Analysis of two solo violin works by Hendrik Hofmeyr

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Abstract

In this dissertation two solo violin compositions *Nelle Mani d'Amduscias* (1996) and *Luamerava* (2000) by the South African composer Hendrik Hofmeyr are analysed regarding the programmatic, compositional and idiomatic content. The *Luamerava* uses an adapted African legend that is inscribed at the beginning and according to the composer imitates the African *mbira* or finger piano. The Eurocentric *Nelle Mani d'Amduscias* is Italian for "into the hands of the (medieval) devil". Both pieces are analysed under the headings form, melody and motives, rhythm, harmonies and violinistic aspects, always connecting to the programmatic content of the titles.

Described by the composer as a pre-sketch to *Raptus,* some similarities with *Nelle Mani d'Amduscias* are noted. *Mythes* by Szymanowski provided a source of inspiration for *Nelle Mani d'Amduscias* and similar compositional techniques are observed. The title *Nelle Mani d'Amduscias* is musically illustrated with symbolic elements. These include the tritone, or *Diabolus in Musica,* the use of which was discouraged by religious medieval theorists, the trill, which is reminiscent of the *Devil's Trill Sonata* by Tartini, and a difficulty level that is reminiscent of a Paganini *Caprice.* This further links to rumours surrounding the violin virtuoso Niccolò Paganini of being in league with the devil, due to his unprecedented performing brilliance. Medieval elements are also considered. The use of mirror image interval patterns and the use of the octatonic scale are discussed as themes. The use of the vertical 2:3 rhythm, an unusual technique on the solo violin, is noted.

Luamerava is analysed in connection with the characteristics of *mbira* music and African music. African and *mbira* compositional devices that are noted include call and response, melodic shape, *mbira* counterpoint and the use of ostinato, hocket, canon, hemiola, additive rhythms and African dancing in the *Danzante*. The chord sequence of *mbira* music of the Shona of Zimbabwe is compared to the harmonies used in the *Danzante*. The performance of the Western tradition is compared to that of the African *mbira* tradition. A short comparison noting the similarities and differences of the two works is provided in the conclusion.

Keywords:

South African music; Luamerava; Nelle Mani d'Amduscias; African music; cross-cultural music; contemporary violin compositions; mbira; compositional analysis; twentieth century compositional techniques.

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1 Introduction

In this dissertation two solo violin compositions *Nelle Mani d'Amduscias* (1996) and *Luamerava* (2000) by the South African composer Hendrik Hofmeyr are analysed. They are discussed regarding the programmatic, compositional and idiomatic content. The two compositions that are investigated are very different in nature but do share some basic similarities. They are the only two unaccompanied violin works written by Hendrik Hofmeyr. They share the similarity of being short in duration of approximately 5 minutes each and both display a high level of virtuosity on the violin. They are, however, quite different in content. An analysis of these two works will present new literature on the music of the contemporary generation of South African composers.

When entering the SAMRO Overseas Scholarship Competition the author had the privilege to learn the South African work prescribed for this competition, *Luamerava* by Hendrik Hofmeyr. The author's personal admiration and respect for this work further strengthened her conviction to research the compositional methods of this composer.

Although the author holds a certain intellectual appreciation for modern and atonal music, she especially admires modern composers who can still employ the harmonic and melodic beauty and emotional intensity that have made the music of the composers from the 16th century onwards survive until the present day. Hofmeyr's works are very romantic in the sense of holding emotion and a programmatic description as the main focus. *Luamerava* contains an allegory, which is depicted very literally in the music. The description of the work included in the sheet music tells that it is based on the African Legend of Luamerava, one of the last children of the Lost Star who hides in a cave as her incredible beauty can drive men insane. Many aspects of the work illustrate this story; the beautiful, poignant introduction and expressive rhythmic *cantilena*, contrasting with the wild dance that is permeated with African rhythms and sounds that imitate African instruments.

While the author was deciding upon a title, she telephonically asked the composer about his other violin works (Hofmeyr: April 2000). Hendrik Hofmeyr referred to his other solo violin work with a more European nature, the devilishly difficult *Nelle Mani d'Amduscias,* Italian for the cleverly ambiguous although rather ominous "into the hands of the (medieval) devil" which explores the concept of the "devilish" nature of the violin. The composer described this piece as a 'homage to *Raptus,*' his composition for violin and orchestra that won the Queen Elizabeth composition award (Hofmeyr Interview: July 2001). A Christian, this theme appealed to the author's academic interest.

A stylistic, formal analysis of these two works with emphasis on violinistic compositional techniques coupled with the integration of violinistic knowledge into the discussion of the works, forms the basis of this dissertation. Reference will be made to the practical consequences of the work, but, as these works have not been analysed in previous literature, the core of the dissertation will be a thorough analytical, stylistic and programmatic investigation.

Apart from his achievement in international competitions, Hendrik Hofmeyr's works have also been frequently recorded and are regularly performed by South African soloists and orchestras. Included among his works that have been recorded is an international recording of *Raptus per violino e orchestra* with Andrew Haveron as the solo violinist with the Royal Philharmonic Orchestra of Flanders conducted by Marc Soustrot. A CD titled *Orchestral Music* contains the *Concerto per violino e flauto* together with other orchestral music and concertos. Vocal music and works for cello, flute and other chamber music combinations have also been frequently recorded. Hendrik Hofmeyr is also an extremely prolific composer. In the year 2000, the year that the piece *Luamerava* was composed and performed by the semi-finalists in the SAMRO competition for instrumentalists, Hofmeyr also composed ten other works, including *Marimba* written for flute and commissioned for the same competition (www.uct.ac.za).

In this dissertation the author includes a subjective, descriptive illustration, an academic analysis, and also adds a specifically violinist viewpoint. A subjective description and practical instrumental process is included as the emotion, purpose and intensity of the works, as well as the violinistic aspects, form an essential part of the ultimate product in sound. The Eurocentric nature of the piece *Nelle Mani d'Amduscias* as opposed to the cross-culturalism of the work *Luamerava* provides one example of this interesting and much hypothesized aspect of South African musical composition.

1.1 Purpose of the Dissertation

The aim of the dissertation is to fully investigate two of Hendrik Hofmeyr's works for solo violin, and then to discuss various aspects of these works, for performers, composers and researchers interested in South African compositions. Like many South African classical musicians, the author believes that South African compositions deserve a prominent place in the new and exciting world of international contemporary musical composition, and through the analysis and performance of these works, South African performers can achieve this ideal. Hendrik Hofmeyr forms part of the

new generation of South African composers, on whom little literature exists, thus creating the need for more musicological material on this composer.

The purpose of the dissertation is also to increase literature written on South African composers. The author strives to fulfil this purpose by analysing the formal and tonal structure, compositional and violinistic techniques, and the idiomatic nature of Hendrik Hofmeyr's two solo violin pieces. In presenting an idiomatic perspective, the author presents an example of the complicated aspect of violinistic writing, which could help composers to gain a better understanding of composition for stringed instruments. Having completed a BMus degree through UNISA with major subjects in music history and harmony the author was still curious to obtain further information on composition. During her undergraduate studies, the author had not investigated in great detail the research topics that were required for research in this dissertation, namely medieval music, the octatonic scale, and music from the African continent, and so the research required for this dissertation supplemented her musical knowledge.

1.2 Study area limits

The dissertation concentrates on the composition of the two works *Nelle Mani d'Amduscias* and *Luamerava*. These pieces provide examples of Eurocentrism on the one hand, and cross-culturalism on the other, a complicated challenge that is particular to South African composers. Although this issue is briefly commented on, an intense investigation into this area is not the focus of this dissertation. As with all single compositions, the pieces do not provide complete examples of these two types of composition. The concept surrounding *Nelle Mani d'Amduscias* is also not as exhaustive with respect to a description of the violin as the title *Nelle Mani d'Amduscias* focuses on the superstitious, darker side of the violin. Focusing on the analysis of the latter piece could present a one-sided view of the rich and varied nature of the violin. A balanced illustration of the various aspects of this instrument can therefore not be presented as the violin has for centuries provided the imagination with many legends and notions, both in the good and the bad religious sense, and there are of course many other aspects of the violin that are not discussed in this dissertation.

The opinions of other performers on Hofmeyr's compositions have not been researched, and a biography on Hendrik Hofmeyr has not been included. Instead, original material concerning the compositional analysis of his works is presented and a comparison with some of his other violin works as well as other violin compositions in the violin repertoire is made. Although a short

comparison listing the differences and similarities of these two works is included in the conclusion, the essential nature of this dissertation is not intended to be a comparison between *Nelle Mani d'Amduscias* and *Luamerava*. They are juxtaposed to illustrate the diversity of Hofmeyr's compositional output and share the similarity of being relatively short pieces that are written for solo violin without accompaniment. Hofmeyr's compositional ideas in *Nelle Mani d'Amduscias* preceded a larger work, *Raptus* that won the internationally acclaimed Queen Elizabeth Composition Competition and was performed with orchestra in the Queen Elizabeth Violin Competition. Some similarities with this work as well as *Mythes* by Szymanowski, which provided a source of inspiration for the work *Nelle Mani d'Amduscias*, are noted. *Mythes* and *Raptus* are not included as appendices of this dissertation but are instead included in music examples in the sections discussing these pieces.

Research into the legend of Luamerava, which according to the composer was "adapted" from existing legends, did provide some difficulty (Hofmeyr July 2001). Luamerava is defined in the book *Goddesses in World Mythology* as the goddess of sexuality pertaining to the region of South Africa. Additional information was found on the goddess Amarava and this is presented as an illustration of the type of legends and religions in Africa. The South African legend of Luamerava is described in the adapted legend as hiding in the gorge of Kariba, thus connecting her to the Shona people and their *mbira* (finger piano) music. Although the *mbira* music of the Shona was decided on as the type of *mbira* music that was intentionally imitated in this piece, the letter L, which is not included in the Shona language, but only replaces the "r" in certain Shona dialects, provided an opposition to this conclusion. However, the described legend of Luamerava as being the "last of the children of the Lost Star" and thus being a foreigner to the Shona people, would offer an explanation for this.

Other challenges regarding the presentation of the analysis of these works concerned the choice of terminology used for specific compositional devices, either relating to medieval music, African music or standard classical music terminology.

Regarding practical terminology, the word virtuostic, for which the author was not able to find a dictionary reference, but did find numerous references on the internet, is used in this dissertation. It holds the same meaning as virtuosic, an adjective used to describe virtuosity. The word violinistic is another familiar practical term used in this dissertation.

1.3 Work Methods

The author first attempted to play the pieces in order to gain an objective and practical view of the music. Books on South African music were consulted for a general background on classical South African music. An interview was held with Hendrik Hofmeyr in July 2001 and in July 2004 a brief meeting was arranged in which he focussed on the explanation of his use of modal scales and the imitation of *mbira* music in the *Luamerava*, and octatonic modular scales in *Nelle Mani d'Amduscias.* Concerning composers that have influenced his music, Hendrik Hofmeyr mentioned Scriabin and Ravel as well as Szymanowski, especially the work *Mythes*.

A thorough stylistic analysis of both works was made with the following concentrations: the diversity of playing techniques was noted, and the idiomatic difficulty or ease of the works was analysed in comparison to other violin works, which were consulted in the author's own collection of music, and the sheet-music libraries of the University of Pretoria, UNISA as well as the Johannesburg Library. Various interpretations of the formal analysis of the pieces were made, and the author attempted a thorough albeit ambiguous analysis of the mostly tonal harmonies. In achieving this goal the author wrote down the scales that the pieces presented every few bars, in order to gain a better understanding of the frequently changing key relationships and the types of scales that are employed.

Various books on African music were consulted to find similarities in the compositional techniques of *Luamerava* and the music of the African people. A search for Kariba was made on the Internet, and the UNISA library was consulted to orientate the author as to the *mbira*. Various books on the *mbira* and the Shona of Zimbabwe, relating geographically to the region of the Kariba, were found, and information on *mbira* music as inspiration was applied to the *Luamerava*. As the author was noting down the intervals of the music in written form, she discovered a hidden mirror image pattern found in some parts of *Luamerava*. More obvious mirror image patterns were found as being used as a type of theme in the *Nelle Mani d'Amduscias*. As the author believes that music is a vehicle for the expression of emotions, she included her own subjective view on the emotional illustrative context of the music. The author performed the *Luamerava* as part of the UNISA Performers Licentiate as well as part of the bursary competition that followed this examination, helping her to form her own opinions regarding this work.

2 Analysis of *Nelle Mani d'Amduscias*

A stylistic and compositional analysis of the solo violin work *Nelle Mani d'Amduscias* (1996) is presented. In the analysis, importance has been placed on the programmatic influence of the title. The score of this music is found at the back of the dissertation.

2.1 Introduction

Composed in 1996, *Nelle Mani d'Amduscias* was a preparation work or pre-sketch to a work for violin and orchestra called *Raptus* that received first prize in the Queen Elizabeth Competition for Composition in 1997. Although this piece did serve as a pre-sketch, in an email question asked by the author the composer confirmed that he does, however, consider it to be a work in its own right. *Nelle Mani d'Amduscias* was performed on 26th October 2005 by international soloist Scott St. John in a live performance that was broadcast on Radio Canada (www.cbc.ca). The nature of its title lends a certain similarity to a modern art painting or sculpture, which is admired for the statement that it makes and the interesting speculation that it provides.

The title *Nelle Mani d'Amduscias,* Italian for "into the hands of the devil" or "into the hands of Amduscias", refers to Amduscias as the medieval "devil" of music, a concept musically illustrated in this piece with various symbolic elements. The tritone, the use of which was discouraged by religious medieval theorists as being thought to equal the devil, finds prominent use in this piece. Other references surrounding the theme of *Amduscias* include the *Devil's Trill Sonata* by Tartini and thus the inclusion of many trill effects, as well as the rumours surrounding the violin virtuoso Paganini, and thus the high level of virtuosity required to peform this piece.

Although original in presentation, the concept of the "devil's fiddle" has surrounded the violin since Tartini's own description of a dream he had of the devil playing the violin from the foot of his bed that resulted in the composition of his *Devil's Trill Sonata* for the violin and piano. The theme of the violin as the devil's instrument forms a subtle part of history that exists despite the use of the violin as an instrument of worship, with its sweet sound being used in much religious music and in churches, and appearing in the arms of cherubs in paintings and sculptures. This ambiguous reputation became engraved into the history of the violin in the Romantic period with the unfounded superstitions of Niccolò Paganini (1782-1840) being in league with the devil because of his unrivalled brilliance on the violin. Today this aspect of the many-faceted violin is propagated by the

popular, although debatable, notion that the violin is probably one of the most "devilishly" difficult instruments to play.

