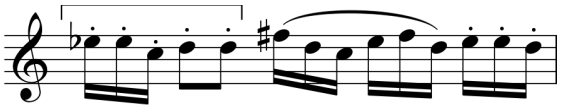
Example 135: Section C0, bar 45 to 46^3, pedal



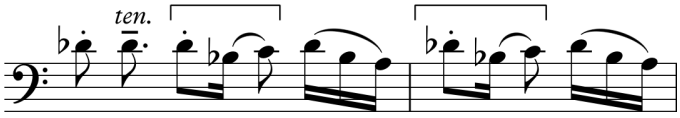
Example 136: Section C1, bar 56^3 to 57, pedal



Example 137: Section B1, bar 86, right hand

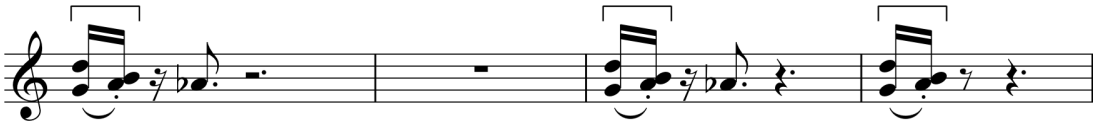


Example 138: Section B2, bar 98 and 99, pedal



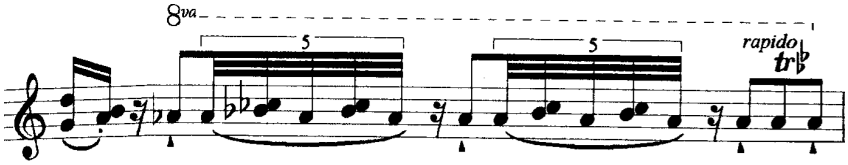
An inversion of motif a is prominent in section C1.

Example 139: Section C1, bar 56 to 59, right hand



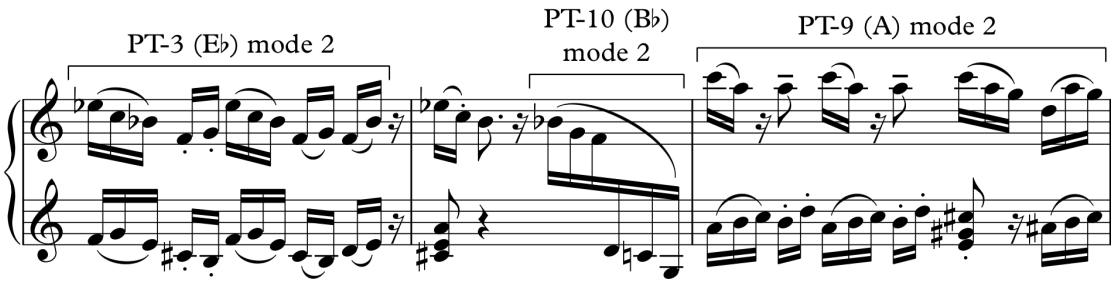
A tremolo figure recalls the bird sounds of the second movement. The composer terms this a "fictional bird" (Pelser 1995: Appendix B, vi).

Example 140: Bar 60, right hand



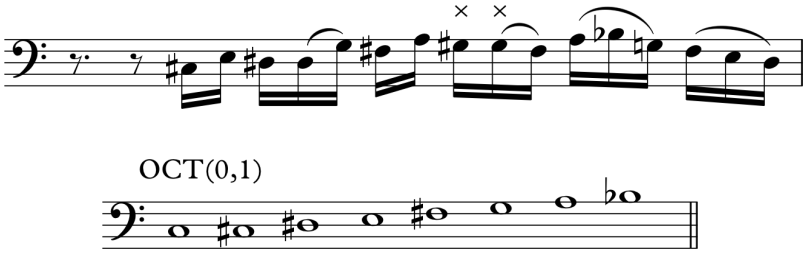
While figures based on the pentatonic scale are prominent in section C0 and C2, and the tritone formed between the D♭ in the pedal and the G in the top line suggest a Lydian scale, these sections as a whole do not appear to be based on a particular scale formation. Elsewhere, the use of the pentatonic scale in A-sections has already been noted. Short passages based on the pentatonic scale also feature at the beginning of section B1.

Example 141: Section B1, bar 88 to 90, manuals

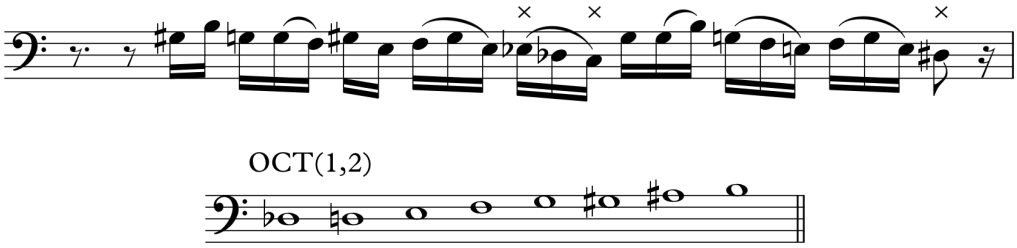


From bar 93, as the music builds in tension, use of the octatonic scale becomes apparent in individual melodic lines. As in the first movement, deviations from the octatonic collection are present; these are marked with a cross in the examples that follow.

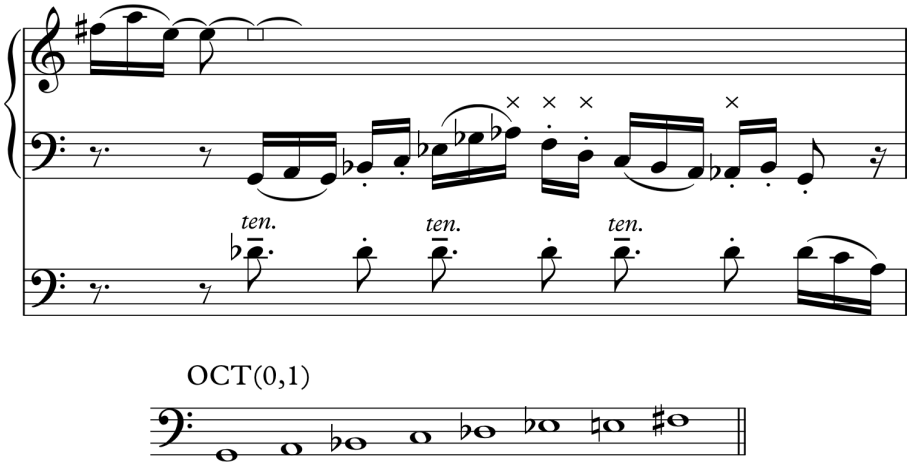
Example 142: Section B2, bar 94, pedal



Example 143: Section B2, bar 95, pedal

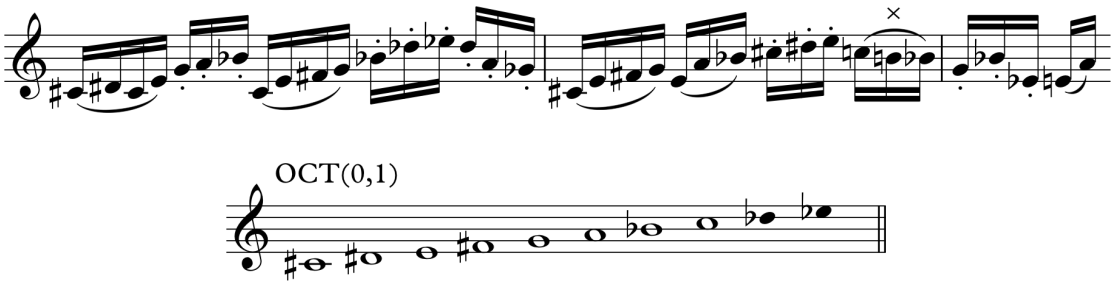


Example 144: Section B2, bar 97



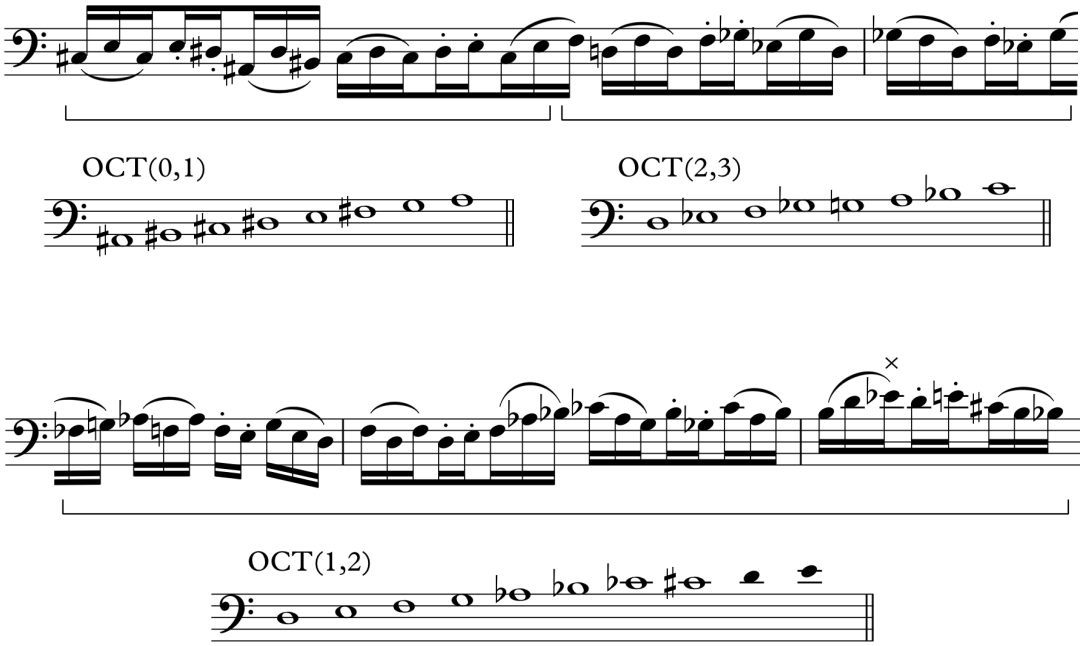
The left-hand line of section B3 is based in its entirety on OCT(0,1).