The technically difficult aspects of violin works throughout the ages and especially in the Romantic period and the hard work required to obtain a high level of violinistic achievement also contribute to this consideration. This notion of the violin as the fiendishly difficult instrument which lent Paganini a sinister reputation could be regarded as an amusing intellectual anecdote among those students and international concert artists who practise many hours for the development of their angelic sound, musicality and astounding technique. The Paganini-like curse on the modern-day violinist is in stark contrast to the more familiar connotation of angelic cherubs with violin in arm. Angels with violins illustrated in paintings and frescoes occur in European churches by artists such as Gaudenzio Ferrari and Giovanni Bellini (Winternitz 1979: Plates 33-42). If imagined to spring to life these angels would play sweet, soothing melodies without the technical difficulties requiring egocentric (and thus not self-sacrificing) focus, characteristic of a modern-day solo violinist. The Paganini-like technical demands on the violinist as well as the shortness in length and solo-style of *Nelle Mani d'Amduscias* increase the musical imagery of a Paganini *Caprice*. The dissonant intervals used in the work also perhaps create an image of the harsh sound that violinists who begin playing endure in order to gain mastery of the instrument. This is connected to the legend of Amduscias, known as the demon of disturbing music. Thus the title illustrates the 'demon in the violin' reminiscent of virtuosos such as Paganini, and the violin works such as the *Devil's Trill Sonata.* As the deliberate intention of the title is also to demonstrate the extreme difficulty of the violin, perhaps the reason for this type of myth, any technical problems encountered or any harsh sounds from the instrument would only illustrate these ideas further.

2.2 Inspiration for the Title

As mentioned under section 2.1, the title *Nelle Mani d'Amduscias* is Italian meaning "into the hands of Amduscias", with *Nelle* meaning "into", and *Mani* meaning "hands". The word *Mani* may be familiar to most musicians due to the frequent reference in especially keyboard music to *mano sinistra* "left hand" or *mano destra* "right hand". The Italian words *mano sinistra* hold parallels to the English word sinister, although these words are unrelated. The use of the word *d'Amduscias* in Italian could also hold a reference to the word evil contained in the word devil, which could also be interpreted as d'evil 'of evil'. In the interview held in 2001, the composer spoke of the "double

meaning" of the title. Apart from the meaning described above, the word "hands" is also connected to the playing of the violin, or any instrument, giving the title a richer meaning. Amduscias is described in Collin de Plancy's *Dictionary of Demonology* as a 'grand duke of hell' having a unicorn's head. Giving concerts where he is not seen, disturbing music and trumpets are heard and sometimes trees sway at the sound of his voice (de Plancy 1965: 10). He has, therefore, been given the name as the 'devil of music'. Documented in the 19th century, this type of classification of Christian demonology is not common knowledge and would probably be viewed skeptically by many people of the Christian faith. The title "Into the hands of Amduscias" could also indicate that holding the violin may be similar to being 'placed into the hands of Amduscias'.

The existence of this concept of the violin as the 'devil's instrument' is also apparent in the recording shelves today with CDs such as *Devil's Dance* by violinist Gil Shaham. This CD features works such as *La Ronde des Lutins* (Round of the Goblins) Op.25, by Antonio Bazzini, *The Devil's Trill Sonata* by Tartini, a Paganini *Caprice* Op. 1 no. 13 which is nicknamed *"The Devil's Chuckle"*, and *Obsession* Sonata No.2 in A minor by Ysayë as well as arrangements by John Williams and the *Danse Macabre* by Camille Saint-Saëns. Also included in the CD is the *Concert Fantasy on themes from Gounod's "Faust"* by Sarasate and the *"Hexenlied"* or *Andres Maienlied* originally for voice and piano by Felix Mendelssohn. Rachel Barton's CD entitled *Instrument of the Devil* actually seems to be inspired by Hendrik Hofmeyr's *Nelle Mani d'Amduscias* and she appears on the CD cover with a black velvet hooded cloak, with the graphic effects of a 'burning' violin falling into her hands. This CD also includes the Tartini's *Devil's Trill* Sonata, Bazzini's *Round of the Goblins* and the *Faust Fantasy*. It also features Stravinsky's *L'Histoire du Soldate: The Devil's Dance* for trio with piano and clarinet. Another CD that features the same 'devilish' violin theme is entitled *Infernal Violin*. Played by Angele DuBeau and the Orchestra *La Pieta,* it features various arrangements for violin and orchestra including *Danse Macabre* by Saint-Saëns. The CD *Devil's Dance* by Gil Shaham was given the review: "Though it's haunted by goblins, ghosts, and monsters, it is hard to find anything very satanic in this music, except its fiendishly difficult pyrotechnics. Its sole purpose is to display Gil Shaham's devilishly dazzling virtuosity, glorious tone, elegance, humor, and bewitching charm" (Edith Eisler Amazon.com).

2.2.1 Paganini

The title of the work draws on the ominous rumours surrounding the brilliant virtuoso violinist Niccolò Paganini (1782-1840) who toured while composing his own works. His breathtaking speed on the violin, double stops, chordal playing and harmonics, left-hand *pizzicato*s, and melodies played on one string amazed audiences in Europe and in England. During his European solo tour in 1823-34 he was a celebrity everywhere by the time that he had arrived (Plantinga 1984: 174). Paganini's reputation as a brilliant Italian performer was soon followed by sinister rumours, and his extraordinary feats on the violin were attributed to a type of Faustian pact with the Devil. "His instrument was the right one, fiddles had been shown in the hands of Death and the Devil since the Middle Ages" (Plantinga 1984: 176). It was widely believed that there was something mysterious and supernatural about his playing (Kolneder 1972: 391). "When Paganini walked along the street, people eyed him closely, wondering whether they might detect his cloven foot - a mark of the devil" (Kolneder 1972: 389). However, Paganini benefited from an age in which the public admired something of the demonic in its heroes, the principal model being Napoleon (Plantinga 1984: 176).

Paganini took aspects of technique to previously unknown heights and listeners admired his miraculous playing and sweet tone. Similar to the pianist Liszt, Paganini improvised left and right-hand fireworks beyond the public's imagination (Kolneder 1972: 396). His large flexible hand allowed him to be comfortable playing in more than one position at the same time without moving his hand and techniques such as fingered octaves, that were found everywhere in his works, seemed effortless. Paganini even combined fingered octaves with octave half-step trills, such as found in his *Caprice* No. 8 (Kolneder 1972: 395). Journalistic spies that followed him on his concert tours came back reporting that they hardly ever heard him practising in his hotel room and this also reinforced the rumours of a strange supernatural influence. However, he had already strongly developed his playing in his practising up till that time: "He developed his very individual style of playing on his own, during his up to twelve hours of daily practice, as he recalled" (Kolneder 1972: 391). His name, literally meaning little pagan, fed these rumours, as did his sunken dark eyes, long black hair, and prominent hooked nose. His striking appearance, which also became affected by syphilis and a lost set of lower teeth, created an evil look that suited his reputation.

Despite the rumours, Paganini was well admired by his fellow artists. Liszt recalled that Paganini inspired him to new heights of pianistic virtuosity (Kolneder 1972: 394). Paganini's melodies had a quality that made them memorable and popular and other composers often used them. Schumann wrote *Etudes after Paganini*, op. 3, and Brahms using the theme of the *Twenty-fourth Caprice*, op. 35, wrote *Studies for the Pianoforte: Variations on a Theme by Paganini.* Paganini's works remain in the repertoire of violinists today. His 24 *Violin Caprices* for solo violin provide a well-balanced blend of violin technique and musical content and are considered to be part of the highest level of studies for the advanced violin student. Apart from works for violin and piano, three violin concertos and his *Caprices*, Paganini's many compositions include six quartets for violin, viola, cello, and guitar, and nineteen pieces for solo guitar. An elaboration of the above theme of skilful virtuosity on the violin is explored in *Nelle Mani d'Amduscias*.

2.2.2 Tartini's *Devil's Trill Sonata*

The *Devil's Trill Sonata* is a violin sonata in G minor by Giuseppe Tartini (1692-1770) and provides another reference for the theme used in *Nelle Mani d'Amduscias*. Tartini was a famous violinist in his time and his violin school was labelled "the school of the nations" because students came to it from all over Europe (Petrobelli 2000: 109). Composed no earlier than 1745 and first printed in 1798, the *Devil's Trill Sonata* is enrobed in legend (Randel 1986: 225). The composer told that it was written after a dream in which the devil appeared and played the violin at the foot of his bed. Among its many virtuostic trill effects, a long double stop trill occurs in the last movement. The use of trills occurs throughout *Nelle Mani d'Amduscias* and the double stop trill is very similar in character, being reminiscent of the *Devil's Trill Sonata*.

2.2.3 Tritone

The tritone (Latin *tritonus*) was regarded as a dissonance in the Middle Ages, when it was called the *Diabolus in musica* (Latin for the devil in music) and was prohibited by religious theorists (Randel 1986: 225). The tritone, or augmented fourth, is used symbolically in *Nelle Mani d'Amduscias.* In the Lydian mode the presence of the tritone led to the flattening of the B in that mode during the Middle Ages, an augmented fourth being created between F and B. Because it divides the octave precisely in half and is thus its own inversion, the sound itself may function either as a diminished fifth or augmented fourth. Consisting of three whole tones, the tritone is also a prominent element in the whole-tone scale, and it has a special symmetry with respect to the octave.

The tritone is also referred to as the *mi fa*. In the theory of hexachords (despite the name, a collection of six pitches that were custom in the Middle Ages) the *mi fa* referred to a specific combination of solmization syllables. It designated any of several dissonant intervals that held a warning for singers and composers. The combination *mi fa* could represent tritones (to which the warning to avoid *mi* contra *fa* was particularly directed) minor seconds (as well as their inversions and compounds (being a major seventh or a minor ninth) as well as cross relations (Randel 1986: 493).

The term *Musica ficta* (Latin: 'feigned music') in the Middle Ages referred to notes outside of the gamut. Notes in the gamut or Guidonian hand were referred to as *musica recta* or *musica vera* (right or true music) while the term *musica falsa* (false music) which was an earlier equivalent of *musica ficta*, appeared in the 13th century. By the 16th century composers experimented with chromaticism for expressive purposes and different tonal systems replaced the rules of the gamut (Randel 1986: 516).

The tritone is used in *Nelle Mani d'Amduscias* deliberately to illustrate the title of the music. Several other intervals of the *mi fa* relationship such as the minor second, and its inversions and compounds that were sometimes discouraged, are also exploited in this piece.

2.2.4 Other Medieval elements

Delving into the theme of religious superstition that was prevalent in the Middle Ages, the usage of other medieval elements was also found to appear in this piece. The demon *Amduscias* of Christian demonology is also linked to the theme of religious superstition of the Middle Ages. Compositional techniques of the middle ages are adapted to this twentieth century composition forming a similarity with the Neo-classical works of Stravinsky, although the sectional form of *Nelle Mani d'Amduscias* is not influenced by traditional formal structures such as Sonata form.

A *cantus firmus*, Latin for fixed song, or fixed melody, is a pre-existent melody that forms the basis of a new polyphonic composition (Randel 1986: 135). In the 15th century, a paraphrased *cantus firmus* was often interwoven into the highest voice in a polyphonic setting (Randel 1986: 135). *Nelle Mani d'Amduscias* gives an impression of a quoted *cantus firmus* although it presents an original melody. The arpeggio section could imitate the different voices in a medieval choir, being similar to

a paraphrased *cantus firmus* of which the original would therefore occur in the G string *pizzicato*s in the section that follows. Isorhythm was a rhythmical technique that was employed using the *cantus firmus* several times in a recurring rhythmical pattern. Also used in musical settings without a *cantus firmus,* most often the tenor voice was isorhythmic. Although the rhythmical pedal point used in bars 26-33 is not an isorhythmic voice, the pedal point in *Nelle Mani d'Amduscias* is in the same range as the tenor voice.

The *Dies Irae* is Latin for day of wrath. From the early 16th century, composers have set music to the *Dies Irae*. The melody in the G string *pizzicato* creates a sound similar to the *Dies Irae*, although it does not occur in *Nelle Mani d'Amduscias*. The melody in the G string *pizzicato* also creates a sound similar to the type of monophonic sacred music that was sung by monks in medieval times. Like the music of monks, the notes are rhythmically of the same length, the melody is chromatically centred on the same note, the range of the melody is the same as that of men's voices and the intervals are either a minor second, major second or minor third apart. Other qualities such as the dark, minor quality also lend to this music a flavour reminiscent of the music of monks in the Middle Ages.

Organum refers to medieval polyphony that was usually built upon a *cantus firmus*. Although the later usage of the word *organum* applies to many polyphonic procedures including the drone, and melodies moving in contrary motion, the initial usage involved a succession of parallel intervals, especially parallel fourths. "Initially improvised, with the added voice (or voices) duplicating the pre-existent melody at a given consonant interval" (Randel 1986: 591). Similar to organum, the arpeggio sections of *Nelle Mani d'Amduscias* contain successions of fourths (although the parallel augmented fourths are not 'medieval'). "While the organal voice sometimes moves at the fourth below the chant, crossing of the voices is not uncommon. Pitch repetition may occur in the newly composed voice, resulting in the drone effect described in the *Musica enchiriadis*" (Randel 1986: 593). Pitch repetition occurs in the upper register in the arpeggio sections of *Nelle Mani d'Amduscias* with the repeated E string, although this does not strictly represent a drone. The Latin word *organum* originated from the Greek *organon,* which referred to any musical instrument and especially the organ (Randel 1986: 591). Interestingly, *Nelle Mani d'Amduscias* at times also seems to subtly imitate the sound of an organ. The treatises of the 13th and 14th centuries revealed that the early practice of parallel organum was still in use while composers experimented with more creative polyphony that included voices moving in contrary motion (Randel 1986: 591). The expansion of

intervals as described in *The New Harvard Dictionary of Music* describing *organum* as moving from a major second to a minor third and then a perfect fourth, while perhaps holding a drone note, holds similarities to the more chromatic polyphony of bars 22-25 of *Nelle Mani d'Amduscias*, which also features a drone note.

The use of modes was also central to composition of the medieval period. Melodic modes, such as the Dorian mode, formed the basis of scalar principles, while rhythmic modes also provided a framework for composition. The use of modes can occasionally be noticed in *Nelle Mani d'Amduscias*. Concerning the rhythm of the Middle Ages, theorists of the 13th century abstracted rhythmic modes from polyphony used in the Notre Dame. There are six modes, listed as: 1. θ ε 2. ε θ 3. θ· ε θ 4. ε θ θ· 5. θ· θ· 6 ε ε ε (Randel 1986: 502). Some of the rhythmic modes are used in *Nelle Mani d'Amduscias*, especially in the melody of the arpeggio sections, although these sections also are written in the twentieth century metres. During the previous century most measured music (as opposed to plainsong which was unmeasured) had been in triple metre, which was called *tempus perfectus* (medieval theorists who were mystics as well as musicians, held 3, the number of the Trinity, to be perfect). In his treatise, Vitry observed that by the early fourteenth century duple metre had become acceptable (Randel 1986: 96). *Nelle Mani d'Amduscias* begins in triple metre, and only changes metre in bar 26 where it becomes multimetric. The G string melody imitating the *Dies Irae* in bar 46 consists of bars of three quavers, two quavers and four quavers. The recapitulation of the opening melody features changing metres, while the *Tranquillo* section is in triple metre for the whole 6 bars. The last 6 bars of the piece are in triple metre.

In the Renaissance, which is considered as the period from about 1430 to 1600, artists, writers, thinkers and musicians were aware that the darkness of the Middle Ages was passing and a new era in the history of Man and his awareness was dawning. Discovery, individuality and emotions of humanity became central to the thinking of the Renaissance, opposing the medieval preoccupation with the mystical and the divine. In music this resulted in composers gradually replacing the superstitious laws of music with emphasis on chromatic expression.

2.3 Musical Description

A short discussion of *Nelle Mani d'Amduscias* is given to acquaint the reader with the piece in the large perspective before an analysis is made. The Italian terms used in the piece are also discussed.

The Italian term under the title is *Quasi una Cadenza*, indicating for the performer to play the short piece of about six and a half minutes in the style of a cadenza of a concerto. With a flourish of sound the A and B♭ minor second trill with the left hand *pizzicato* above create an ominous introduction. The tonic chord consisting of only the root and fifth without the mediant is heard above the trill on the dominant and lowered 6th of the key of D. This A-B♭ trill could function as a pedal point, and later it creates a background for the melody in double stops. *Cupo, minaccioso* is instructed at the beginning. *Cupo* is Italian for gloomy and sombre (Randel 1986: 217) and *minaccioso* is Italian for threatening (Randel 1986: 494), and the instruction for performance, indicating the player to play in a 'gloomy and sombre' way, is also reflected in the music. The + sign indicates a *pizzicato* of open strings, sounding like a guitar and adding to the dramatic nature of the programme title. The *fortepiano* indications also create a dramatic effect. Interestingly, Paganini played guitar as well as violin. The augmented second in the fast passages carries this dramatic Gypsy-like sound further and the G♯ in bar 3 beat 2 is the Gypsy 4th that was already in common practice in the Romantic era. The tonic placed adjacent to the Gypsy 4th creates a tritone. The fast notes create a virtuostic beginning, reminiscent of Paganini. The beginning motive is stated in a mirror pattern and this pattern recurs throughout the piece. The augmented 2nd, minor 2nd, and augmented 4th are intervals that form a prominent part in the piece. As previously mentioned, augmented 4th intervals were banned before the 16th century in the music of monks, being thought to be so dissonant that they were from the devil. The word *incalzando* in bar 15 is Italian for pressing on, chasing (Randel 1986: 394). The *HarperCollins Dictionary of Music* has a slightly different interpretation of *incalzando* namely "a direction to perform with increasing warmth and speed" (Ammer 1991: 189).

The tempo speeds up to $\theta = 80$ with virtuostic trills and double-stops creating a bridge passage. These chromatic slurred double stops are quite interesting violinistically and they are built in mirror patterns. A new character is created by a slow melody and left hand *pizzicato* on the open D string, functioning as a pedal point with a chromatic winding melody above it. The high A string notes with chromatic shifts create tension descriptive of the title. The melody starts off small in range and then gets larger in range and length with the highest note in each sequence getting higher and higher, and

reaching lower, thus expanding. The passage ends with a double repetition of the first phrase. Two octatonic arpeggio sections are included in the piece. Fourth chords and tritones form the basis of these sections and they increase the Paganini-like virtuosity of the work. After the first arpeggio section from bars 33-44 a left hand G string *pizzicato* presents a melody that is reminiscent of the music of monks of the Middle Ages, while open string arpeggios are played above the *pizzicato*.

In bar 60 a passage named *Tranquillo* includes vertical realisations of the hemiola rhythm. Duplets and triplets in double stops under slurred bows result in different rhythms for the upper and lower lines. There is an *accelerando* in bar 64, before the next arpeggio section. The second time the arpeggio section is easier to play on the violin as the hand moves up and down with the same hand position, as the intervals remain the same, an augmented fourth below the interval of a perfect fourth with a repeated E string played with bowed *ricochet*. The melody of the arpeggios is a winding chromatic passage moving around the G and the semitone and minor thirds are prominent intervals. After the above section, another passage similar to the *Tranquillo*, and with many double stop trill effects, slurred double stops, and duple and triple effects, is played an octave higher than written, reaching the highest note on the violin, before a set of descending sequences leads to the middle register once more. In the final coda, fast passages of slurred phrases that form mirror patterns are alternated with up-bow *staccato* passages of ascending patterns with each sequence moving gradually higher. The work ends with a double stop chromatic pattern, an arpeggio ending with a harmonic and a trilled octave on the dominant A. Then follows the double stop slurred passage that was first heard at the beginning of the piece (bars 18-20), stated again, followed by a double trill and a harmonic acciacatura high up on the G string, and a final *sff, sforzando* note on D.

2.4 Form

A schematic representation and discussion of the form is followed by a discussion of the immediate repetition of phrases, a characteristic of this work. As can be seen from the schematic representation, there is an interesting usage of sectional form that does not fall into a particular pattern of traditional classical form.

Table 1: Schematic representation of the form of *Nelle Mani d'Amduscias*

Section	Bars	Keys	Tempo	Description	Bar division/similarity	Total bars
A	1-7	D minor	θ=c.50	Introduction 1-4, 5-7	1-4a; 5-6 b: first statement of theme; 7 c	7 bars
B	8-17	b♭, b, d, b♭,		First theme 8-15; 16-17	8-9 d, 11-13 d1, 14-15 d2, 16-17 e	10 bars
Bridge	18-25	a minor, d minor	θ = c.80	Bridge passage 18-21, 22-25	18-19 f; 20 f1; 21 f2; 22-25[3] g	8 bars
C	26-33	a minor/ d minor e, a minor	θ = c.56	Second theme 26-29, 30-33	26-27h1, 28h2, 29h3 30h2(28); 31h1 (26) 32 h1(27); 33 h3 (29)	8 bars
D	34-44	Octatonic	ε =c.100	First Arpeggio set		11 bars
E	45-52.	g minor/ d minor		LH *pizzicato* melody		8 bars
A1	53-59	d minor E, c/d minor		Recapitulation 53-55, 56-59	53-55 a(1-4) 56-57 e(16-17) 58-59 c(7)	6 bars
B1/F	60-65	a minor/ b f♯, g, f, g minor	θ = 44	*Tranquillo* 60-62, 63-65		6 bars
D1	66-75	Octatonic	ε =100	2nd Arpeggio set		10 bars
B2/G	76-86	d minor, modulations a minor	θ=50	Beginning of final section 8va higher 76-80, 81-84, -86	76-77, 78-80, 81-82, 83-84, 85-86	11 bars
H	87-98	modulations		Final section		12 bars
I	99-103	D minor		Coda 99-101, 102-104	102 (18-21)	5 bars

2.4.1 Discussion of Form

The first introductory section, A, can be divided into three sections. The second section, B, from bars 8-17 is divided into the various sequences which are similar, and then the whole-tone passage of bars 16-17 leads to the next section in bars 18-25 which can be described as a bridging section or as a section in its own right. The last four bars are also different to the previous four bars and also lead to the next section, as the previous section B. In section C, the second section is similar to the first part but the small sections are repeated in a different order in the sequence. The second section has a pedal point on the dominant, and the whole part is also written a fifth higher. Bar 30, the first bar of the section, is similar to bar 28 with the added acciacatura which occurs the second time while the end of the bar is similar to the end of bar 26, and bars 31-32 are similar to bar 27 with bar 32 having a new different ending. Bar 33 is similar to bar 29, containing different rhythms. Therefore both of the sections from bars 26-29 and bars 30-33 contain a similar ending. A section made of arpeggios follows. It ends on a type of interrupted cadence with a pause before the next section labelled E, which contains a melody on the G string and is divided into various phrases. After this a recapitulation of the first two themes follows with an embellished version of bars 1-4 of the first theme, bars 16-17 of the second theme, and bar 7 of the second theme. Bar 84 is embellished in the final virtuosic section, while elements from bars 18-20 are used in the final coda.

The first four bars of the piece could be an introduction to the motive that is presented for the first time in bar 5 but, as the material appears again in bars 52-58, the first four bars can also be described as a smaller section in one larger section comprising A and B. The different sections of the piece can also be sectionalised according to the tempo. Alternatively some of the smaller sections could be joined to form larger sections thus making the form more compact. The section from bar 8-17 shows some similarities with the *Tranquillo* section from bar 60-65. These sections are based on the same motive, and they share a similar phrase structure. The *Tranquillo* section again shares some similarities with the section from bars 76 to 86, although this section shares more similarities with the final section, having sequential scale movements.

The different sections can often be described as introductory or bridge passages that link the sections and pave the way for the next section by introducing material used in that following section. There is a distinct tempo difference from θ = c. 50 in bars 1-18 to θ = c. 80 in bars 18-25 and back to θ = c. 56 in bars 26 that makes these sections easier to recognize. The section in

bars 18-25 forms a bridge passage in that it introduces the D pedal point of the next section, as well as the high harmonic *acciaccaturas* of the section from bar 26.

As can be seen in the column labelled 'description' in the above schematic representation, the phrases are sometimes unequal, and can often be divided into two, three or four bars. However there are also pairs of equal phrases. Similarities in writing are indicated in the column 'bar division/similarity' with small letters. The variations of phrases or sections are indicated with numbers. The numbers indicated in brackets refer to previous bars used as sequences or repetitions.

2.4.2 Sequences and Repetition

The repeated phrase of a bar that is also found in Szymanovski's *Mythes,* which provided inspiration for Hofmeyr's composition, is also typical of the phrase structure in *Nelle Mani d'Amduscias.* A typical phrase constitutes a repeated bar and a third bar or phrase that is different from the previous repeated bars, and leads to the next phrase. The structure of a typical phrase in this piece is therefore a a^1 b. Examples, where the full bar is repeated either exactly or with a change, are the following: The following bars are immediately repeated using the device of rhythmic change and a tied note: bar 5 is repeated in bar 6, bar 8 is repeated in bar 9, bar 11 is repeated in bar 12, bar 14 is repeated in bar 15, and bar 18 is repeated in bar19. In these bars an exact repetition occurs: bar 22 is repeated exactly in bar 23. Bar 60 is repeated exactly in bar 61. These bars are repeated with a modification towards the end of the bar: bar 26 is repeated in bar 27, bar 31 is repeated in bar 32. These bars contain a repetition with an embellishment: bar 53 to 54 beat 1 is repeated in bars 54 beat 2 to bar 55. The melody in the upper line is also repeated. Bar 63 is repeated in bar 64 with two changed notes, which are alternated, and a changed rhythm that includes a triplet rhythm. A descending sequence by a semitone of bars 76-77 occurs with rhythmic changes in bars 78-79. An ascending sequence by a semitone of bar 81 occurs with slight changes in bar 82. The pattern that occurs in bars 87 and 88 is repeated four and a half times in the bars that follow.

2.5 Melodic Elements in *Nelle Mani d'Amduscias*

In this section, the symbolic elements of the tritone and the trill in the piece *Nelle Mani d'Amduscias* are described and are followed by a discussion on the use of the pedal point in this piece. Next, the scales such as the Gypsy scale, medieval modes, whole-tone scale and the octatonic scale are presented as frameworks for the composition of this piece. The octatonic scale was found to be a theme in this work, and is discussed in detail. The melodic motives connecting the work are analysed and the similarities between melody lines in the work, creating unity, are also noted.

2.5.1 The Tritone or *Diabolus in Musica*

In the piece *Nelle Mani d'Amduscias* the tritone is used symbolically as a musical illustration of its reputation in the dark ages as the *Diabolus in Musica*. The tritone is already used horizontally in the third bar of the introductory melody with the augmented fourth interval from the tonic to the raised Gypsy 4th. These notes are found again in the fourth bar, in which after the augmented fourth interval a diminished fifth with the tonic to the lowered second also creates the sound of a tritone. In bar 7 the vertical use of the tritone is found in the first chord with the notes G to C♯ in a compound interval of an augmented eleventh. On the second quaver beat of bar 7 a less obvious augmented fourth also occurs between the left hand *pizzicato* A, and the bowed note D♯. In this instance, as in the very first, it also is combined with the vertical minor second, also an interval of the discouraged *mi fa* of the Middle Ages. In the third chord of this bar there is another augmented fourth combined in a fourth chord, created from the notes E-A♯. A vertical tritone is formed from the held dotted minim G and the quaver C♯ in the bars 11-12. In bar 18 to 21 the tritone also holds a prominent place. In bars 18, 19 and 20 a horizontal augmented fourth is found in the upper line between the notes B♭ and E. In bars 18 and 19 the horizontal diminished 5th that is created between the notes D♯-A is changed enharmonically in bar 20 to form an augmented 4th with the notes E♭-A.

The upper line of bar 20 (and enharmonically bars 18-19) contains only minor seconds and augmented fourths, both intervals of the discouraged *mi fa*. In bar 21, the tritone is used vertically in a double stop with the notes B♭ to E. In the next section, apart from diminished fifths in the upbeats to the phrases, the strict usage of the tritone is only seen between the notes D and G♯ in bars 27 and 28 and between the notes A and D♯ in bar 32. In this section the diminished fifth forms the first vertical interval (G♯-D) in the upbeats to bars 26-27, followed by the perfect fifth. This also occurs in the upbeats to bars 31 and 32. In the upbeats to bars 28 and 29, however, the use of the tritone is

the second vertical interval that is followed by a perfect fourth. The use of the minor second, as a prohibited interval, is seen at the end of the phrase in bar 29 (D-E♭) and the end of the section in bar 33. The tritone as a double stop is used in a similar pattern at the end of bar 32. In this phrase, beginning on the third beat of bar 32, there is a building up of these intervals, with a tritone ending the first phrase, ending the other two phrases namely a major seventh or diminished unison ending the second bowed phrase, and a minor ninth, and an inversion and compound of the minor second. The next arpeggio section contains a string of augmented fourths or tritones as the lower part of the quartal chords. The augmented fourths occur in parallel motion in this section.

In the repetition of the main theme, the tritones appear once more between the notes D and G♯. In bar 55 where the diminished seventh appeared at the start of the piece, the E♭ is changed enharmonically to D♯, forming a vertical tritone, A-D♯. The repetition of the first phrase is slightly changed, resulting in only one tritone in the quartal chord in the last beat of bar 58, between the notes B♭ and E.

In the *Tranquillo*, true tritones appear briefly between the notes C and F♯ in bar 62, and the notes B♭ and E forming a tritone on the second beat of bars 63 and 64. In these bars, which form a modified sequence from the previous phrase, bars 60 to 62, the tritone replaces the minor sixth that occurred in the previous phrase. A tritone also occurs between the notes B♭ and E in bar 65. The diminished fifth, forming the same sound as the tritone, also appears frequently between E♯ and B in bars 62 and 63; between F♯ and C in bar 64; and G and D♭ and D♭ and A in bar 65. Although unrelated to tritones, in this bar the dissonant interval of the augmented 5^{th} is also employed between B♭ and F♯.As in the previous arpeggio section, the next quartal section contains parallel augmented fourths or tritones as the lower chord of the quartal chords.

Surprisingly the section from bars 76-85 only contains one tritone used as a double stop between the notes E♭ and A in bar 83. However, of the other intervals of the *mi fa,* such as the minor second inverted as a major seventh, the major seventh is written enharmonically as a diminished octave. The minor second occurs quite frequently as does the use of other chords such as augmented fifths (between A♭ and E in bars 76 and 81, and between C and G♯ in bar 83) as well as the use of diminished fourth chords that occur with major thirds and perfect fourths in the chromatic sequences in bars 77 and 82.