Example 145: Section B3, bar 101 to 103[2], left hand



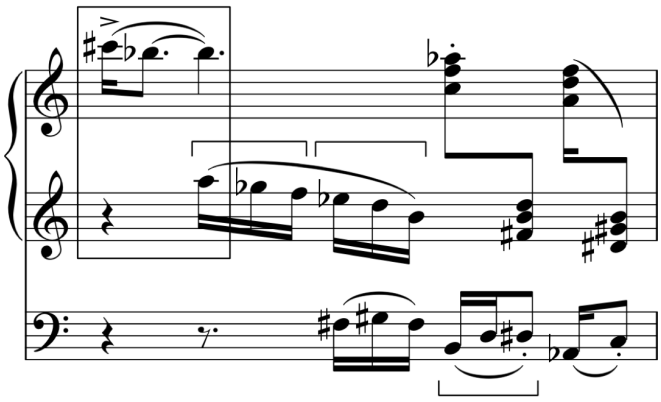
The pedal line in section B4 shifts between different collections.

Example 146: Section B4, bar 110 to 114[3], pedal

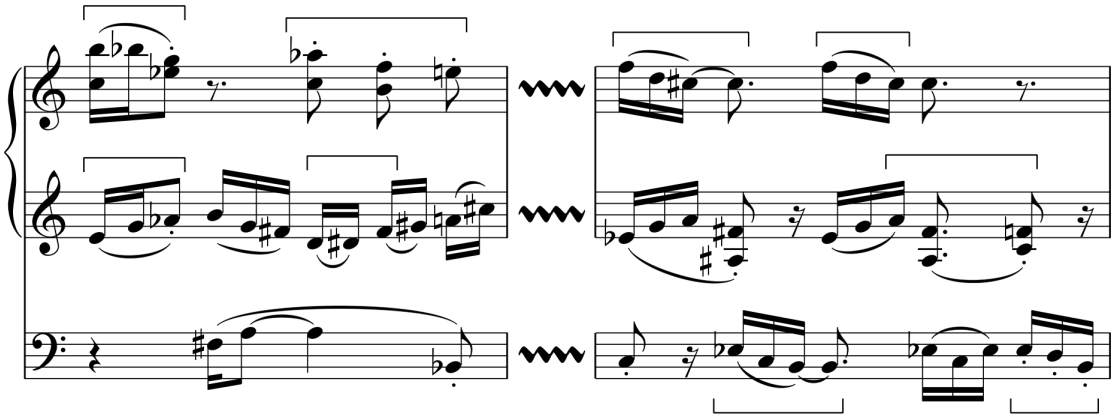


Lastly, there are many instances of the [014] trichord in a melodic context, most notably in B-sections and at the end of section C2.

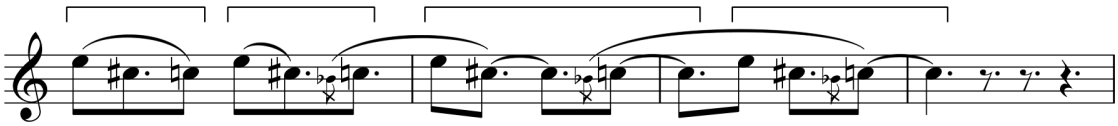
Example 147: Section B0, bar 30



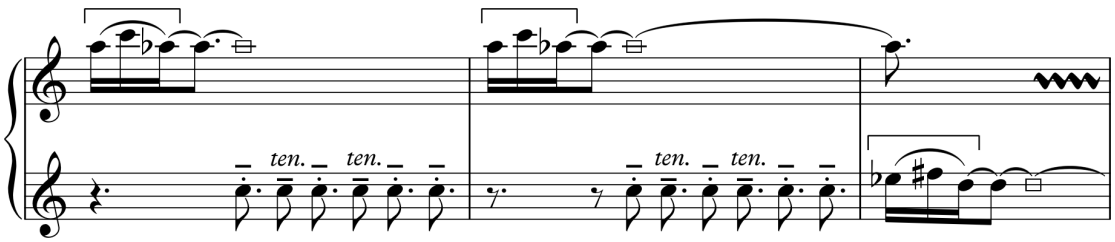
Example 148: Section B0, bar 35 to 37



Example 149: Section C2, bar 77 to 80, left hand



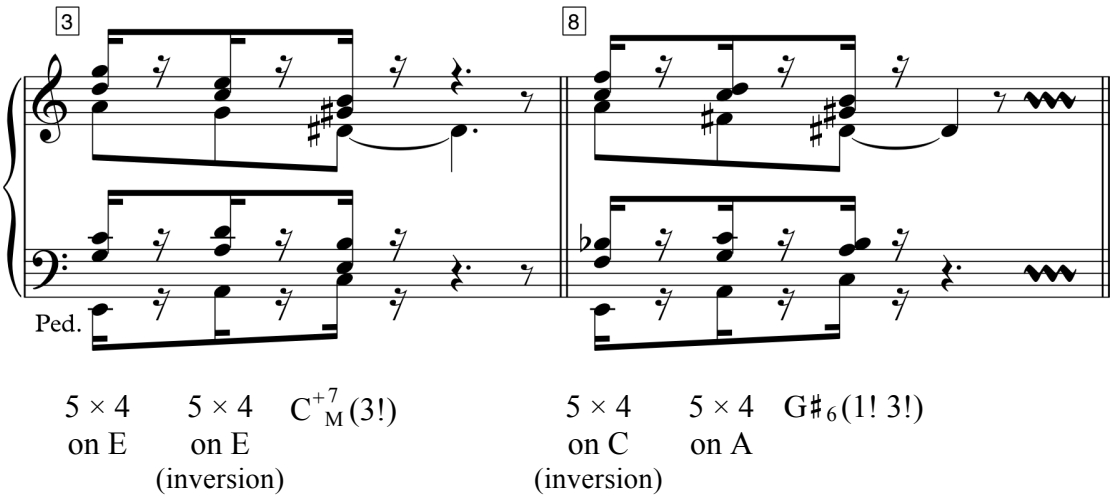
Example 150: Section B2, bar 93 to 95, manuals



5.3. Vertical aspects

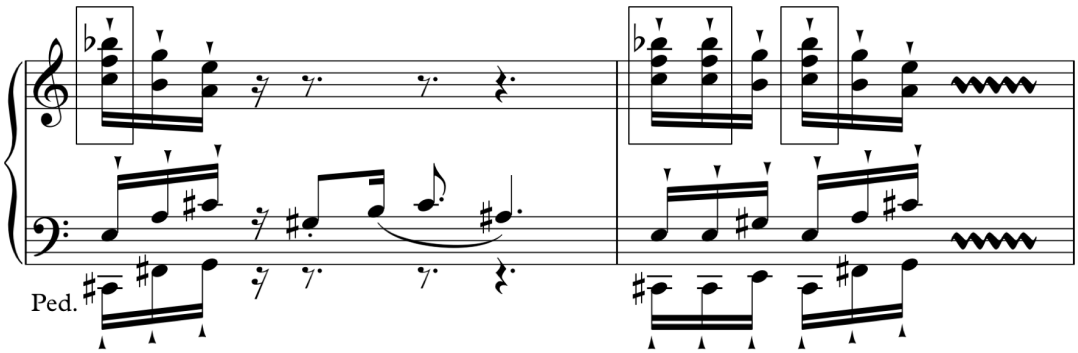
The interval of a perfect 4th is an important aspect of the melodic content, and this is also reflected in the vertical dimension. Chords with a quartal origin feature alongside tertian chords, as, for example, in the opening section's chordal passages.

Example 151: Bar 3 and bar 8



Note that the quartal chords in bar 8 each have one augmented 4th. Later in the same section, stacked 4th intervals are a component of mixed-interval chords with a high level of dissonance.