The following section between bars 87 and bars 91 only contains augmented fifths that are written enharmonically in bars 87 and 91 and used as minor sixths in the other bars, although the section does end with a dissonant augmented fifth in bar 98. The chromatic run in bar 99 makes use of only major seconds and perfect fourths. The final double stop slurred phrase in bar 102 that is the same as bar 20 makes use of tritones and the enharmonic diminished fifths and minor seconds in the upper line. A diminished fifth formed between the tritone E♭-A occurs just before the final tonic.

2.5.2 Trills and the *Devil's Trill Sonata*

Trills, recalling the famous *Devil's Trill Sonata*, which is discussed in section 2.2.2, appear throughout *Nelle Mani d'Amduscias*. They occur in bars 5 and 6, in bars 8 through to 17, bars 18 and 19, bar 20, bars 53 to 58, and bars 76, 77, 78, 79, 81, 86, 101 and 103. Except when stated as fast notes of minor third intervals such as in bars 5, 6, 76, 78 and the double stop trill in bars 21 and the second last bar, all the trills are of a minor second interval. Trills of a semitone or minor second occur throughout the piece and the work begins with a trill of a semitone which is embellished with melody notes and which is accompanied by left hand *pizzicato* of the open strings. In the section from bars 8-17 a semitone trill forms the lower note creating trilled pedal points, while melody notes continue in the upper line. The trill in these sections forms a pivotal note while the melody winds around it on the upper and lower strings.

The trills on the lower part of bars 16-17 of a minor second are played at the same time as double stops on the upper string. In bar 18 and 19 an octave with a trilled upper note begins these repeated bars. A similar trill on the dominant of D on the upper note of an octave with the open A string occurs in bar 101, completing the second last phrase of the piece. Minor third 64th notes create trill-like effects and occur as the lower note of a double stop in bars 5 and 6, bar 76 and bar 78. In the section from bars 76-86 the trills frequently begin the phrase. Various forms of trills are stated as the lower note of a double stop, and indicated with two crotchets and four lines. The trills are either minor third trills, or minor second trills beginning on the upper note, or minor second trills beginning on the lower note. Two double stop trills (written with 64th notes) indicated with the words *quasi trillo* occur in bar 21 as well as the second last bar of the piece, with the lower trill as a minor third, and the upper trill as a major second, with the intervals of a diminished 5th and a minor 6th. The final coda also contains trills, namely an octave trill in bar 101, and the previously mentioned double trill in the double stop trill in bar 103 with two larger interval trills being played

simultaneously. The appearance of trills once again at the end enhances the importance of this feature in the piece.

2.5.3 Pedal Points

A sustained tone in the lower register, held under changing harmonies in the upper parts, is called a pedal point, or organ point. Pedal points mostly occur on the dominant, or on the tonic of the key (Randel 1986: 617). The pedal point is a major feature in *Nelle Mani d'Amduscias*. From bars 22-33, pedal points following their traditional usage on the tonic and dominant, namely D and A, are created out of a rhythmical ostinato. The pedal point is first introduced as left hand *pizzicato* on the D string, in bars 22-23. Thereafter it is played *arco*, first as alternating semiquavers in bars 24-25 and then with the same syncopated rhythm played on the D string as in bars 22-23, with the melody around it played on the lower G string.

In bars 8-10 a sustained trill on A and B♭ accompanies the upper melody, and occurs again in bars 14-15, almost functioning as a pedal point. In bars 11-12, a trilled note on G forms a lower sustained note. This sustained trilled pedal point is anticipated by the opening A♭ of the piece while in the recapitulation of this introduction, the double stops above the trill increase its function as a pedal point. The sustained B in bars 60-61 of the *Tranquillo* and the sustained B♭ in bars 63-64 could also function as pedal points.

2.5.4 Gypsy Scale and Medieval Modes

Gypsy musicians in Hungary have played the Gypsy scale c d e♭ f♯ g a♭ b c since the 19th century (Randel 1986: 360). Musically it contributes to a virtuostic, violinistic sound that perhaps also has a dark, minor quality, and relates to the theme of the violin virtuoso Paganini. In the introductory melody, the Gypsy scale is used in D minor with the addition of the lowered Neapolitan Second. The notes employed in the first three bars are d e♭ g♯ a b♭ c♯ d. This is stated without the mediant, a characteristic also prevalent in this work, increasing the deliberate ambiguity of the harmonies. A scale with the Gypsy 4th is often included in this piece. However, it can also be described as the Phrygian mode. The scale with the combination of the Neapolitan second and the Gypsy fourth is developed by the composer in this piece. Occasionally the scales can be described in modes, and these are described more detail in section 2.8.2 in the discussion on harmonies.

2.5.5 Whole-tone Scale

The trilled notes on the lower line in bars 12-17 move upwards in a whole scale, although the trills themselves are semitones. Thematically, the use of the whole-tone scale is appropriate, being connected to the tritone, which consists of three whole tones. In the lower line of only bars 15-17 the whole-tone scale is formed from the notes A B C♯ E♭ F G all being played with semitone trills. A whole-tone scale occurs again in bars 56-57 which is the recapitulation of the introduction of the piece. The notes in the lower line being A B C♯ D♯ F form a whole-tone scale on trilled notes that is continued with the momentarily stated G in the lower line of bar 58.

2.5.6 Octatonic Scale

The octatonic scale is developed in this work as a type of theme. It is not always used in the strict sense, but appears in various forms throughout the piece. The octatonic scale is explored in various bars in the piece, either in octatonic intervallic patterns, or partial octatonic scales, or as full octatonic scales that are broken up either into the upper and lower lines of a phrase or segment, or divided into the various beats of a phrase. The usage of the octatonic scale is discussed first with its appearance in the arpeggio sections, as described by the composer, and then in a broader sense as determined by the author. The number 1 is indicated for a semitone and 2 for a whole tone.

2.5.6.1 Octatonic scale in the arpeggio sections

The octatonic scale is most prominent in the two arpeggio sections containing the twentieth century technique of quartal chords in bars 34-44 and again from bars 66-75.

In the first octatonic arpeggio section the notes of one octatonic scale are used namely: AB♭CC♯D♭D♯E♭EF♯G.

In the longer phrases the full octatonic scale is mentioned. The C♯ occurs in the first section together with its enharmonic equivalent D♭, and a D♯ occurs together with its enharmonic equivalent E♭ in one phrase.

In the second octatonic section, the following notes are used:

GG♯A♭AB♭BCC♯D♭DD♯EFF♯. The individual melody lines as well as the individual phrases contain chromatic scales. The two octatonic modules that are employed the second arpeggio section, as explained by the composer, are:

1-2: E F G A♭ B♭ B C♯ D E

2-1: E F♯ G A B♭ C C♯ D♯ E

The second arpeggio section is thus different from the first, in that the first only employs one octatonic scale, forming alternate intervals, while the second arpeggio section uses a chromatic scale made up of two octatonic scales, forming the same parallel intervals. Already in the first phrase, two consecutive semitones create two octatonic scales A♭ A B♭ C♯ D E F♯ G.

2.5.6.2 Octatonic patterns throughout the piece

The octatonic scale is explored in various bars in the piece, either in octatonic intervallic patterns, or partial octatonic scales, or as full octatonic scales that are broken up either into the upper and lower lines of a phrase or segment, or divided into the various beats of a phrase. The usage of the octatonic scale is described below.

The important motive in bars 5-6 uses the notes G♯ A B that form part of the octatonic scale using semitones 1 to 2. The lower line of these bars is definitely octatonic, with the notes AB♭CD♭E♭ forming the intervals 1212. The start of bar 7 contains the intervals 121 formed from semitones and a diminished third of the Gypsy-like scale that forms the basis for this bar and bars 1-4. In the next section, indicated with *a tempo* in bar 8, the notes (read to include the B♭ trill) form an octatonic pattern without the octatonic intervals. The notes are: A (B♭ trill) CD♭E♭. Bar 11 is also octatonic, the notes being: G (A♭ as trill) A♯BC♯. Bar 13, which can be analysed in D minor, is formed from an octatonic scale, the notes being: BC♯DEFG (A♭ trill). The G♭ as the first trill on F would therefore not form part of the octatonic scale in this bar, and the trilled notes form a chromatic scale, being FG♭GA♭. The intervals in bars 16-17 are a play on the octatonic scale, with the lower intervals forming semitones and the upper intervals forming major seconds. Bar 20, however, forms an octatonic scale without the F♯, with the notes including the trill being: GAB♭CC♯D♯E. Bar 21 is a total chromatic scale from G♯ to D.

Octatonic patterns can also be observed again in the *Tranquillo* section. Although the first phrase of the *Tranquillo* has a scale with many semitones, the second phrase of the *Tranquillo* from bars 63-65 contains a perfect octatonic scale in the upper voice of the entire phrase with the notes: AB♭CD♭E♭EF♯GA. The lower line of this second phrase contains the semitones EFF♯GA♭AB♭. Octatonic scales can also be observed in the grouping of specific beats or bars. Together, all the notes of the first and second bar of the second line of the *Tranquillo* form an octatonic scale. The notes of the lower line are E F♯G, the top line A B♭C, and together being E F♯GAB♭C, forming the octatonic intervals (21212).

Often the intervals between the notes form octatonic patterns in ascending and descending steps although the notes are not octatonic. This occurs in bar 56 where the top line creates intervals that are phrased in the bowing slurs into groups of two with a whole tone in the first beat, a semitone in the second beat, and a whole tone in the third beat. Although there are three tones between the first three upper notes of bar 57, the octatonic pattern continues from the second upper note with C♯BB♭A♭ and G and F as a double stop in the first beat of bar 58 and the E and D following just afterwards.

The first bar of the next section following the second set of the arpeggios, namely bar 76, is chromatic. The second bar of this section, bar 77, is formed completely from the notes of the octatonic scale. Both the upper and lower lines that are written in a scale pattern also follow octatonic intervals. However, although the same octatonic scale is used, the notes are enharmonically changed in the upper and lower parts. The upper line is formed from the notes B♭BC♯DEFGG♯ while the lower line is formed from the notes EFGG♯A♯BC♯DE. Therefore the upper and lower voices both form a complete octatonic scale within one bar.In bar 78, the second phrase contains octatonic intervals from the notes: B♭CC♯E♭E. All the notes of bar 79 form a partial octatonic scale with the notes D♯EF♯GAB♭C. The octatonic intervallic pattern without the scale is used again from the second beat of bar 81, the change in register indicating a separate phrase from the first beat. An octatonic pattern is used with the intervals of a semitone alternating with a tone in both the upper and lower parts, while the notes are all chromatic.

Another octatonic theme in bar 81 is the use of separate octatonic scales for the different beats of the bar. The combined notes of the second and third beats, and the combined notes of the last beat, all form separate octatonic scales. The notes are all chromatic but the intervals form an octatonic

sequence starting from the second beat: A♭ABB♭CC♯ with the intervals 12121. The lower line also forms these intervals. Again starting with the beginning of the phrase in beat 2, the notes of the upper line of bar 82 are: AB♭CC♯D♯E while the lower line consists of the notes: F♯GAB♭C. Therefore the upper line and lower line of bar 82 together form a complete octatonic scale from beat 2, beginning from the lower register with an ascending scale from this beat. The upper line of bar 83 contains the notes G♯ABC, forming octatonic intervals; the lower line forms a chromatic scale. Together, these lines form a total chromatic scale, with only one chromatic note missing, namely B♭, which is stated as part of the phrase as a climactic point in the first beat of the following bar, bar 84. Bars 85 and 86, as the last two bars of the section could be two different octatonic scales. Bar 85 forms the chromatic scale: BCC♯DD♯EF♯GG♯AB. From the second beat of bar 86 the notes are E♯F♯G♯ABCD, forming a large part of an octatonic scale. On notes of approximately the same register, partial octatonic scales occur in bar 85, for example on the notes D♯EF♯G on the same register.

The up-bow staccatos of the next section from bars 87-100 are made up of octatonic intervals although the notes form a chromatic scale and not an octatonic scale. The passages of slurred writing are, however, first discussed. The first bar in this section, bar 87, forms a pattern that can also be observed in the other bars of this section that are similar. The notes AB♭CD♭ form a partial octatonic scale, while the note D, as part of the lower register in bar 87, does not form part of the same octatonic scale. In this way the composer not only defies principles that were banned in the middle ages, but also recognisable principles of the twentieth century, with the lower note perhaps forming an unconscious dissonance. Similarly in bar 89, the notes B♭BC♯D also form the intervals 121 while the note D♯ in the lower register again does not form part of this octatonic scale. The same principle occurs in bar 91 with the notes BCDE♭, with the odd note occurring singly on the D string, and bar 93 with D♭DEF occurring on the A and E strings and the odd note F♯ occurring on the D string. Thus the lower notes in these bars form the exception to the octatonic rule. The total notes in all of the above-mentioned bars state the full chromatic scale.

The up-bow staccatos in the last section of *Nelle Mani d'Amduscias* are the main example of octatonic intervals that occur without the octatonic scale being present. In the first bar of the up-bow *staccatos*, the octatonic intervals 12121212121 are formed out of a fully chromatic scale made up of semitones by means of ascending and descending movement, as well as a diminished third that replaces the whole tone. In bar 90 the same pattern occurs with the intervals 212/1212/1 with a

descending semitone occurring after the / sign. Bar 92 has the intervals 12/1212 (descending minor third) 212/1212. Bar 94 has the intervals 12/1212/12, and bar 96 similarly has the intervals 2/1212.

In bars 99-100 the octatonic intervals of a semitone and a tone are again explored within the context of a chromatic scale. In the upper line of bar 99 the intervals 21212121212121212 occur in a chromatic scale. The lower line is also formed out of a chromatic scale, and the intervals of a semitone and whole tone sometimes occur every four notes. Sometimes an enharmonic equivalent of the whole tone occurs and the notes DC♯E♭D, G♭FGF♯, B♭ABA♯, which are part of the lower line, are three motives (spelled enharmonically with equal intervals) with octatonic patterns, linked by enharmonic minor thirds, or diminished fourths. The total pattern consists of descending semitones together with ascending enharmonic whole tones (written as diminished thirds) or major thirds written as diminished fourths.

Bar 101 contains the notes E B♭A that contains a tritone. Following the use of the octatonic scale, the minor second is also developed throughout the piece. The notes in the top line of the third last bar, bar 102, are FEB♭AE♭D, occurring in the pattern of semitones that are grouped in two. The lower line contains whole tones grouped in two with the notes G A and D E. Thus the octatonic intervals of a tone and semitone are explored in writing such as this bar although the intervals do not occur in the context of an octatonic scale. The second last bar, bar 103, consists of the notes AB♭CC♯E♭E that create a partial octatonic scale.

The octatonic scales (apart from arpeggio sections) fall into the following categories:

1. the lower line of bars 5-6, and the scales used in bar 20, bar 79 and bar 82 are all part of the same octatonic scale (sometimes spelled enharmonically): A B♭ C C♯ D♯ E F♯ G.
2. bar 13 and bars 63-65 contain the same octatonic scale: B♭ B C♯ D E F G G♯.
3. the octatonic scale from the second beat of bar 86 is different: E♯ F♯ G♯ A B C D.