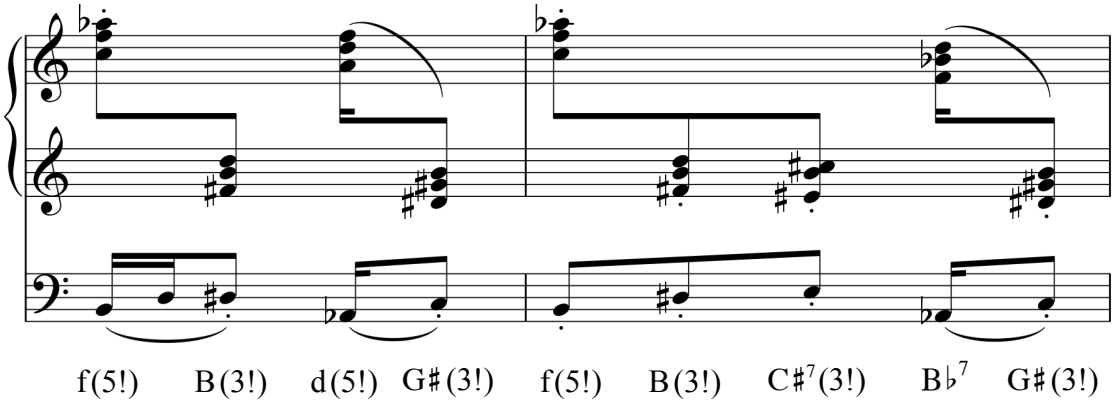
Example 152: Bar 15 and 16



Some broken figures suggest quartal sonorities. At bar 81[4], on the first semiquaver, the chord contains two perfect 4ths stacked on top of G♯ (that is, G♯, C♯, F♯). Together with the other pitches sounding simultaneously (including the A at the top that is tied over), the chord members belong to 6 × 4 on G♯, but the B is missing. In the chord that immediately follows, the members belong to 4 × 4 on B, which overlaps with the chord on G♯. A few bars later, on bar 84[4], the first two semiquavers in the right-hand part form a broken figure with two perfect 4ths stacked on top of G (G, C, F). Together with the B♭ in the left-hand part and the G (doubled) in the pedal part, the pitches belong to 4 × 4 on G.

The texture in the first three B-sections is predominantly polyphonic. In section B0, this is occasionally interrupted by passages in which the manual part contains tertian triads in first or second inversion, such as bar 25 and 26, and bar 30 and 31. In the second of these, the combination of these triads and the pitches in the pedal line results in chords with split chord members.

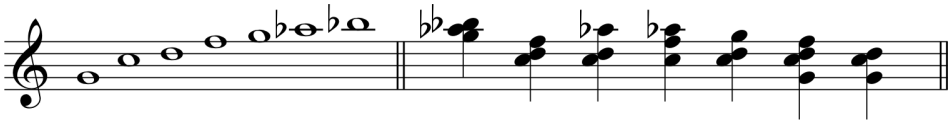
Example 153: Bar 30^5 to 31^4



These types of formations are also found in successive chords in sections of the first movement, such as the passage shown in Example 57 on page 46.

In section C0, the pitches in the right-hand part's melodic line combine to form vertical structures in the left-hand part. (A more detailed description follows under "5.5. Texture".) Occasionally, these vertical structures contain three or more pitches. The following example shows these formations (in order of first appearance), as well as the complete set of pitches on which they are based.

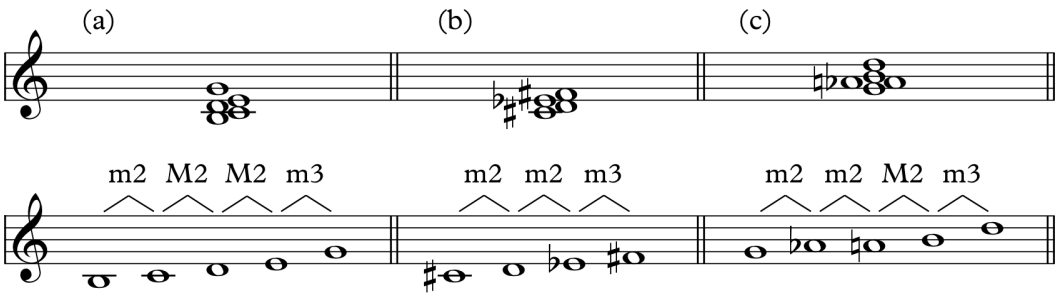
Example 154: Simultaneities in section C0



The first of these (G + A♭ + B♭) appears more frequently than the others. With its combination of a minor 2nd and a major 2nd, it resembles chords that appear as static textural elements in the other movements. In section C1, the adjacent minor 2nd and major 2nd intervals in the chord played by the left hand in bar 56 to 61 also produce a formation resembling chords in similar textural situations in the other movements.

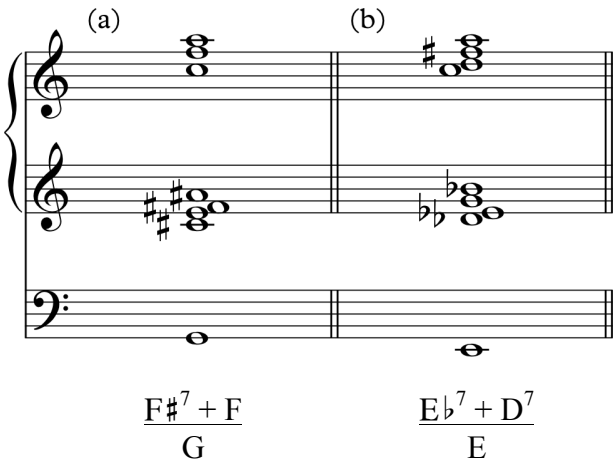
The following example shows comparable chords and their constituent pitches and intervals.

Example 155: Chords in (a) first movement, bar 12; (b) second movement, bar 1; (c) third movement, bar 56



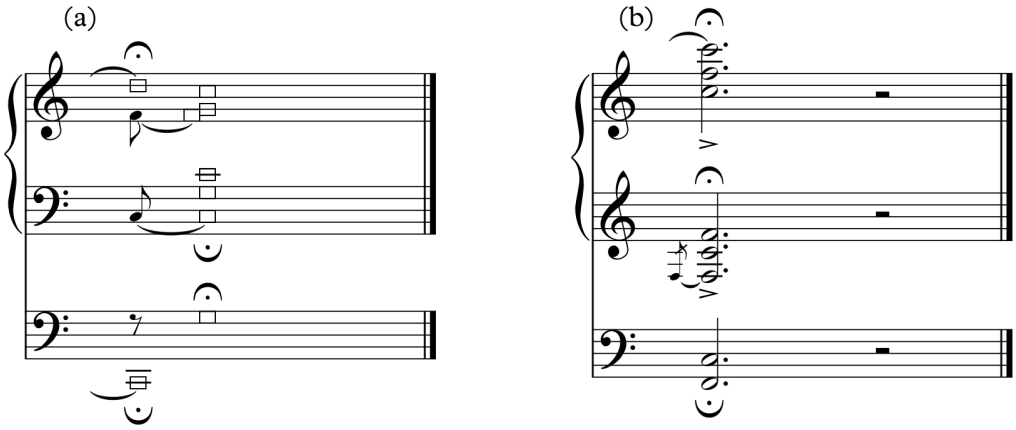
Section D0 contains extremely dissonant chords with up to nine different pitch classes. In each case, the chord formation and spacing suggest superimpositions of tertian chords that are a semitone apart. The bass note (indicated below the horizontal line in Example 156, below) produces an additional semitone conflict.

Example 156: Chords in (a) bar 104, and (b) bar 105



The final chord of the movement (and of the work as a whole) is an open-5th chord on F, fitting neatly with the quartal sonorities that pervaded much of the movement. It is also comparable to the final chord of the first movement, and evokes a sense of something primitive yet profound. In both cases the top voice is tied over from the preceding bars, and the chord is preceded by a grace note, also tied over.

Example 157: (a) First movement, bar 226; (b) third movement, bar 116

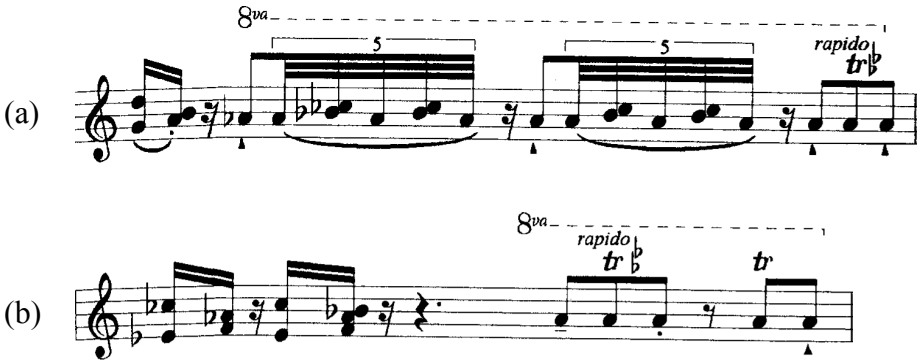


5.4. Rhythm

The majority of the movement proceeds at a fast tempo, with extended passages in continuous semiquaver motion, most often in groups of three. These aspects result in a driving momentum that contributes towards the frenetic character of the movement. In the middle sections (C0 to C2), the tempo is reduced only slightly, but semiquaver motion ceases. This produces a marked contrast with the rest of the movement.

The rhythmic content, as in the other movements, is based on the principle of additive rhythm, with semiquavers as the basic durational value. Further subdivision does not occur, except for the two instances of a short quintuplet figure in section C1, bar 60. The instances of the same figure that follow are notated as tremolos.

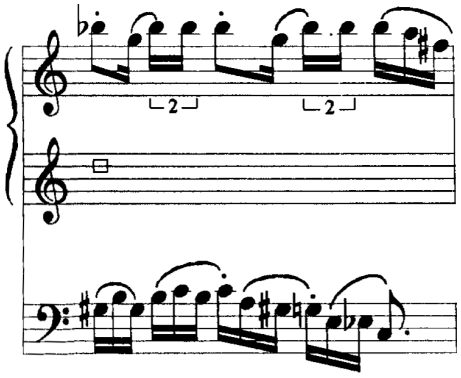
Example 158: (a) Bar 60, right hand; (b) bar 63, right hand



A subtle deviation is the duplets in bar 73 to 76 and bar 96, where a dotted quaver unit is divided into two, instead of the usual three semiquavers. In bar 96, this irregular

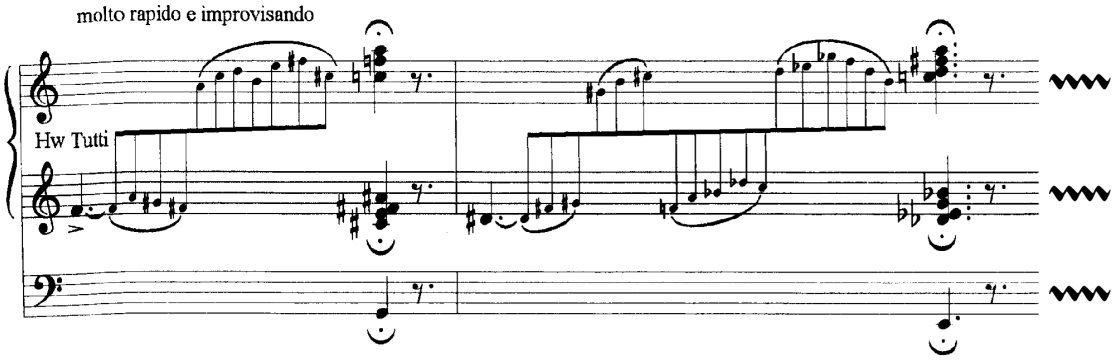
division results in the sole instances of cross-rhythm in the entire work, with the duplet in the right-hand part occurring against three semiquavers in the pedal part.

Example 159: Bar 96



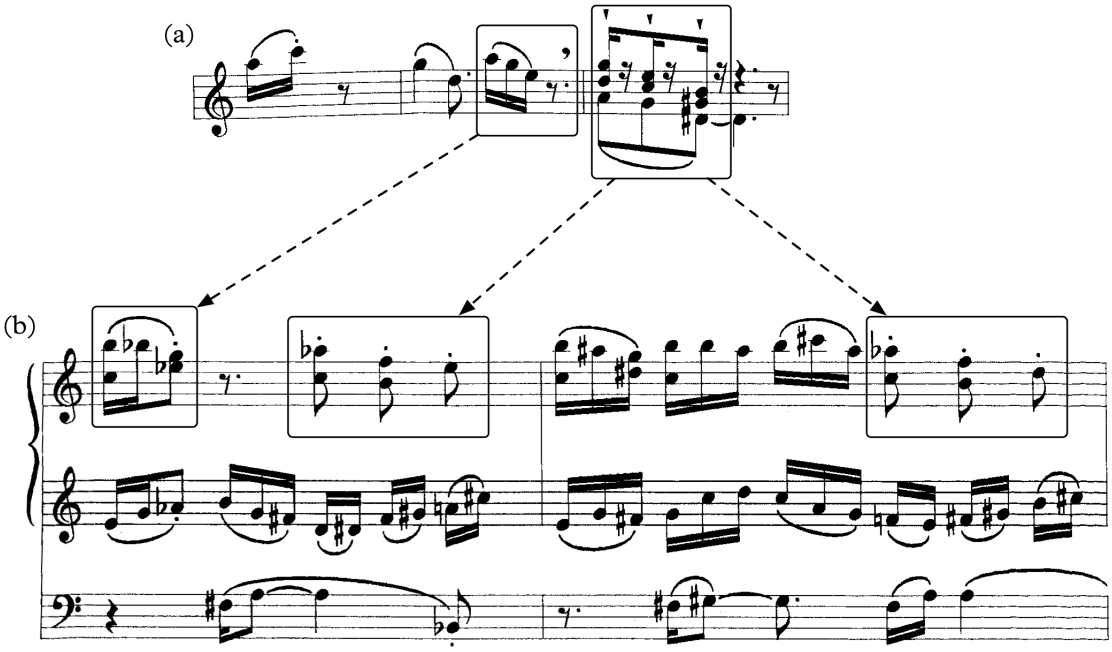
In section D0, the additive rhythmic organisation is temporarily suspended to make way for cadenza-like passagework, notated in small notes, punctuated by long, dissonant chords. This is similar to D-sections in the first movement.

Example 160: Section D0, bar 104 and 105



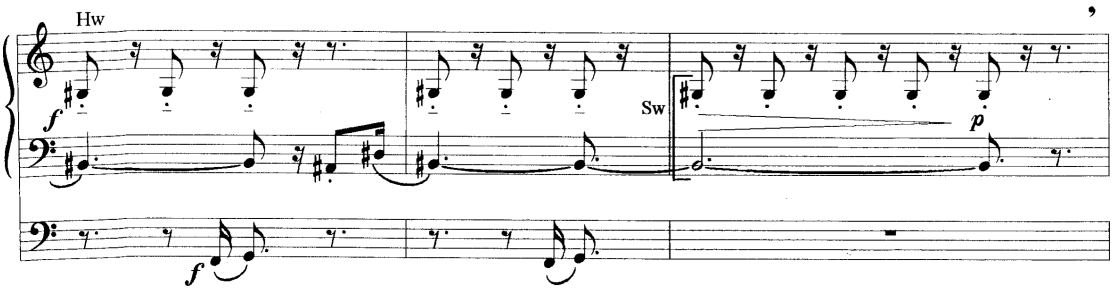
Other section types are also distinguished by their rhythmic features. B-sections are characterised by the continuous semiquaver movement that is maintained in one of the lines in the texture, with only occasional interruptions. In section B0, groups of four semiquavers at the beginning of a bar are a distinctive element, appearing in 17 of the section's 23 bars. In most cases, the rest of the bar is filled by groups of three semiquavers. In bar 35, 36 and 39, the groups of three taper out into groups of 2 semiquavers at the end of the bar, suggesting a hemiola relationship between the groups. At these points in bar 35 and 36, the material in the right-hand part is derived from the figure in bar 3, which is a rhythmic augmentation of motif c.

Example 161: (a) bar 1 to 3; (b) bar 35 and 36



Against the continuous semiquaver movement, each of the other lines in the three-part polyphonic texture has its own distinctive rhythmic character as well. The primary melodic line is based on a short-long rhythmic figure derived from motif a (see Example 133 on page 98). The other line contains staccato notes on the same pitch that coincide with the first note of some of the semiquaver groups. The idea is actually first introduced in section A0, from bar 12 to 14.

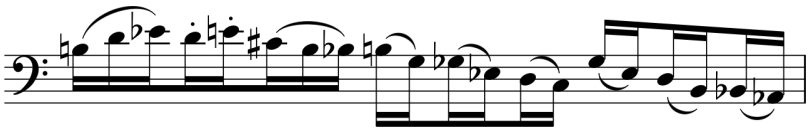
Example 162: Section A0, bar 12 to 14



This has a strongly percussive effect. In the B-sections, the repeated notes – along with intermittent rests between them – contribute to the sense of nervous excitement. A variant of the idea appears in section B2 (see Example 150 on page 103). Here, there are no rests, and the articulation for each note is different – an additional level of rhythmic manipulation. In section B3, single pitches are replaced by dissonant chords,

also to percussive effect. This section generates a rapid increase in tension as it becomes more rhythmically active in each bar. The penultimate section, B4, is similar to the first movement's E-sections, especially E1. The majority of semiquaver movement in section B4 occurs in groups of 8 that are subdivided 3 + 2 + 3. In bar 113, a succession of two-note groups gives the impression of a hemiola relationship.

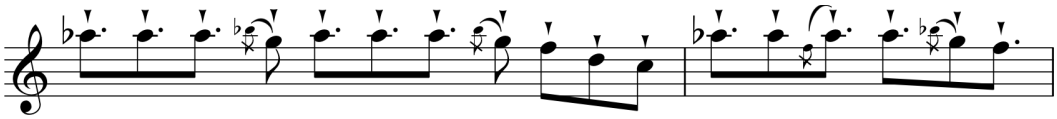
Example 163: Bar 113, pedal



Given that the A-sections with which B-sections frequently alternate are in the same tempo and also based on semiquaver units, there is a greater sense of rhythmic homogeneity than in the first movement. However, in addition to their lack of extended semiquaver movement, A-sections also distinguish themselves rhythmically by their more disjointed nature, with greater contrasts of duration in adjacent figures, and frequent interruptions by short rests.

Semiquaver motion is suspended in section C0. The unpredictable alternation of quavers and dotted quavers makes the underlying additive rhythm very evident. As in the second movement, the inconstant nature of the note values helps create a mysterious atmosphere.