2.5.7 Arpeggio sections

In the arpeggio sections the composer has arranged the phrasing so that the end of each phrase falls on the first quaver beat of the following bar. The open E string recurs each time. The first arpeggio section which contains one octatonic scale, described in section 2.5.6.1 above, consists of two different intervals of firstly an augmented fourth and a perfect fourth, alternating with a chord with the same lower interval and a different upper interval, namely an augmented 4^{th} and perfect 4^{th} .

Table 2: Intervals in bars 33-44

The sets of arpeggios that are listed in Table 2, occur in the following patterns:

b; a b c b
a b c d d c a a c b
a b c e d d c a a b g
a c b g
a c b f e e d d c a c b
a b c b
a b c

In bars 34-44 the notes and patterns are:

a) A D♯ G (aug 4, dim 4)

b) B♭ E A (aug 4, perf 4)

c) C F♯ B♭ (aug 4, dim 4)

d) D♭ G C (aug 4, perf 4)

e) E♭ A D♭ (aug 4, dim 4)

f) C F♯ B (aug 4, perf 4)

g) G C♯ F♯ (aug 4, perf 4)

Table 3: Intervals in bars 66-75

The sets of arpeggios that are listed in Table 3, occur in the following patterns:

b; a b c b
a b c d c e f d g a
b a c g a
b, a, c, g, h, e, c, f, d
b d, c, d
b d c a c g d g f c f e g i

In bars 66 to 75 the notes and patterns are:

a) A♭ D G (aug 4, perf 4)

b) G C♯ F♯ (aug 4, perf 4)

c) B♭ E A (aug 4, perf 4)

d) A D♯ G♯ (aug 4, perf 4)

e) D♭ G C (aug 4, perf 4)

f) C F♯ B (aug 4, perf 4)

g) B F B♭ (dim 5/aug 4, perf 4)*

h) D G♯ C♯ (aug 4, perf 4)

i) C♯, G C♮ (dim 5/aug 4, perf 4)*

BFB♭ and C♯GC♮ can be read enharmonically as an augmented 4th and perfect 4th C♭FB♭ and D♭GC♮.

2.5.8 Interval of the minor second

Apart from the tritone, the *mi fa* could also represent minor seconds and their inversions and compounds, namely major sevenths and minor ninths against which theorists of the Middle Ages also cautioned. Use of the octatonic scale, with its many semitones, as well as the use of the Gypsy scale in *Nelle Mani d'Amduscias,* results in the prominent usage of the minor second interval. The minor second is also used within small melodic fragments, which are discussed in this section.

The semitone is already used as a motive in the first line with the notes of the Gypsy scale forming the semitones A to B♭ C♯ to D G♯ to A and D to E♭. The minor second occurs in the first bar with the trill, and throughout the first phrase. In bars 21-25 it is used again between the notes D and E♭. The inversion of the minor second, the major 7th, occurs in bars 5-6, in the upper line of the section beginning in bar 8, as well as the last beat in bars 27 and 28. A compound interval of the minor second, the major ninth, also occurs frequently in these bars, being used in the upbeat of bar 26, 27, and the last beat of bars 29, 30, 31, and bar 33. The interval of a major 7th forms the outer notes of some of the chords in the first arpeggio section from bars 33-44, and the outer notes of all the chords in the second arpeggio section from bars 66-75. The major 7th also occurs in the first chord in the section from bar 76 where it is written as a diminished octave. The interval of a major 7th forms the first chord in bars 78, 81, 82 and 83. The minor 9th forms the first chord in bar 84. The major 7th is also a prominent interval of the last section from bars 87-98 for instance in bar 87, where the B♭ and A form a major 7th and the D and D♭ form an enharmonic major 7th although not juxtaposed, being chords that serve the outer framework of this pattern.

The outer notes of the arpeggio sections contain the inversion of the minor second as well as an augmented fourth. The use of the tritone can be described as the division of the octave, but in this octatonic work the perfect fourth is used above the tritone, creating either a major seventh or a minor seventh in the first set of arpeggios with the use of the diminished fourth above the tritone.

The minor second occurs once again as the final statement of the motive in the last two bars. In bar 103 the lowered supertonic or Neapolitan second moves towards the tonic one that is semitone lower and played on a harmonic note followed by the octaves of the tonic.

2.5.9 Mirror Image Interval Patterns

The mirror image pattern is a prominent melodic element of this work. The work begins with a mirrored pattern with the notes A B♭ C♯ B♭ A in the first and second bars. The third bar contains the added note G♯ as the turning point in the arch-like pattern with the notes AB♭C♯DG♯DC♯BA. In bar 7 another pattern such as this occurs with the notes D♯E F***x***G♯F***x***ED♯**.** These mirror patterns also occur in the motive first found in bars 8-9. In addition to the use of the repeated pattern that is rhythmically changed, the notes C D♭ C E♭ also occur backwards again in bar nine with the notes CD♭ and a C occuring briefly as a semiquaver before the E♭ is stated again. If read from the second note the mirror pattern occurs as D♭C E♭C D♭. Exactly the same pattern occurs in bars 11-12 and 14-15.

The mirror pattern is also noticeable in double stop slurred chords. Beginning in the second half of bar 18, the double stops AF, DE, DB♭, EA, GD♯ EA, DB♭, DE, AF create a perfect mirror image with the turning point on the chord G D♯. This is repeated in bar 19. The effect of immediate repetition may also symbolise the mirror image quality that could have been inspired by the *Narcisse* in *Mythes*. The possibility that the repeated usage of the mirror pattern could be linked to vanity which would be further linked to the theme surrounding the devil, is noted, although this is not necessarily the intention of the composer.

Two joined mirror image patterns of the double stop chords are noticeable in bar 20, with the first starting on the first chord DE with the turning point on AD before returning with the backward sequence of notes to the chord DE. The second pattern begins on the notes B♭ D with a turning point on the G in the third beat of the bar. However, these patterns are linked so that a mirror image pattern also occurs in the middle of the bar, starting on GE♭ on the last note of the first beat and having a turning point with the notes ED in the middle of the second beat.In bar 21 the centre chords show a mirror image pattern, with the notes GA EB♭ GD♯ EB♭ GA. Apart from the notes beginning bar 28 and 30, with bar 28 having the fast notes EC♯ to E which creates a hint of the mirror image pattern, it is not really used in this section. In the arpeggio sections, the mirror image pattern is used in each arpeggio as it moves accross the strings. In the section with left hand *pizzicato* the notes of bars 46-47 contain the following patterns: GAB♭AG as well as AB♭C♯B♭A. Then in bar 49 with the upbeat the pattern B♭AGAB♭ is the last mirror pattern of this section.

The recapitulation contains the same patterns that were mentioned previously. The next important mirror patterns that occur are in the final section from bars 87-98. The patterns that are mirrored here and that form a similarity with the chordal sequences in bars 18-21 also contain various mirror patterns within one another. In bar 87 the first mirror pattern occurs starting from the third note with D♭B♭D♮B♭D♭.

The overall pattern in bar 87 also forms a mirror image:

```
                                *
D♭C D♭ B♭D♮B♭ D♭ A D♭C D♭A D♭B♭D♮B♭D♭C D♭   B♭D
     {       *         }
```

The centre of this pattern is marked with an * above the note C. All the notes around it form a perfect mirror image pattern. Below the notes the brackets with the * indicate the mirror pattern discussed above. This naturally recurs with the mirror image pattern. Small mirror patterns also occur in triplets from the start of the bar.

In bar 89 the first 7 notes form a mirror pattern. The 5 notes of the last two quaver beats of the bar also contain a pattern. The first beat of bar 91 contains a mirror pattern. Bar 93 again contains a full mirror pattern as in bar 87, with the note F♯ as the centre and the last two notes not in the pattern as in bar 87. The first 5 notes of bar 95 form an identical pattern, as do the first five notes of bar 98. The centre notes of bar 97 contain a mirror pattern with the apex being the G♯. Bar 103 contains another mirror pattern with the notes from bar 20, starting the mirror pattern on the third chord of this bar, and ending the work with the same theme that recurred throughout the work.

2.5.10 Melodic Motives

The motive of a tone and semitone is also used throughout this work and is elaborated further in the section on the octatonic scale. (See section 2.5.6.)

The motive that is stated in bar 5 recurs throughout the piece. In bar 5 it is stated in the upper line as G♯ A G♯ B. This motive is repeated in the following bar with a slight rhythmic alteration, namely a tied note and a rhythmic diminution including a triplet. The motive occurs in a different form in bar 8 where the second note is placed an octave lower, changing the intervallic structure from a minor second to a major seventh, while the rest of the motive continues as before. The rhythm in bar 8 is

unchanged from the original motive in bar 5. The melody is also repeated in bar 9 and the second half of the bar is also rhythmically changed by means of a tied note as in bars 5-6. This melodic pattern then forms the basis the entire section from bar 8-17. Bars 8-9 are modified in bars 11-12. Bars 14-15 could be described as a combination of the previous bars, being a modified repetition of bars 8-9 that includes a step-wise ending as in bars 11-12. This motive forms a pattern of minor seconds and minor thirds that occur throughout the piece in various forms, for instance in bar 51 in the melody, as well as the melody in the arpeggio sections.

In the section from bars 60-63, marked *Tranquillo*, the motive that first occurred in bar 5 is used once again. In the top melody in bar 60 the motive is the same as the inverted motive in bars 8-17. In the other lines and in bar 62, it is modified in various ways. This motive occurs again in the first half of bar 76, where it is treated with exact inversion to the original melody in bar 5. The top melody in bar 78 forms a descending sequence by one step with rhythmical alteration. The triplet pattern in bar 81 stems from the melody in bar 76 as does bar 83 and bar 85. In the upper line of bar 83 the motive CDG♯A occurs three times while it is divided into triplet bowings four times in that bar. In the lower half of this bar the semitone to a third pattern is also used with sets of descending semitones moving up by a minor third.

The motive is varied to an extent of intervallic structure with a minor second combined with a minor third. In the very first opening melody, a minor second is followed by an augmented second, which enharmonically could read as a minor third. Bar 84 with triplet rhythm is juxtaposed with four-note melody patterns. The bowing used in groups of 5, 4 and 3 notes is also in a different grouping to the rhythm or melody. This grouping is continued in the sequences that have the same melody, sometimes inverted one octave as in bar 86.

In the lower line of the *Tranquillo*, in bar 62 the semitone to a minor third motive also occurs more than once. The melody is constructed out of a semitone to minor third, E♯F♯A, followed by a descending semitone to minor third, A G♯E♯, so that the original notes of the motive, which would be E♯F♯E♯G♯, are stated within the two melodic sequences. In bar 76 the motive occurs as CBCA with the familiar rhythmic motive. In the *A tempo* section, an interesting development of the motive occurs with a semitone to minor third, followed by the same pattern in retrograde (like intervals of *Luamerava*), followed by and linked to a semitone to a perfect fourth as well as the retrograde, followed by the same pattern containing a semitone to a perfect fifth and then followed by a major sixth. Bar 84 also contains this pattern with a semitone to a minor third in the notes B♭ A F♯. Bar

85 contains minor third followed by descending minor second and descending minor seventh and an ascending minor second. This pattern occurs again using the last note of the final motive, in the second to third beats of this bar, and continues into the following bar.

In *Nelle Mani d'Amduscias* the notes A B♭ C♯ B♭ A that occur in the very first phrase, also occur in the left hand *pizzicato* melody in bars 52-53, and with added embellishments in bars 54, with an added D as the pivotal point in bar 57, as well as in the recapitulation of the first theme. These notes contain the intervals of a semitone and an augmented second, which could enharmonically be a minor third, the same intervals used in the motive described above. A trill like figure creates two minor thirds and is then followed by a minor second. The next bar contains a minor second followed by a minor sixth. In the last bar of this section the same pattern occurs. The melody contains elements of the very first melody. The A B♭ C♯ B♭ A pattern is repeated.

The second phrase in the opening melody in bar 3, as well as the recapitulation in bars 53-54, reads as minor second, augmented second, minor second, augmented fourth. The combination of the minor second followed by an augmented fourth is also used again in this work. In the double stopped chromatic run in bars 18-20, the minor second followed by an augmented fourth (or diminished fifth) is used repeatedly in the upper line. In these bars a mirror image of the chords used in the chordal progressions occurs.

The motive of a minor second followed by a minor third occurs again in the slurred phrases of the final section. The minor sixth also becomes an important motive in this section, with the augmented fifth sometimes replacing the minor sixth. The three intervals of a minor second, minor third, minor sixth and their enharmonic equivalents of an augmented second and augmented fifth are the only intervals that are present in the slurred notes of this section. In bar 5 a motive G♯, A G♯ B containing a minor second, and a minor third, is inverted in bars 8-13. In bar 50 in the left hand *pizzicato* melody, the same intervals of a minor second and a minor third are used. This idea is again extended in bar 59 with the notes B C B D forming the upper melody.

A motive, where a chromatic note is changed to an ordinary note together with another semitone of a different pitch containing an octatonic-like semitone-tone scale, is also featured in this work. It occurs in bar 52, beats 2 and 3, as C♯D C♮. In the first chromatic run in bar 58, it occurs as (F)E♮DE♭. In the lower line of the first bar of the *Tranquillo,* bar 60, it occurs as G♯ A G♮ with the A and G an octave higher. This motive is continued in the chromatic run in bar 99 that contains the

four-note motive of an EF♯F♮G, A♭B♭AB♮, CDC♯D♯, etc. In the upbeats to bars 26 and 27 and the first beats of these bars, it occurs with the extension of an octave or a compound interval, in the form G♯ to A an octave above, G♮. This occurs again in the transposition in the upbeat to bars 31 and 32 as well as the first beats of these bars as D♯ED♮. This motive can also be seen in various trills.

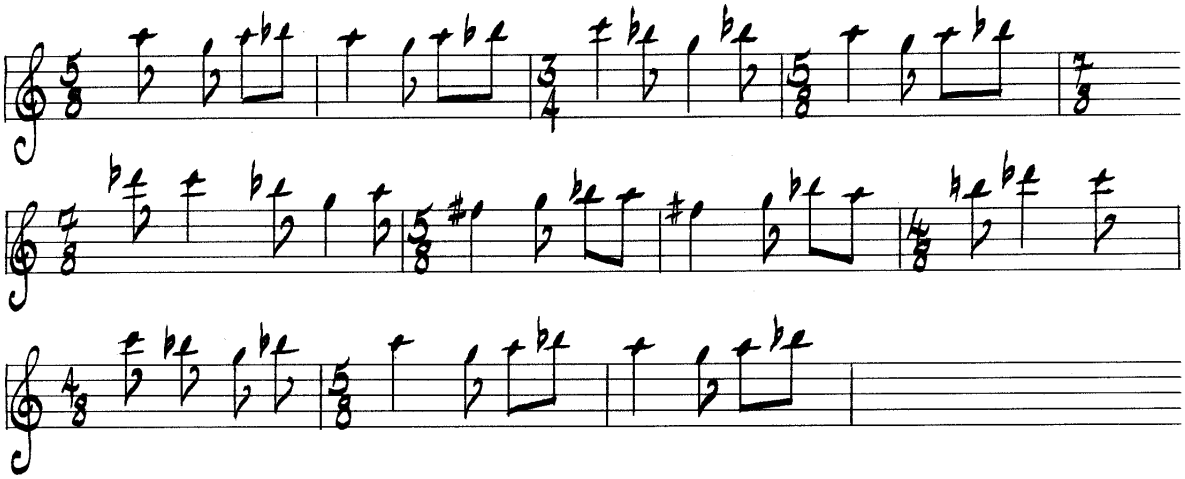
The usage of diminished fourth to perfect fourth is used in the first arpeggio section as well as in other places such as the last beat of bar 86.