Example 164: Section C0, bar 45 and 46, right hand



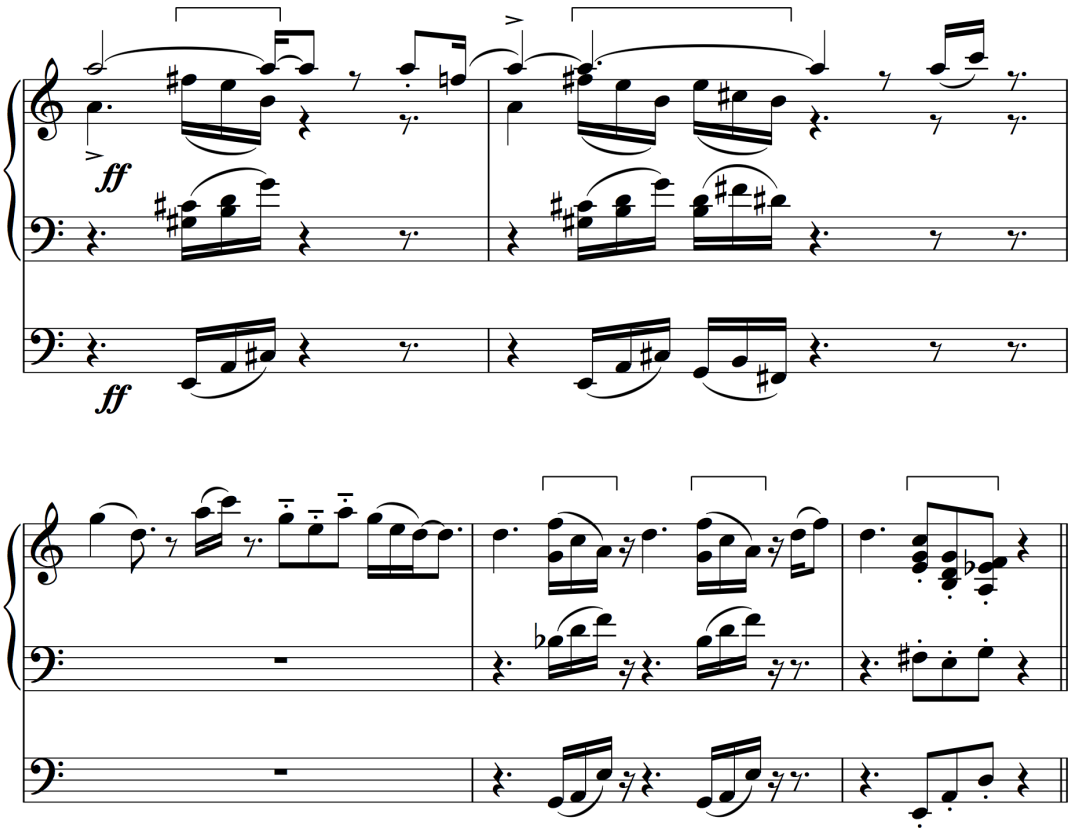
Single acciaccatura notes are an important part of the rhythmic fabric in section C0 and C2, appearing in both the manual and pedal lines. Semiquavers are reintroduced in section C1, but in this and the subsequent section there are never more than two consecutive semiquavers, with movement always suspended after the second (that is, it is followed by a rest, or tied to a note with a longer value). Section C2 is a variant of C0, with the right-hand and pedal line still proceeding only in quavers, dotted quavers, and longer notes based on these units. The left-hand line is more pliable, with semiquaver duplets as well as many instances of short-long figures occurring

from bar 71 to 76. All three lines proceed with a high degree of independence, without deviating from the underlying quaver and dotted quaver units in the additive rhythmic framework.

5.5. Texture

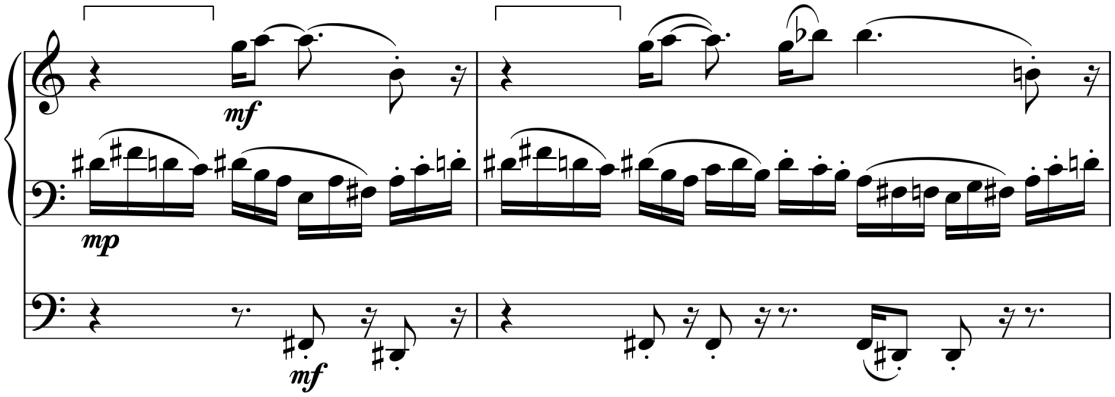
This movement was inspired by responsorial singing (Jordaan 2013:163) and it "contains elements suggesting the traditional alternating practice of lead singer and choir" (Davey 1997:15). This is most apparent in A-sections, where a single line alternates with short chordal figures. There is a clear distinction between the "leading" solo voice and the "responding" parts. The solo line is usually in the highest register. In section A0 it also appears in the middle register, from bar 8[7]. The solo line can span multiple bars, as in section A0, or be as short as a single note, as in section A3. The following example, section A2, shows the alternation between the solo (in the right hand) and multipart textures. The length of the solo part varies from one note (bar 81 and bar 84) to the passage from bar 82[8] to the end of bar 83. The "response" figures are marked with brackets.

Example 165: Section A2, bar 81 to 85

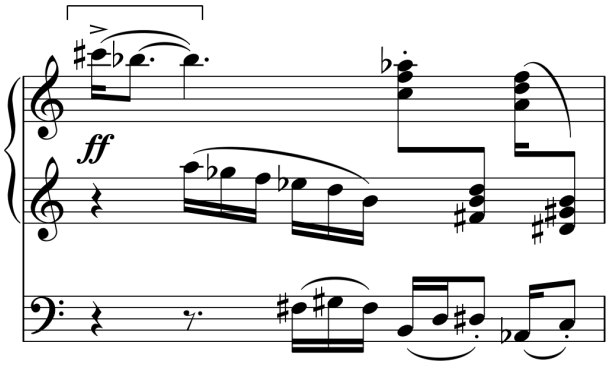


This type of alternation between a solo line and a denser texture is not limited to A-sections. Section D0 also features alternation between a solo line (the passagework notated in small notes) and dense, dissonant chords. Passages in B-sections frequently start with a single voice, with the additional voices entering after one semiquaver group. In these cases, the leading voice continues to participate in the material that follows. In the following examples, the single-voice "call" figures are marked with brackets.

Example 166: Section B0, bar 23 and 24

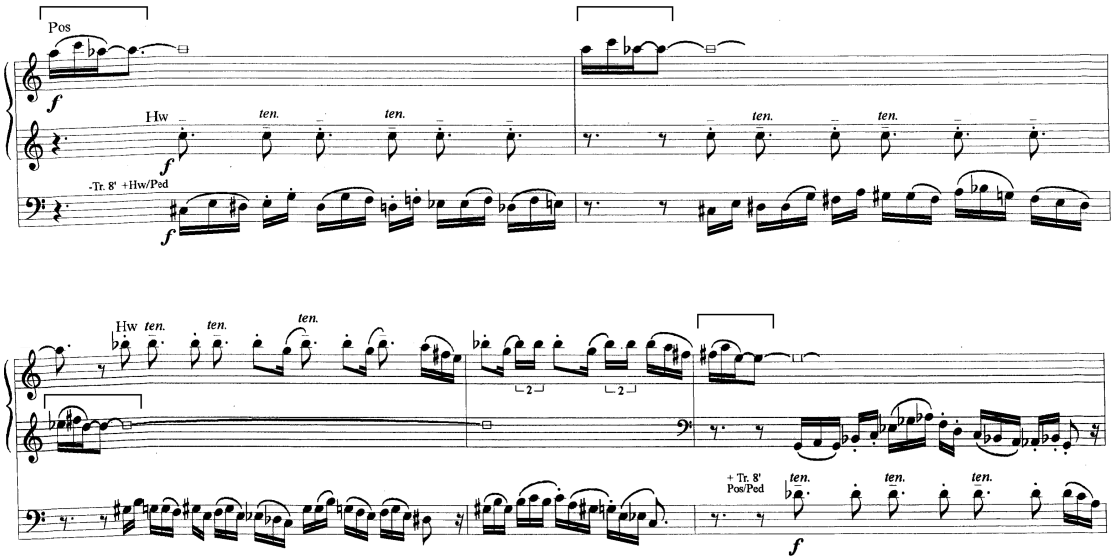


Example 167: Section B0, bar 30



In section B2, a three-note "call" figure by a solo voice is followed by an extended response in the other voices, while the last note of the call figure is sustained. This occurs four consecutive times. The call figure switches from the top of the texture to the middle for the third occurrence.

Example 168: Section B2, bar 93 to 97



Most of the material in section B0, B1 and B2 is in a three-part polyphonic texture. In section B0, it is disrupted by the passages in bar 22, bar 25 and 26, and bar 30 and 31, but the prevailing three-part texture is promptly re-established after these interjections. This could be viewed as a further level of texture alternation.

In general, the right hand, left hand, and pedal all contribute a single voice to a fairly standard trio texture that is typical of much organ music. Taking bar 19 to 21 as a representative sample, the features of the individual lines and the role of each in the texture are described in the table below. Note that the semiquaver figures in the pedal line are not relevant to this part of the discussion.