The pattern of the double note *acciaccatura* is found throughout the piece and is used for the first time in bar 18 and repeated in bar 19 on the top register harmonics of the violin. The harmonic *acciaccatura* is used again in the next section from bars 26-33 and the harmonic *acciaccaturas* and the syncopated pedal point are introduced in the previous section, serving as a unifying element as well as an introduction or bridge to the next section. The harmonic *acciaccatura* is used in bars 26, 27, 30, 31 and 32. The harmonic *acciaccatura* is also used on the final note of the piece. This is discussed further in the section on Rhythmic motives which are discussed in section 2.6.1.

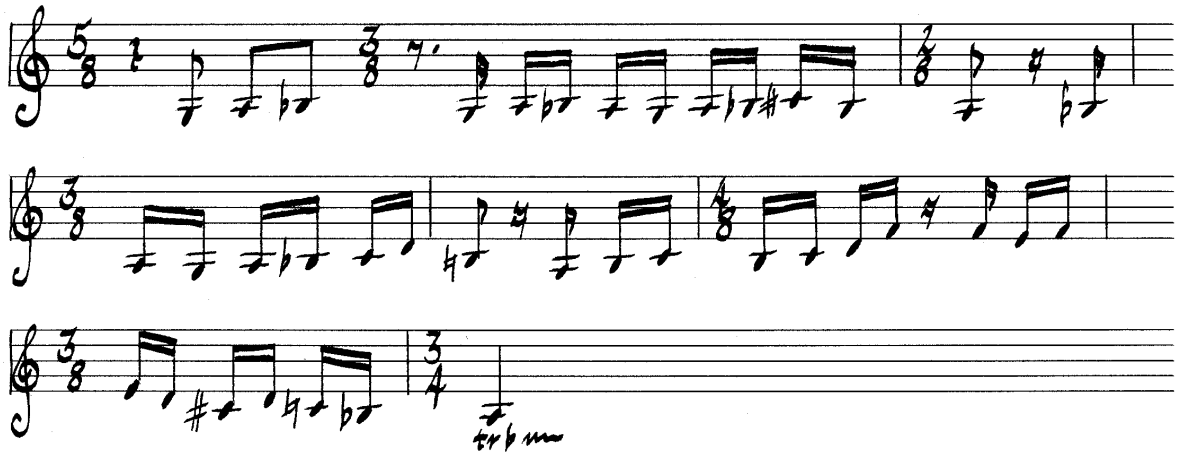
2.5.11 Unity in melodies

In this section the similarities and differences between the melodies created in the arpeggio sections and the melody in the G string *pizzicato* are noted. First a comparison between the melodies created from the top notes of the two arpeggio sections is made. These are termed melody a) and melody c) in examples 2.5-1 and 2.5-3 respectively to facilitate the comparison. Secondly a comparison between melody a) from the first arpeggio section, and melody b) created from the G string pizzicato of bars 46-52 is made. In these comparisons it is noted that there are similarities between the large melodies in the work, although they are quite different, adding to the unity of the work.

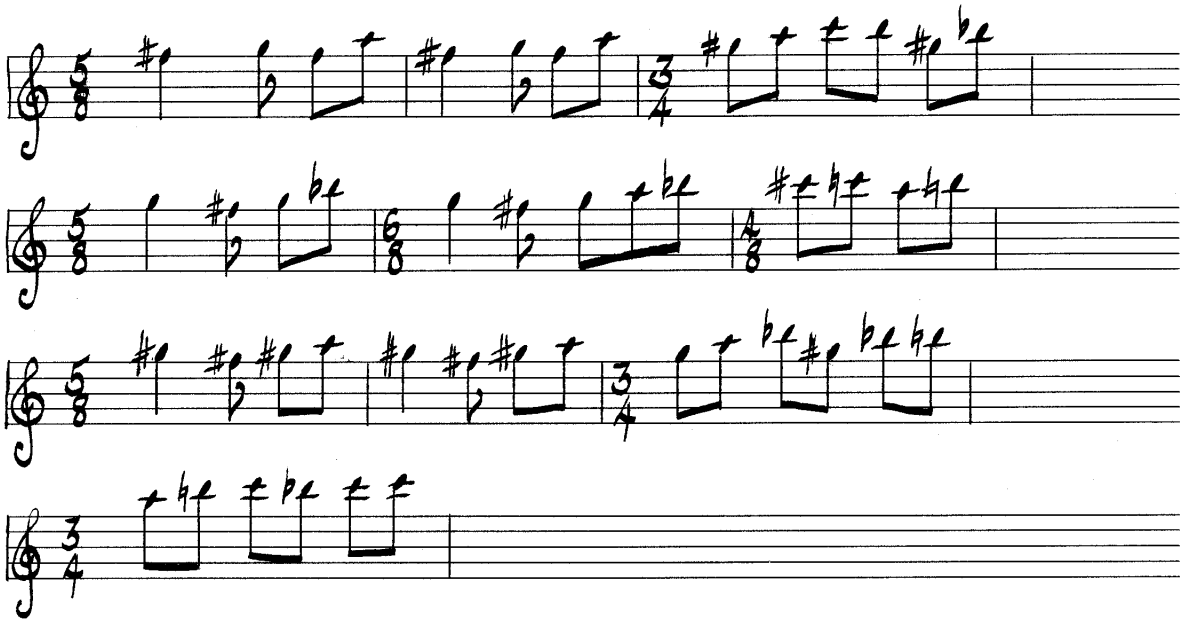
Ex. 2.5-1: Melody a) Melody formed from the top notes of the arpeggios from bars 34-44



Ex. 2.5-2: Melody b) Melody of the left hand *pizzicato* in bars 46-52



Ex. 2.5-3: Melody c) Melody formed from the top notes of the arpeggios from bars 66-75



2.5.11.1 Comparison between melodies formed from arpeggio sections

In the melody of the first arpeggio section, melody a), the first phrase contains two repeated $^{5}/_{8}$ bars followed by a $^{3}/_{4}$ bar. The second phrase of two bars does not have a repeated bar. The third phrase consists of a repeated $^{5}/_{8}$ bar and an answer that is two $^{4}/_{8}$ bars in length. Two repeated $^{5}/_{8}$ bars then conclude this section. Melody a) begins with a phrase similar to the last phrase, while the middle phrase descends by one semitone.

The melody in the second arpeggio section, melody c), has three phrases that can be divided into three smaller phrases each, consisting of two similar bars and an answering bar or phrase. Like the first phrase of melody a), the first and last phrases in melody c) of the second arpeggio section have a $^{5}/_{8}$ bar that is repeated and followed by an answer in triple metre. Similar to the first arpeggio section, the second phrase is changed, although in melody c) the second bar is only slightly changed. The middle phrase contains a $^{5}/_{8}$ bar followed by a modified and extended phrase in a $^{6}/_{8}$ bar and concluded with a shorter $^{4}/_{8}$ phrase. Each phrase moves up by a semitone, and the last bar of the last phrase builds up sequentially by an ascending major second. The second phrase contains the same intervals as the first, but the second note in bar 69 is inverted by a descending minor second.

2.5.11.2 Comparison between two melodies

All the notes of the melody formed from the first set of arpeggios, like the total notes of the arpeggios, form part of one octatonic scale. The following similarities and differences exist between this melody, melody a) and the left hand *pizzicato* melody of bars 46 to 51, melody b) which is stated in the left hand *pizzicato*:

Melodies a) and b) both turn around the note A: there are fast arpeggios across the string in between the melody notes in both melodies and the melodies have a similar phrasing pattern. Melody a) consists of 6 phrases while melody b) contains 5 phrases. Melody a) and melody b) both begin with a short phrase with two longer phrases as the 2nd and 3rd phrase, another short phrase for the 4th phrase and a long phrase for the 5th phrase with which melody b) ends. The 1st phrase in melody a) begins and ends with the note A and also contains the notes G A B♭ which are the three notes that constitute the 1st phrase of melody b). Melody a) and melody b) both have a descending minor 3rd at the end of the 3rd phrase and melody a) ends in a descending minor 3rd while melody b) ends in an

ascending major 3rd. The 5th phrase of both melodies ends with the notes B♭ to A. Melody a) and b) contain the same notes, although the D♭ in melody a) is written enharmonically as a C♯ in melody b). Melody a) contains the notes GAB♭BCD♭DEFF♯. Melody b) contains the notes GAB♭BCC♯DEF. Melody b) can be analysed in D minor, with the notes DEFGAB♭BCC♯D, whereas melody a) contains an additional F♯. The notes in bars 52-53 are taken from the notes in the left hand *pizzicato* melody in bar 47, AB♭C♯B♭A. The melodies created from the arpeggio sections also have similarities. The first bar is repeated in the second bar with a third bar continuing the pattern found throughout the microform of the piece.

Similar to the second arpeggio section, melody c), the melody in the G string *pizzicato's*, namely melody b), also builds up chromatically, with each phrase being a semitone higher before it returns with a descending phrase to a note above the beginning of the first phrase.

2.6 Rhythm

In this section, rhythmic motives are presented as an extension of the melodic motives that are presented above. The appearance of linear and vertical realisation of the 2:3 rhythms in *Nelle Mani d'Amduscias* is also discussed.

2.6.1 Rhythmic Motives

An ostinato is a short musical pattern that is repeated persistently throughout a composition or in one section of a composition. Interestingly, in Italian, *ostinato* means obstinate, linking the use of it in the piece *Nelle Mani d'Amduscias* intellectually and perhaps characteristically to certain interpretations of the title.

The syncopated rhythmic motive ε θ ε, stated for the first time in bar 22, forms the basis for the pedal point on D and A in the section from bars 26-33 and has the character of an ostinato. In bar 22 it appears in the left hand *pizzicato* on the open D string in unison with the bowed minim D that is played on the G string. It is played on the open D string or A string in the section from bars 26-33, in which the higher melody line is played in a higher position on the lower string. In this section it sometimes recurs with an extra crotchet value ε θ θ ε and a quaver rest in place of the first quaver. The syncopated nature of the rhythmic motive is reminiscent of, but not the same as, the syncopated crotchets in the introduction of the piece. This similarity is more noticeable in the recapitulation.

The rhythmic motive that appears in bars 5 and 6, being a dotted crotchet followed by three quavers, is discussed with regards to the melodic elements in the section on melodic motives (see section 2.5.9). This motive also contains an important rhythmic motive that recurs throughout the piece. In bar 6, the rhythmic motive is changed slightly to form a tied note with a triplet pattern. This motive occurs again in bar 8 with a dotted crotchet followed by three quavers, the rhythmic motive which is again changed in bar 9. In bar 10 the rhythmic motive of four quavers with the last quaver tied to the first quaver of triplet quavers in the upper part occurs again in the upper parts of bars 13 and 16. The entire rhythmic motive of the upper part of bars 8, 9 and 10 is repeated in bars 11-13 and again in bars 14-16.

The change from quavers in bar 8 to quavers followed by a triplet in bar 10 is similar to the rhythmic pattern of bars 5-6. Bar 6 contains a dotted crotchet followed by a quaver tied to triplet quavers, and bar 10 has exactly the same framework, filling in three quavers for the dotted crotchet. This pattern of quavers tied to a triplet is repeated again in bar 56 (which is taken from bar 16). It is used again, with the same melodic motive as bar 10, in the upper line of bar 62.

The pattern at the end of bar 9, with a quaver tied to two semiquavers and a quaver, is repeated in the sequences to these bars, but also as a rhythmic motive without the melodic repetitions, at the end of bar 29, bar 32 and in bar 33.

The rhythm in bar 2, which has two 64^{th} notes followed by the remainder of the dotted crotchet value, a long note in the lower part, is similar to that in the second section in bars 28, 30 and 54. This rhythm is similar to the rhythm of the *acciaccatura* which is used throughout the piece, however the rhythm in bar 2 has the accent on the first note of the two 64^{th} notes, while the *acciaccatura* is not accented. The harmonic *acciaccatura* occurs in bars 18, 19, 26, 27, 30, 31, 32, as well as the last bar of the piece. The same rhythm occurs as an ordinary *acciaccatura* on the final notes of the phrases in the arpeggio sections.

The hemiola is also a rhythmic motive of the piece, extending to the vertical usage of 2:3 rhythms. These are discussed in section 2.6.2 below.

2.6.2 Duplet and Triplet Patterns

The hemiola occurs in this piece, as well as the vertical realisation of the 2:3 rhythms. The duple pattern in bar 5 becomes a triplet pattern in bar 6 and a hemiola with a tied quaver leading to the first note of the triplet is used in bar 10. The tied hemiola is also used in bar 13 and bar 16. A double time hemiola occurs in bars 22-23, where the syncopated crotchet in duple time is followed by sextuplet semiquavers or a triplet of quavers. In bar 25, the *rallentando* that is indicated is also written into the music, with a triplet within the sextuplet leading to a duplet. The next hemiola occurs in bar 56, in which the hemiola also occurs with a tied note. The *Tranquillo* contains examples of the vertical use of the 2:3 rhythm, which is usually used in music for more than one string instrument, or used in keyboard compositions. The combination of two tied quavers, or crotchet and quaver as a triplet, is imitated by a dotted quaver followed by a semiquaver, which in Baroque performance practice is sometimes regarded in triplet rhythm. Duplets are used in the upper and lower line in combination with triplets as in bar 65. In all except the first crotchet beat in bar 65, triplets are used mostly in the upper line and duplets in the lower line.

2.7 Metre

The musical intention of the composer takes precedence over traditional structures and the time signatures are shaped to match the flow of the music. While the opening section stays in triple metre for the entire first section until bar 26, when a new section is announced in the 20th century time signature of $^{5}/_{4}$, the recapitulation of this section in bars 53-59 changes almost imperceptibly while moving through the time signatures $^{3}/_{4}$ $^{4}/_{4}$ $^{3}/_{4}$ and $^{2}/_{4}$. In bars 25-33, a recognisable upbeat precedes some of the bars that are written in $^{5}/_{4}$ and $^{4}/_{4}$. In the arpeggio section and the section with the *pizzicato* G string, the time signatures range from $^{5}/_{8}$ to $^{7}/_{8}$ and $^{3}/_{4}$ in the arpeggio section and $^{3}/_{8}$ to $^{2}/_{8}$ and $^{4}/_{8}$ in the left hand *pizzicato* section from bars 45-52, following the uneven phrase structure. A decisive movement towards the downbeat is often created especially where there is a change in time signature, such as in the section from bars 76-86. In bar 77, the first beat is marked with an accent after the $^{5}/_{4}$ bar 76. The beginning of bar 79 in triple metre is also clearly marked with an accent and although bars 79 and 80 seem to form one phrase, a *pianissimo crescendo* is indicated leading to a *mezzo forte* at the beginning of bar 81. A sequence is formed in bars 81 and 82, which contain a change of time signature to $^{4}/_{4}$. The ascending chromatic build up which then leaps to the beginning of the next bar also make these bars easy for both listener and performer to recognize.

2.8 Harmonies

In this section harmonies are discussed with reference to their ambiguity and the question of keys. A small reference to cross relations, the use of medieval modes and the twentieth century technique of fourth chords is also made.

2.8.1 Cross Relations

Cross relations can be defined as the succession of a pitch in one voice by a chromatic alteration of that pitch in another voice (Randel 1986: 215). The term is also applied to the creation of a tritone between two different voices in the music of this period. In this piece, although cross relations do not seem to form an integral part of the composition method, the use of these, as a defiant rebellion of harmonic principles, can be observed in various places. The chromatic run in the last phrase in bar 100, for example, contains the upper note D♯ followed by a D♮ in the lower voice. This type of pattern often occurs with notes in between them, following the natural use of good harmonic principles. In bar 21, a C♮ in the upper voice is followed immediately by a C♯ in the lower voice. In the section from bars 25-33 the impression of cross-relations is created with the low G♯ in the upbeat of bars 26 and 27, being followed by a G♮ an octave higher (although in the same voice). In the third beat of bar 55 a G♮ in the upper voice is followed by a G♯ in the lower voice in the next beat. In bar 56 a C♯ in the upper voice is immediately followed by a C♮ in the trill in the lower voice. In the *Tranquillo* section the impression of cross-relations is also created with the G♯ in the middle register moving to an A and a G♮ in the upper register, although this is actually all the lower part. This sound is also created with the B in the upper voice moving by semitone to C in the lower register, although these notes are part of the upper part. This type of movement occurs elsewhere in the *Tranquillo,* although the chromatic movement also occurs in traditional fashion between the voices. This chromatic semitone movement between voices is further observable in the arpeggio sections, with the G in the lower voice of bar 66 for example being followed by an F♯ in the upper voice in this arpeggio.

2.8.2 Medieval Modes

Consideration of the medieval modes also makes the interpretation of the harmonies more ambiguous. For example the Phrygian mode would have a Neapolitan second, and a lowered 6^{th} and 7^{th} note of the scale, and the Neapolitan scale is often referred to in the harmonic discussion, in

section 2.8.4, while the major scale with the Gypsy 4th, also often referred to in the harmonic discussion may be interpreted as the Lydian mode, which would be an interpretation befitting to the medieval connections of the title.

2.8.3 Fourth Chords

The twentieth century technique of fourth chords is used in bar 57, and is suggested in bar 60 beat 4, bar 61 beat 2, bar 63 beat 1, and bar 64 on two occasions. Fourth chords also appear in the arpeggio sections. In the section from bars 34-44 the quartal chords consist of augmented fourths for the lower chord, with upper chords that alternate between diminished and perfect fourths. A detailed analysis of this section can be found in section 2.5.7.
In the second arpeggio section from bars 66-75, the chords are all the same, consisting of an augmented 4th for the lower chord, and a perfect 4th for the upper chord. If these notes are read backwards, a pattern of circle of fifths, for example G(B)D(F)A, is formed. In the section with left hand *pizzicato* the twentieth century technique of fifth chords, related to fourth chords, are formed above the melody notes from the arpeggios of the open strings.

2.9 Harmonic Discussion

The piece begins with a trill on the dominant and lowered sixth of D minor, with the root and fifth of D minor above it played with left hand *pizzicato*. This indicates a tonic chord in D minor without the mediant F, for the first bar, while the second bar moves into the dominant with the added C♯ in the lower trill.

In bar 3 and again in the recapitulation the Gypsy 4th occurs together with the lowered 6th in one bar creating the sound of the Italian augmented 6th. Although the Gypsy 4th appears often in this piece, the use of it together with the lowered submediant tried to create an augmented sixth chord is quite rare. In bar 7 the key moves through a C♯ minor chord to the harmonic minor scale of G♯ minor on the second beat. The quartal chord on the fourth quaver beat of bar 7 makes use of an accented passing note D♯ with which the fourth chord is created, and then moves to C♯ which forms the chord A♯ C♯ E which is either the diminished supertonic chord of G♯ minor or the diminished submediant of C♯ minor that is created with the raised Gypsy 4th. Using the augmented fifth triad formed between D♭ and A, and the diminished triad on A as focal points, the key of B♭ minor was

decided upon for bar 8, forming the chords vii to III+^{7} to vii. In bars 7 to 8 an enharmonic modulation creates the key change with D♯ becoming E♭ and A♯ becoming B♭.

In bar 10 the use of the raised and lowered seventh D♮ and D♭ suggests the key of E♭ minor, moving to B minor in the sequence of a descending second in bar 11. In the key of E♭ minor the A is used as a Gypsy 4th. A different set of harmonies form the basis for bars 11-12, which does not form an exact harmonic sequence with bars 8-9, although a melodic sequence is noticeable, with the main melody moving down one note from C to B while the key moves up chromatically from B♭ minor to B minor. The first chord in bar 11 forms the major submediant triad of B minor and moves to the leading tone seventh chord. In bar 13, still part of this phrase, the key changes to D minor with the A♭ being the enharmonic equivalent of the G♯. Bar 13 in D minor contains the chords i vii i iv viic with the E on the first beat being an accented passing note. In bars 14-15 the key moves back to the submediant of D minor, B♭ minor as in bars 8-9.

In bars 16-17 the whole-tone scale that was discussed previously occurs. The lower line of trills in bars 16-17 forms the whole-tone scale, beginning on A in bar 15 and ending on A in bar 18. The chords indicate passing modulations and the main key indicates B♭ minor as in the first bars of this section (bars 8-9). These bars could also be an enharmonic interpretation of A♭ minor. Bars 18 and 19 that are the same, indicate the key of A minor, modulating a semitone down, and use the lowered supertonic and raised Gypsy 4th. These bars use the notes A B♭ D D♯ E F G and leave out the mediant C. The chords used in these chordal sequences are iv ii i VII+ i ii iv. These chords form a mirror pattern as in the melodic movement of the chords.

The key of A minor is changed to D minor, a tonic-dominant relation, by means of an enharmonic modulation with the D♯ raised fourth in A minor, changing to an E♭ in bar 20, which is the lowered supertonic of D minor. The lowered supertonic of A minor becomes the lowered submediant of D minorThis key change occurs while exactly the same chromatic run is maintained, changing the interpretation of the fast moving chords. The chords begin as the following in D minor: i vi V II i. The raised and the lowered supertonic are used. The submediant of D minor leads to the diminished seventh in bar 21 in a double trill which contains the raised seventh and lowered seventh in the upper note of the second note which forms a trill. The descending chromatic scale line moves lower towards a G♯ that is the raised or Gypsy 4th of D minor. In bars 23 and 24 the lowered supertonic is stated over and over again.

The chromatic sound changes to a diatonic sound with the open sound of the fifths. The D♯ appears again towards the end of bar 21, as in bars 18-19 and then ends with a cadence in D minor leading to the tonic of D minor in bar 22. Chromatic twirling of notes around D in bars 23-25 includes the lowered supertonic and the raised and lowered submediant and leading tone of D minor, until G♯ is reached, the Gypsy 4th of D minor, but also the leading tone of A minor.

The following section is a contrast with the open fifths to the chromaticism heard before. This section from bars 26-33 forms an ambiguity in the keys which could indicate A minor with the first chord with the notes G D being the tonic and fifth of the lowered leading tone or an alternative interpretation could be made in D minor. In these bars the mediant of all three chords is absent, with the upbeat having the notes D A (with a G♯), the downbeat forming the fifth chord G D and the harmonic *acciaccatura* containing the notes A E. Analysed in A minor (with both raised and lowered leading tone) the harmonies are the leading tone and the subdominant with the raised leading tone of A minor in the upbeat of bar 26, falling on the lowered leading tone chord of A minor in bar 26 with the fifth of the tonic chord appearing in the harmonics. Stronger functions occur if analysed in D minor, with the Gypsy 4th and tonic chord forming the upbeat, the subdominant chord forming the main beat of bar 26, and the dominant chord appearing in the high harmonic *acciaccatura*. Because the chords are stated without the mediant, in the form of fifths, this section has an ambiguous major minor quality and the key of D major is also applicable.

In bar 28, the key of D minor suggests the leading tone with the tonic note of D also apparent. Bar 28 could be interpreted as A♭ major with Gypsy raised 4th as pedal point or the Lydian mode on A♭, or it could be interpreted as F minor with raised and lowered sixth. If modulating to E minor in bar 29, with the lowered seventh therefore suggesting a Dorian mode, the movement from D minor to E♭ major would be a chromatic modulation**.** The phrase ends on the dissonant intervals of a diminished 5th and a minor 9th. Bar 29 also indicates a leading tone to the tonic, creating a perfect cadence in A minor in bar 29 and having a Gypsy 4th. The end of bar 30 could also be in either E minor or A minor with the Gypsy 4th D♯. Bar 33 which moves from A minor to D minor, has an E♭ which could be the Neapolitan second of D minor. In D minor this section would therefore end on the imperfect cadence of a root of a dominant ninth. The flats in this bar could also indicate the key of E♭ major, creating a Gypsy 4th on the pedal point of A, however the dissonant imperfect cadence on the tonic key is most likely.

Quartal chords form the basis of the octatonic arpeggio section that follows. These are discussed in the section above. The end of the first, second, fifth, and sixth phrases end with the chord B♭E A, the chord that also introduces the section. The third phrase in bar 39 and fourth phrase in bar 40 end with the chord G C♯ F♯, while the last phrase creates a sound similar to an interrupted cadence, that is similar to the previous phrase, but without the resolution to the chord with B♭ as the lowest note, ending with the chord C F♯ B♭.

In bars 45-52 the left hand *pizzicato* melody, beginning on G and including the notes B♭ and C♯ with the open string arpeggios D A and E above it, suggests the key of D minor with the B♭ and C♯ as part of the harmonic minor scale and the B♭ and C in bar 49 as part of the Aeolian mode. However, another ambiguous interpretation can be made, as bar 45 introduces the melody with the notes G A and B♭ which are then repeated, suggesting that the section from bars 46-49 is in G minor, with C♯ being the raised Gypsy 4^{th} of the scale of G minor. Bar 50 introduces the B♮, and bars 50-51 seem to be in the key of A minor, with the beginning of the melody in bar 50 beginning on an A. Bar 51 beat 3 to bar 52 prepares the way in D minor for the repeat of the beginning section in bar 53.

Following the traditional usage for the descending D minor melodic scale towards the dominant of D in bar 52, the section from bar 53-55 in D minor is a repetition of the first three bars of the piece and the harmonies which include the use of the Gypsy 4^{th} G♯ follow the same pattern, mainly including the tonic and dominant ninth of D minor. The next two bars contain the whole-tone scale as the lower trilled notes of the double stop. Bar 56 is in E major, and forms the harmonies leading tone to subdominant, dominant seventh to mediant, and supertonic to submediant. The first crotchet in bar 57 forms the notes B D♯ and C♯, part of the dominant 9^{th} of E major. This then moves to F minor in the second crotchet in bar 57, a passing modulation with the chords subdominant to tonic. The key of G minor governs bar 58 with the first chord containing the notes G and F, and the raised and lowered sixth of G minor, Gypsy 4^{th} and prominent B♭ as the mediant. D harmonic minor may also be another option for this bar. Bar 59 suggests a harmonic minor scale, however the augmented second could arise from the lowered supertonic or even the raised 4^{th}. Bar 59 also suggests the key of C minor.

The *Tranquillo* can be analysed in the key of A minor or preferably B minor for bars 60-61, different harmonies occurring for each crotchet beat. The chords for bar 60 (and the repeated bar) in

A minor would be the leading tone, the tonic, and the supertonic. Alternatively, the first two bars could be in B minor BCDF♯G♯G♮ with the lowered Neapolitan second, and containing the raised and lowered sixth and the lowered seventh of B minor. The modulation to F♯ minor would then be to the dominant. The modulation from B minor to F♯ minor is via a secondary dominant, the tonic of B minor being the subdominant of F♯ minor moving to the dominant of F♯ minor in bar 62. Parallel minor sixths also assist the modulation change. In bar 62 there is a brief transition back to A minor with a secondary mediant, tonic to mediant harmony, then back to F♯ minor with an imperfect cadence.

The sequence of bars 60-61 in bars 63-64 is in G minor. The chords in bar 63 in G minor are the tonic, moving to the leading tone and the submediant diminished triad and subdominant major triad of G minor in the last beat of bar 63. In bar 64, the augmented mediant triad of G minor occurs on the first beat, moving to the submediant diminished triad of G minor and ending with the diminished seventh on the leading tone in the last beat. In bar 65, which displays octatonic characteristics, a key change to F minor occurs in the first beat with the tonic triad as well as the lowered submediant and leading tone in the descending order. The notes F♯ to E in the second beat of bar 63 and 64 are the raised sixth and seventh moving in descending order which does not follow traditional harmonic principles.

The keys in the section from bars 76-86 are as follows: the notes of the first bar, CC♯B DB♭A A♭F, seem like D minor except for the lowered dominant. Following bar 76 in D minor are bar 76 beat 5 as the mediant of F minor, bar 78 in C minor, bar 78 beat 4 and 5 in D minor, bar 79 in E minor then in G minor, bar 80 in D major, then B♭ minor, bar 81 beat 4 in F minor and bar 82 beat 2 in G minor. All these modulations follow the traditional tonal system of key changes to the notes of the scale. Bar 83 either has a different key for the upper and the lower register: A minor for the upper line and C minor for the lower line, or it is written enharmonically in the key of A minor. Bar 85 is in E minor, and then A minor, bar 86 moves to F♯ minor and then A minor, containing the augmented mediant triad going to the submediant, before beginning with the new section.

The next section which is a play on the octatonic scale can be described possibly in the major and minor keys of a specific tonic, beginning with B♭, then E in 88, B in 89, E♭ in 90, C in 91, F♯ in 92, D in 93. However, it is more likely that these sections are in the minor key with the raised fourth such as in bar 87, where E♭ minor with the Gypsy 4^{th} as A♮ and the lowered or raised seventh being

D and D♭ is also a possibility for choice of key. Therefore the key of E minor has an enharmonically spelled B♭ to facilitate the violinistic playing. Bar 99 climbs up chromatically to bar 101, which contains the diminished supertonic moving to the dominant of D minor, and the second last bar containing the double stops with the raised and lowered second, lowered sixth and raised seventh as the root of the diminished chord before the lowered supertonic leads to the tonic chord of D minor. The piece ends on the open fifth on the tonic chord of D.

2.9.1 Ambiguity

There is deliberate use of ambiguity in harmonies. The thematic use of the Gypsy 4th and octatonic scale, frequent modulations and often lacking mediant of the triad provide an alternative option for the harmonies. Sometimes the option of parallel keys moving at once in the two different voices provides a solution to the harmonic analysis, such as the suggestion for the major and minor key of the same tonic in the last section as described above.