Example 169: Section B0, bar 19 to 21[7]

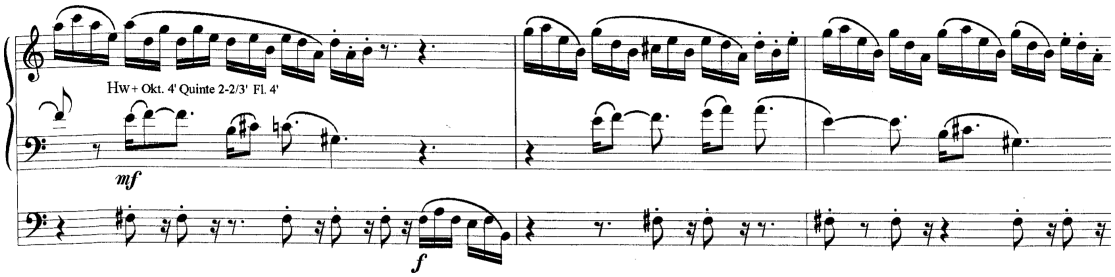
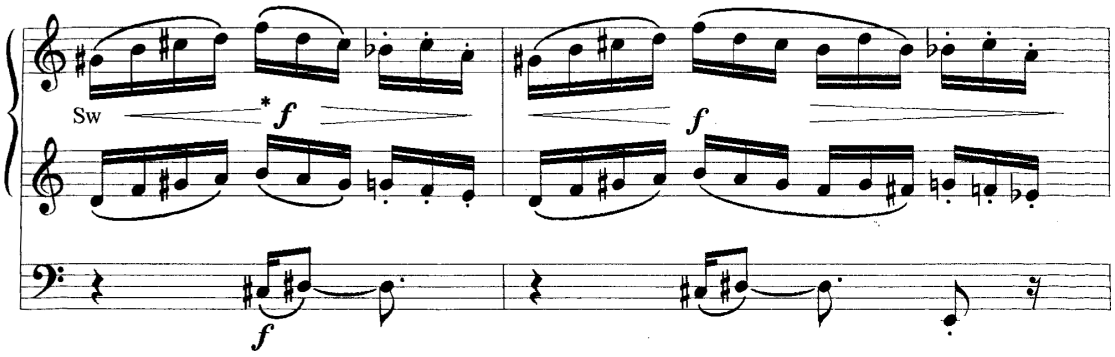


Table 9: Textural components, section B0, bar 19 to 21

Line	**Features**	**Role**
Right hand	• Continuous semiquaver motion • At the top of the texture • Marked “mp” (in bar 17)	Secondary melodic line
Left hand	• Based on motif a and motif b (as described under “5.2. Melodic content”) • In the middle of the texture • Marked “mf” • On the foreground level due to its dynamic level and timbre	Primary melodic line
Pedal	• Staccato notes on the same pitch; percussive and ostinato-like • At the bottom of the texture • Marked “f” (in bar 17), but has a less distinctive timbre than the other lines	Accompaniment

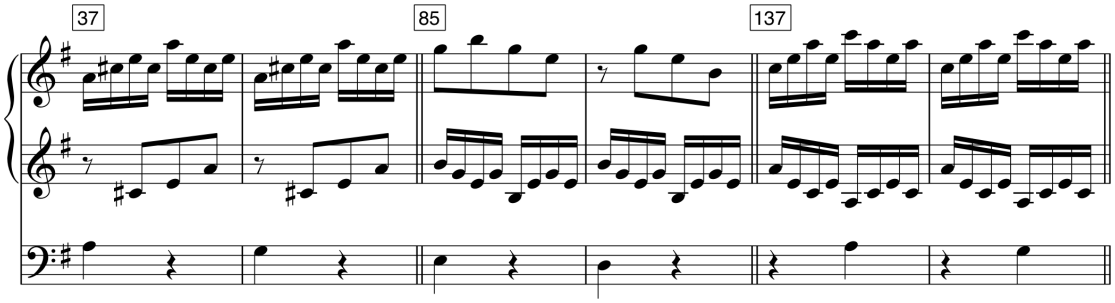
During the course of the section, these components are redistributed between the lines. At the start of the section, the repeated-note accompaniment appeared in the left hand-part, but it remains in the pedal line thereafter. In bar 23, the primary melodic line moves to the right-hand part, at the top of the texture; the secondary melodic line moves to the left hand, in the middle of the texture. In bar 27, these lines switch back to their original arrangement. In bar 32, both the right-hand and the left-hand part take on the features of the secondary melodic line, moving as a unit (albeit not quite in parallel motion), and the primary melodic line appears in the pedal part.

Example 170: Bar 32 and 33



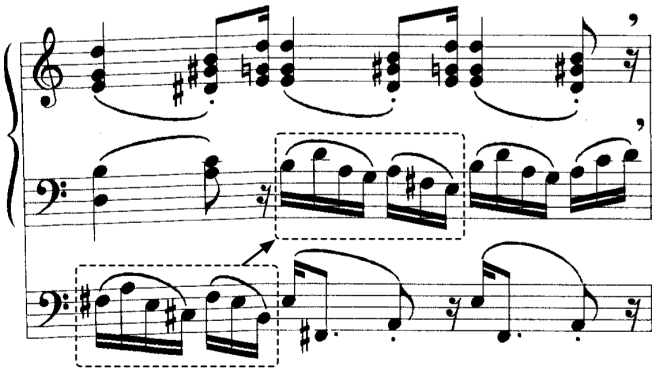
One might compare this procedure to other works with a similar texture. For example, in the first movement of J.S. Bach's sixth trio sonata (BWV 530) for organ, there are three episodes in which each line takes on a distinctive identity for the duration of the episode. In bar 37 to 52, the right-hand part moves in semiquavers in broken chord figures, the left-hand part has a quaver rest at the start of each bar, followed by three quavers that outline a triad, and the pedal part provides a bass line, with a single crotchet note at the start of each bar. From bar 85 to 100, the elements in the right hand and left hand switch; the pedal line retains the same pattern. Finally, from bar 137 to 152, both the manual parts move in semiquavers, while the pedal line remains similar.

Example 171: Episodes in the sixth sonata, BWV 530 (first movement) by J.S. Bach

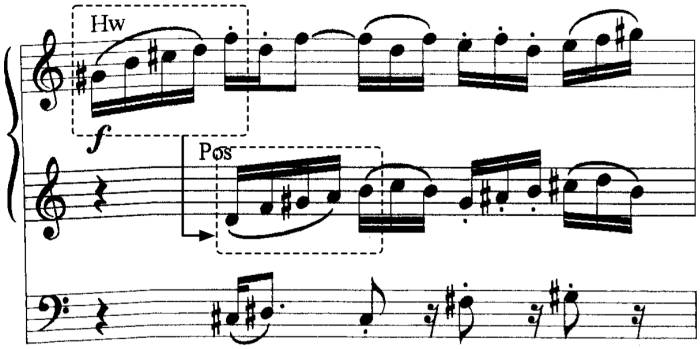


This brief comparison illustrates a link between *Afrika Hymnus I* and textural procedures in an organ work from the Baroque period, as well as the composer's fluency in applying the organ trio texture. In section B0, there are also some brief instances of imitative writing, in keeping with the polyphonic texture.

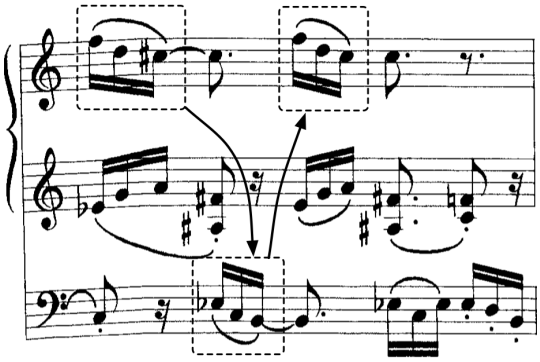
Example 172: Bar 22, imitation between pedal and left hand



Example 173: Bar 34, imitation between right hand and left hand



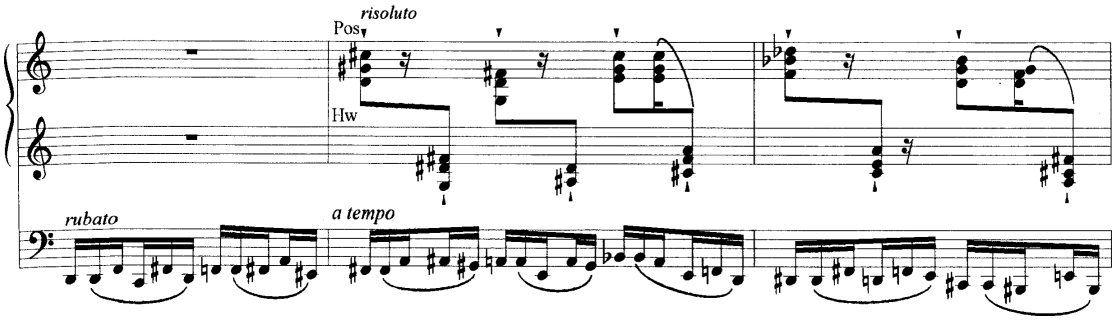
Example 174: Bar 37, imitation between right hand and pedal



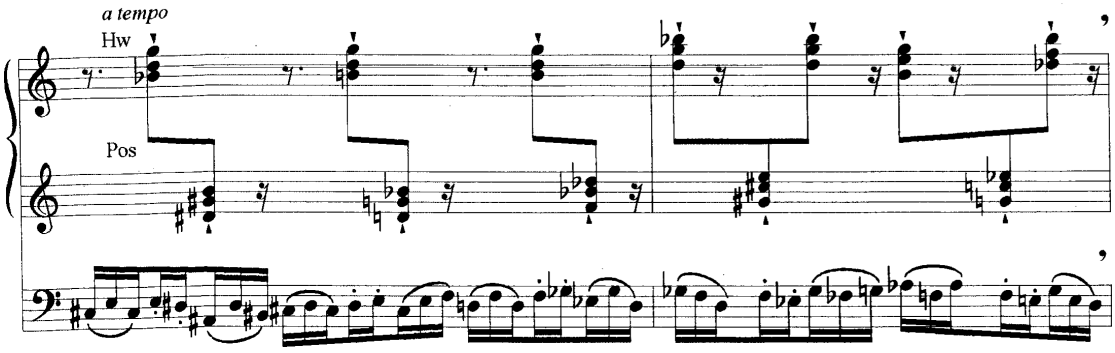
In section B1, the voices enter one by one, and the rest of the section resembles passages from B0. Section B2 also contains distinct lines that are redistributed within the texture. For example, the line featuring repeated notes moves from the left-hand part (bar 93 and 94) to the right-hand part (bar 95 and 96), and then to the pedal part (bar 97 to 99).

In the remaining B-sections, a single texture is maintained throughout. Section B4, the penultimate section of this movement, strongly resembles the penultimate section of the first movement, E1. The pedal line moves in semiquavers, and the hands play dissonant or dissonance-producing staccatissimo chords on different manuals.

Example 175: First movement, section E1, bar 200 to 202



Example 176: Third movement, section B4, bar 110 and 111



Some textural features from the first movement are also briefly recalled close to the start of the third movement:

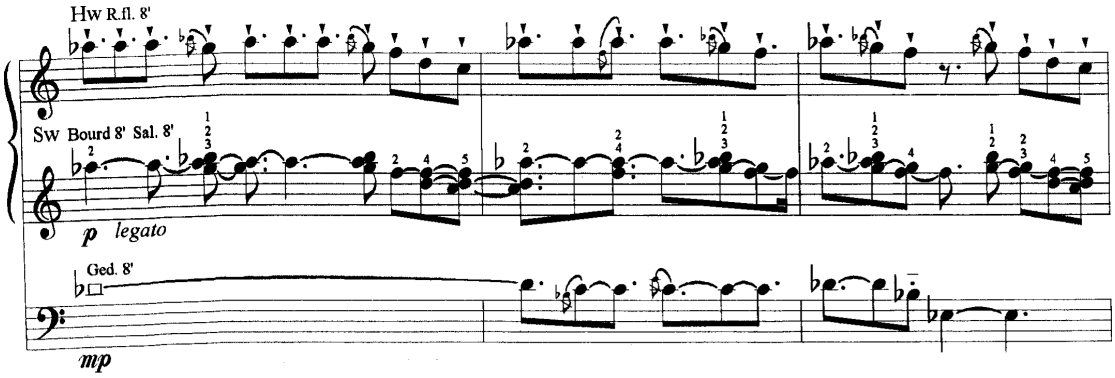
- In bar 8 to 10, a single line is partially doubled by staccatissimo notes.
- In bar 14, there is a rapid Swell decrescendo in a situation with static elements.
- In bar 17 and 18, the left hand plays on two manuals at the same time.

Section C0 has an unusual and inventive texture that the composer describes as an imitation of the piano's sustaining pedal (Pelser 1995: Appendix B, vi). In this texture, the primary melodic line is in the right-hand part, while the left-hand part represents reverberating pitches. The effect is accomplished as follows:

- The right hand plays notes that are marked staccatissimo.
- On a different manual, the left hand plays the same pitches at the same time, but keeps them sustained; it also keeps pitches sustained if they are immediately repeated in the right-hand part, rather than rearticulating them.
- The notes in the left hand remain sustained for approximately one or two of the underlying quaver or semiquaver units (or longer, towards the end of the section). In most cases, a pitch is released only after the occurrence of other pitches. In the analogy with the piano's sustaining pedal, a release corresponds to a note whose sound has decayed completely, or to the pedal being lifted.

The result is that successive pitches appearing in a melodic context in the right-hand line also combine vertically, as chords, for short periods. As discussed under "5.3. Vertical aspects", the chord that appears most frequently resembles chords that are found as static elements in other textures.

Example 177: Section C0, bar 45 to 47



The pedal part has a melodic line that operates in counterpoint below the manual part, resulting in what could be described as a compound two-part polyphonic texture with transient static elements. Section C2 is a variant of section C0 that dispenses with the static element and replaces it with a third independent melodic line, to produce a three-part polyphonic texture. Each line has a high degree of independence; the lack of imitative writing between them is notable. The right-hand and left-hand lines inhabit the same register. When voice-crossing occurs, they remain distinct not only due to timbre and content, but also because of the meticulously notated articulation. As in the other movements, the detailed articulation indications are a textural feature

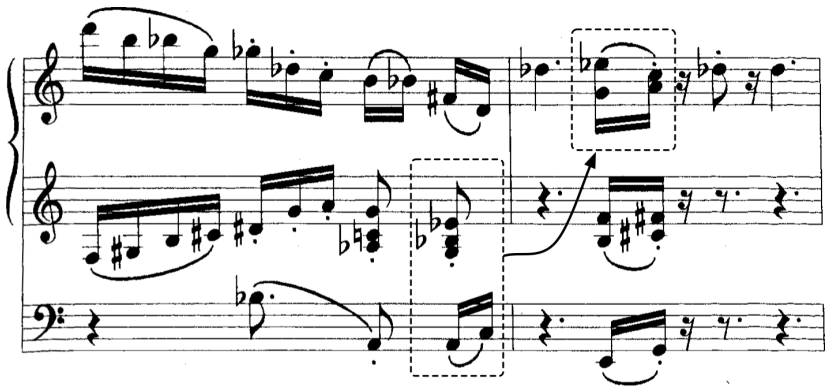
throughout the movement, although Jordaan (2013:161) questions the validity of staccato indications on some semiquaver notes in the Unisa edition.

Section C1 comprises three distinct layers, of which one is both compound as well as representative of the static support elements that occur in textures throughout the work. The notes played by the right hand on the Great manual at the start of bar 56, 58 to 60, 62, and 63, and which are promptly released, are sustained by the left hand on the Swell manual. In each case, a Swell decrescendo is indicated on the resulting chord. The result is that the layer quickly shifts from the foreground to the background. The pedal line and the "fictional bird" on the Positive manual (in the highest register) make up the remaining layers, both of which vie for foreground status. The staccatissimo notes (on A♭) on the Positive manual recall the staccatissimo notes of section C0.

As in the first movement, there is a connection logic that links adjacent sections. The following list highlights some of the conspicuous connecting elements.

- The last note (F) of section A0 briefly persists into section B0 as a static element.
- There is no break between section B0 and A1. The pitches used in the left-hand and pedal part at the end of section B0, at bar 39^5, are reused in at the start of section A1 in the right-hand part, at bar 40^4, and in successive instances of the same figure.

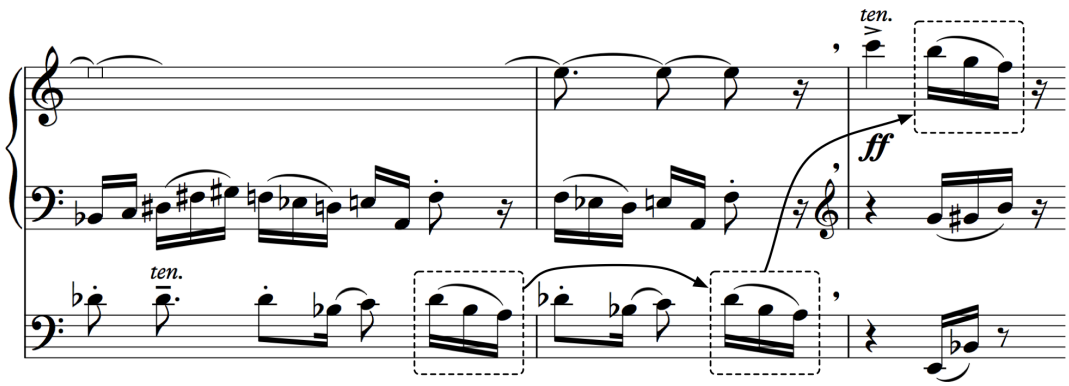
  Example 178: Bar 39 (section B0) and 40 (section A1)



- Section A1's pitch centre and final note is D♭. The pedal part in C0 starts with a long D♭.

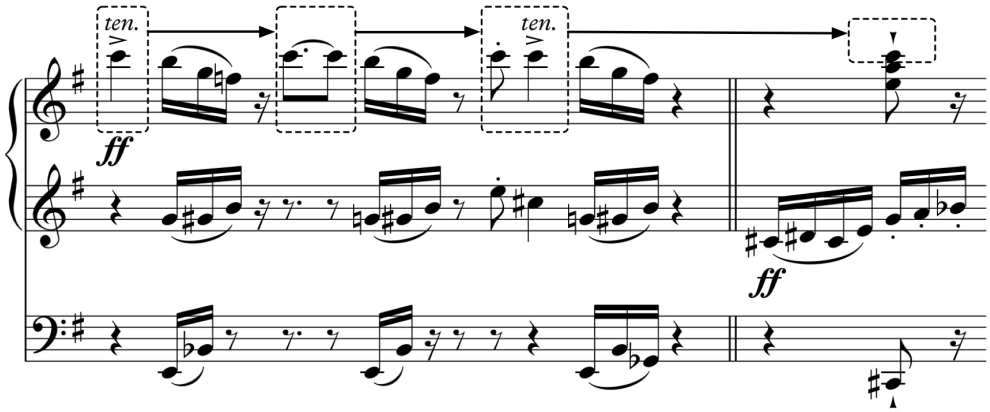
- There are multiple elements that connect the adjacent C-sections, including the E♭ and D♭ (or the enharmonically equivalent C♯ at the end of section C1) at the outer extremes of the pedal line's range within each section.
- At the end of section C2, bar 80 with its repeated A (which is already initiated in bar 77) forms a transition to section A2, which starts with an A.
- The D in the right-hand part in bar 85, at the end of section A2, connects to the D in bar 86, at the start of section B1.
- There is no break between section B1 and B2, and the individual lines remain in the same register. In the right-hand part, the pitch G♯/A♭ is prominent.
- Motif c is a common element between section B2 and A3.

Example 179: Bar 98 (section B2) to 100^4 (section A3)



- The C at the top of the texture is one element that connects section A3 and B3.

Example 180: Bar 100 (section A3) to 101^3 (section B3)



- The end of section B3 and the first chord in section D0 are connected by the pitches C, F and A in the right-hand part, and the G in the pedal part. All these notes appear at the same pitch level.
- The last note in section D0 is tied to the first note in section A4.
- At the end of section A4 and at the start of section B4, prominent melodic elements include motif a, with its ascending minor 3rd, as well as the pitch E.
- The C at the top of the texture in the right-hand part connects section B4 and A5.

5.6. Registration

Both A-sections and B-sections are characterised by the presence of mutation stops in the manual parts throughout. In section A0, the individual phrases of the solo line are distributed between the Swell manual and the Positive manual, using combinations that both include a Tierce: on the Swell, a combination of 8', 4', 2⅔', 2' and 1⅗' stops, and on the Positive, a combination of 8', 4' and 2' stops and the sesquialtera. This alternates with passages on the Great manual, which uses a standard plenum (8', 4', 2' and mixture) to which the Positive is coupled. The pedal registration includes 16' and 8' reeds. The Swell is coupled to the Positive from bar 15[3].

At the start of section B0 (bar 17), the sound is reduced. On the Positive, the indication to use the Quintadena 8' along with the sesquialtera means that the first 5th in the overtone series is also included. To this is added the 2' and 1⅓' in bar 23, introducing yet another mutation (and another 5th) to the registration. The Swell registration does not change, while only “mf” is indicated for the Great. The indication a few bars further (bar 19) to add the 4' principal and flute, as well as the quint 2⅔', suggests that only 8' stops should be used; the Positive remains coupled. The Pedal has an interesting “gapped” combination from which 8' stops are omitted: 16' and 4' principals and flutes, and the 2' flute. A similar combination is also found later, in section B1 (at bar 90). During the course of section B0, the 8' trumpet is added and removed a number of times; the 8' flue stops are included from bar 23.

During the course of the first 14 bars of section B0, there are five sets of changes to the registration (comprising 11 changes on individual manuals). The registration changes correspond to the points at which the basic trio texture is disrupted and

subsequently re-established, and at which the individual elements in the trio texture are redistributed (as discussed under "5.5. Texture"). Similar registration combinations and changes are found in section B1 and B2. Section B1 is initially more subdued; the combinations on the Swell and Positive, characteristically, include mutation stops.

Apart from the 16' reed at the start, the Pedal's 8' trumpet is the only reed stop that is included in the registration indications throughout the movement. The registration indication for section D0 (bar 104) is "Hw Tutti" (meaning all the stops on the Great). On the Universiteitsoord organ, this would include the Great manual's 8' trumpet. There are no further registration indications following section D0, except for "fff" in the penultimate bar (115), indicating a general *tutti* that would include all reed stops, including those on the Swell and Positive.

The C-sections employ only a small number of stops. As in similar textural situations in the other movements, the use of 16' stops on the Pedal is avoided completely. The Pedal registrations for these sections are as follows:

- Section C0 and C1: flute 8'
- Section C2: flute 8' + 4' coupled from the Great

The manual part of section C1 is entirely at 4' level, with flute 4' on the Swell, flute 4' on the Positive, and flute 4' + quint 2⅔' on the Great. The passages played on the Positive represent a bird call; in the second movement, passages with the same function also used a solo 4' flute.

In the inventive texture of section C0, the left-hand part represents the reverberation of pitches played by the right hand. The registration for this is the following:

- Right hand: flute 8' on the Great
- Left hand: flute 8' + salicional 8' on the Swell, marked "p"

Section C2 contains a variant of section C0's primary melodic line (the right-hand part in both cases), played on the Swell salicional 8' + flute 4'. It is interesting to note that, in the second movement, the same combination (with the addition of the tremulant) is indicated as one of the options for the theme.

6. Conclusion

The discussion of the phenomena of musical style in the individual movements of *Afrika Hymnus I* has brought to light several features that they have in common in terms of melodic content, vertical aspects, rhythm, texture, and registration. Where the movements differ the most is in terms of their structure, with the simplicity of the second movement contrasting with the more expansive outer movements. While the first movement is vastly more complex than the third, both consist of clearly partitioned sections that are generally distinguished by textural characteristics rather than by thematic material.

In the outer movements, the melodic writing is highly motivic. Much of the melodic content is derived from a small set of short motifs stated at the start of the movement, and also from a distinctive series of pitches and the intervals between them. The intervals of a descending minor 3rd and descending perfect 4th are particularly important. The descending minor 3rd is the distinctive interval in a recurring short motif with a short-long rhythmic configuration, and also features in simple, ostinato-like accompaniment figures. The [014] trichord is used extensively in a melodic context, frequently in combination with short figures derived from the pentatonic scale. The use of non-diatonic scale formations is a distinctive feature of the melodic content, especially the pentatonic scale in its second mode, and the octatonic scale. There are frequent shifts between different transpositions of these scales. When the octatonic scale is used, there are also frequent deviations, without the octatonic flavour being sacrificed. Other important scale formations are the so-called acoustic scale, which is related to the harmonic overtone series, and the Dorian mode, which is used for the second movement's theme. Throughout the work, literal repetition is generally avoided.

A variety of recurring chord structures coexist in the vertical dimension, from chords with tertian, quartal, or secundal features, to mixed-interval chords that defy classification. A measure of dissonance is always present, ranging from mild to extreme. In toccata-like textures, successions of unconnected major or minor triads produce varying levels of dissonance as they clash with the pedal part, sometimes to percussive effect. A frequently observed structure can be described as tertian with split chord members. Chords with secundal features also appear frequently, but

generally as part of a background layer. With subtle differences in the distribution of minor and major 2nd intervals between adjacent chords, and their participation in chord progressions (albeit non-traditional ones), these chords cannot be classified merely as tone clusters.

The most notable rhythmic feature is the additive framework that underpins all rhythmic content. In each movement, the semiquaver is the basic durational value, and semiquavers are grouped into units of two or three, resulting in quaver and dotted quaver units that only rarely appear in predictable patterns. Rhythmic figures of varying levels of complexity and durational contrasts are built upon this framework, as well as textures in which the individual layers appear to operate with a high level of rhythmic independence. The additive principle and irregular alternation of units means that rhythmic devices such as syncopation and hemiola can only be suggested (although syncopation is used extensively in the single section in which a regular beat is established). When the tempo is fast, a continuous flow of semiquavers is often one of a section's primary rhythmic features. Further division of semiquavers is rare, but at times the additive rhythmic organisation is temporarily suspended for the duration of a section, to make way for rapid, cadenza-like passagework of an improvisatory nature. A short rhythmic motif that starts with a semiquaver in an accented position, followed by a longer note value, is a prominent recurring element in the outer movements.

Of all the phenomena of style in *Afrika Hymnus I*, texture finds perhaps the richest application. In the outer movements, it is closely aligned with the structure – each section is to a great extent defined by its distinctive texture. These range from the essentially monophonic, to complex compound textures with multiple layers; some sections are characterised by the juxtaposition or alternation of contrasting textures. Static elements appear very frequently in background layers, taking the form of long, unchanging chords, pedal tones, simple ostinato figures, or a combination of these devices. Different layers often inhabit the same register or intersect, while remaining distinct because of contrasts in tone colour, articulation, or rhythmic activity. The writing is both inventive and idiomatic, demonstrating a comprehensive understanding of the possibilities presented by the instrument. While the composer often exploits the static nature of the organ's sound (as with the static elements

mentioned previously), he also counteracts it with devices such as simultaneous legato and staccatissimo delivery of the same melodic line, or imitation of the piano's sustaining pedal, as well as by means of meticulously notated articulation indications. Another way in which he subverts traditional expectations is through depictions of percussion instruments and the sounds of nature. Yet he also fluently applies relatively traditional polyphonic textures commonly associated with organ music. Across all the work's diversity and contrasts, a "connection logic" between adjacent sections ensures cohesion.

The inventiveness and kaleidoscopic approach extends to the use of registration. Registration indications are generally very detailed, and frequent changes are required. Registration changes bring about distinct contrasts between adjacent sections, thereby supporting the structure in the same way that texture does. While certain types of sections adhere to a traditional plenum registration, others feature particularly inventive and colourful combinations. The more subdued sections display the greatest amount of experimentation, with unusual combinations of flutes, mutation stops, and even mixtures, and with combinations resulting in "gapped" registrations. In such sections, the use of 16' stops in the pedal is avoided completely, which contributes to the evocative atmosphere that is often created. The composer appears to favour solo combinations that include mutation stops over solo reeds. Mutation stops are used extensively throughout.

The extraordinary musical diversity contained in the three movements of *Afrika Hymnus I* is undoubtedly a result of its desire to capture the equally extraordinary diversity of an entire continent. At the same time, the common threads within its application of the phenomena of style bring about a coherence that is remarkable across such an expansive work. All these elements play their part in making *Afrika Hymnus I* an achievement that has yet to be matched in the musical literature for the organ.

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