2.10 Twentieth Century Compositional Techniques

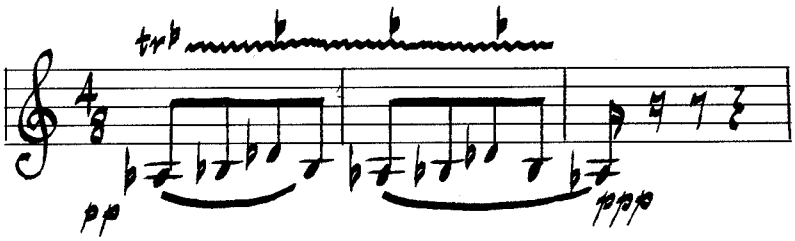
This piece abounds with twentieth century compositional techniques which, with their dissonant sound, further illustrate the title. In the first half of the twentieth century critics denounced the premieres of pioneering works which stretched the limits of conventional traditions. In *Nelle Mani d'Amduscias* these techniques include the octatonic scale, changing metres, metres such as $^{5}/_{4}$ and twentieth century chromaticism including quartal chords, bitonality and ambiguity. The creation of his own scale made up of the Neapolitan 2nd and the Gypsy 4th is also typical of twentieth century composers. The original and unusual combinations of violinistic effects is typical of the special effects of twentieth century music. This work also applies medieval musical compositional techniques to twentieth century music, reminiscent of the Neo-classicism of twentieth century composers such as Stravinsky.

2.11 *Mythes* – an inspirational work for *Nelle Mani d'Amduscias*

According to the interview held with Hendrik Hofmeyr in 2001, the *Mythes* for Violin and Piano by the twentieth century Polish composer Karol Szymanowski contains many ideas that inspired the writing of *Nelle Mani d'Amduscias. Mythes, Trois Poemes* Op. 30, consists of three different pieces, *La Fontaine d'Arathuse* Op. 30 No 1, *Narcisse,* Op. 30 No.2, and *Dryades et Pan* Op. 30 No.3. Although this piece is very different in topic and also structure to *Nelle Mani D 'Amduscias,* there are some similarities. Samson notes that in *Mythes*, the tritone and perfect 4th unit forms one layer, the dominant-quality trichord another, and the grace notes and pedal points a third (Samson 1981: 79). In the two pieces analysed in this dissertation, the tritone and perfect 4th chords create an important unit, while grace notes and pedal points are also abundant. An element such as the frequent repetition of smaller sections to form the phrases, is a formal idea that is adapted, while other similarities concerning instrumental writing also occur and are listed with music examples below. All the musical examples in this section are taken from the violin part of *Mythes.*

Trills created on the flattened notes of the G string begin the Tempo 1 section in bar 74 of the first of the *Trois Poemes* shown in example 2.9-1 and have a similar ominous sound to that of the A-B♭ trill in the opening bars of *Nelle Mani d 'Amduscias.*

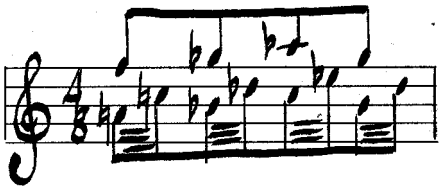
Ex. 2.11-1: Bars 74-76 of *La Fontaine d'Arathuse*



In this first piece, the usage of double stopped trills is very similar to those seen in bars 5 and 6 of *Nelle Mani d'Amduscias.* These trills in bars 106-107 of *La Fontaine d'Arathuse* use double stopped sixths on the first and second fingers, moving in parallel motion on the A and D strings and with the 1st and 3rd fingers playing the minor third trills on the D string as seen in example 2.9-2 below. *Nelle Mani d'Amduscias* uses the harsher interval of a major seventh to create parallel double stops between the 1st and 4th fingers on the A and D strings, while the 1st and 3rd fingers play minor third trills on the D string. This is a very similar incidence, and the notes used for the minor third trills are also exactly the same, although they occur in different order. As in Szymanowski's work, in which

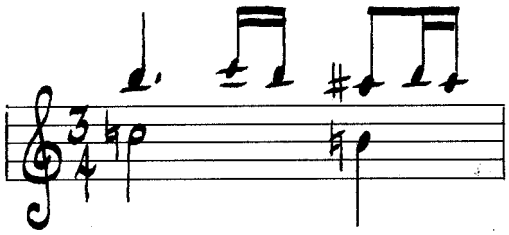
bar 106 is repeated in bar 107, the bar of trills is also repeated in *Nelle Mani d'Amduscias,* but is treated in the latter with rhythmic variation.

Ex. 2.11-2: Bar 106 of *La Fontaine d'Arathuse*



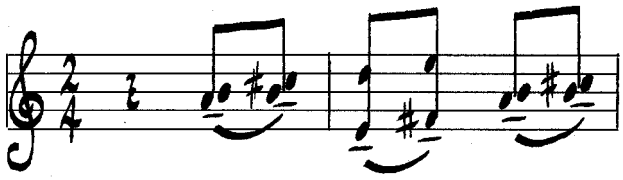
The usage of parallel major 7ths in bars 5 and 6 of *Nelle Mani d'Amduscias* is also found in the last movement of *Mythes,* as seen in example 2.9-3 below.

Ex. 2.11-3: Bar 73 of *Dryads et Pan*



Elements found in the second piece *Narcisse* of the *Trois Poemes*, also reveal similarities with *Nelle Mani d'Amduscias*. In the following example 2.9-4, the use of parallel sevenths corresponds to the many sevenths found in *Nelle Mani d'Amduscias* and there is a similar type of violinistic writing which uses the frame of the hand as a basis.

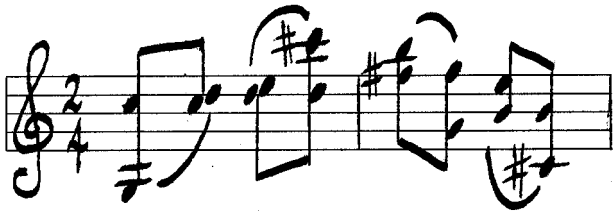
Ex. 2.11-4: Bars 54-55 of *Narcisse*



Bars 62-63 of *Narcisse* use double stops over a pivotal note, as in the string crossing found in the violinistic writing of *Nelle Mani d'Amduscias*. In the example 2.9-5 of *Narcisse,* the pivotal note remains the same, and the slurs are grouped into two notes. This is similar to the slurred double stops used in the *Tranquillo* section of *Nelle Mani d'Amduscias* as well as the section from bars 8-

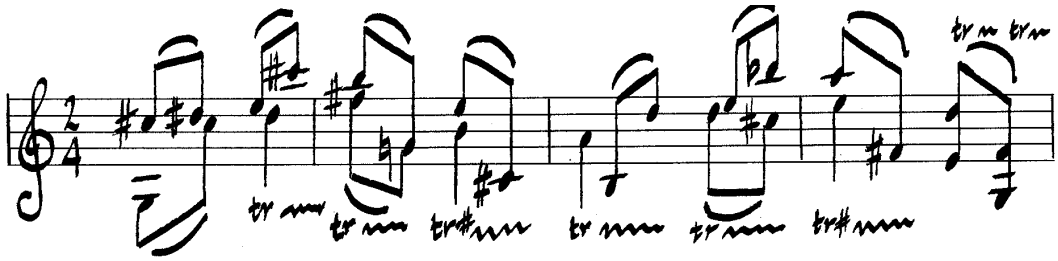
15, although the latter also makes use of a pivotal note that is decorated with a trill. The use of pivotal double stops under long slurs, such as in the *Tranquillo* section that is characteristic of Hofmeyr's writing, is not found in the *Mythes*.

Ex. 2.11-5: Bars 62-63 of *Narcisse*



In the first half of the next example, 2.9-6, bars 76-77 of *Narcisse* often use the same pivotal note to provide the lower part and this is also decorated with a trill. This could form the basis for the writing in bars 8-15 of *Nelle Mani d'Amduscias*, which makes use of long-held trilled pivotal notes on the D string, while the top melody flows around it on the A and G strings. It is also similar to bars 16-17 of *Nelle Mani d'Amduscias*, which uses slurred notes in groups of two or three with a trilled note as the bottom line of the double stop. In the second half of bar 78 and the second half of bar 79 of *Narcisse* slurred double stops with no common pivotal tone are employed. Although a trill together with two changing double stops is not used in *Nelle Mani d'Amduscias*, changing double stops under slurs are used in bars 18-19 and in the section from bars 76-85 of *Nelle Mani d'Amduscias*.

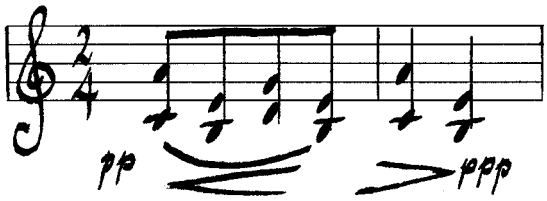
Ex. 2.11-6: Bars 76-79 of *Narcisse*



In bar 83 of *Narcisse*, as seen in example 2.9-7, a similar type of violinistic writing that is seen in bars 18-19 and also throughout *Nelle Mani d'Amduscias* is used. In the example of *Narcisse,* the 2nd and 1st fingers are used as an alternating device that can be held down while the fingers change from

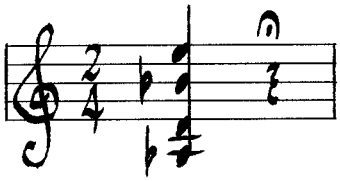
the 3rd and 4th fingers on the G and D strings respectively with the first chord, to the 4th and 3rd fingers on the G and D strings respectively, and then back to the fingering of the first chord.

Ex. 2.11-7: Bars 83-84 of *Narcisse*



Concerning the symbolic augmented 4th so frequently used in *Nelle Mani d'Amduscias*, there are also some interesting and musically significant augmented fourths in the *Mythes*. In example 2.9-8, bar 73 of *La Fontaine d'Arathuse* shows a chord containing two augmented fourths that ends the section labelled *Subito più mosso*.

Ex. 2.11-8: Bar 73 of *La Fontaine d'Arathuse*

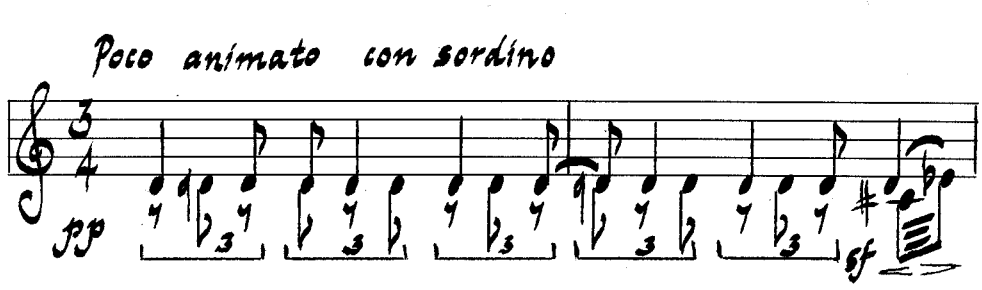


Augmented fourths are also seen in the piano part of *Mythes*. In the first movement, the left hand ends with a descending augmented 4th chord, A-E♭ in octaves, marked *ppp* and followed by a pause. At the start of *Narcisse,* the piano part again begins with the repeated syncopated chord: ABD♯GC♯F♯ that contains two augmented fourth chords, namely A - D♯ and G - C♯, and also ends with augmented fourth chords in the second last bar.

The first two bars of *Dryades et Pan* shown in example 2.9-9 contain chromatic writing that is indicated with an asterisk in the French language: NB *Abaissez le re sur la IV corde d'un quart de ton,* indicating that the upside-down flattened D would be played on the G string using quarter tones, and thus being a D that is a quarter tone lower played on the G string. This would most comfortably be played in third position and this passage is very similar to the bridge passage in bars 22-25 of

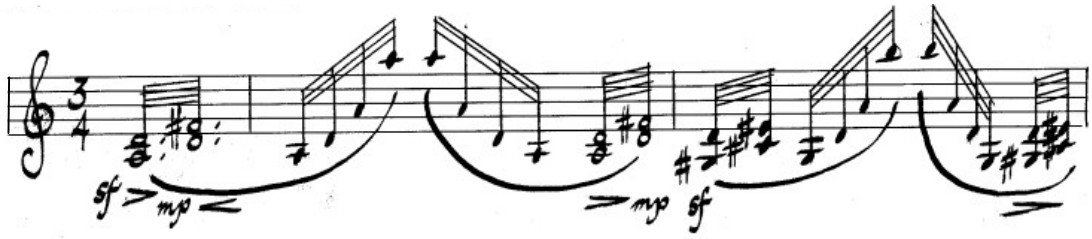
Nelle Mani d'Amduscias. Hofmeyr's work contains a unison moving to chromatically lowered notes with the same bowing style as in *Dryades et Pan,* touching on the open D string and alternating between double stops created with the D string and the descending chromatic melody line. The notes used are also almost exactly the same as in *Dryades et Pan* (barring the quarter tone). The notes in common between these sections of the two pieces are the open D string, C♯ and E♭, but *Nelle Mani d'Amduscias* also contains other notes that move chromatically lower to the G♯. In *Nelle Mani d'Amduscias* the pattern is started on the G string with the open D string providing a chromatic pedal point with alternating rests, while in *Dryades et Pan* the pattern begins on the D string and the lower line, the quarter tone on the G string, is provided with rests. A similar dynamic is also used in the two pieces, with *crescendo poco a poco* building up to a *forte* in bar 25 of *Nelle Mani d'Amduscias*, and a *pianissimo* in *Dryades et Pan,* building up to a *sforzato* on the C♯ and E♭ trill. This final trill also creates a dissonant sound that is similar to the sinister sound of *Nelle Mani d'Amduscias*.

Ex. 2.11-9: Bars 1-2 of the violin part of *Dryades et Pan*



Bars 11-13 of *Dryades et Pan* in example 2.9-10 also contain writing that is suggestive of the writing in *Nelle Mani d'Amduscias* with its slurred bowing, trills, chromatic intervals, and quick semiquavers using all four strings from the G string to the E string. This is similar to the arpeggio passages in *Nelle Mani d'Amduscias* as well as the semiquaver passages which move under bowed slurs across the strings from the lower strings to the higher strings and back again. The usage of this type of movement is seen in the slurs over three strings in the section from bars 86-97, as well as the slurred double stops which move from a high register to a low register and again to a high register in bars 18-19, and bar 101. The fast *acciaccatura* in bar 100 also moves with a slurred bow across the four strings.

Ex. 2.11-10: Bars 11-13 of the violin part of *Dryades et Pan*

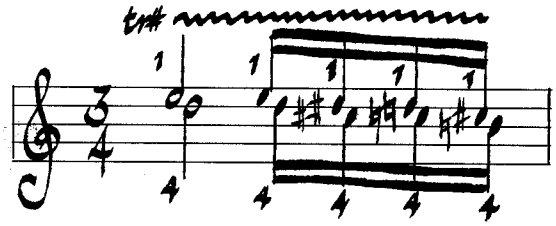


There are two examples of the same double trill found in *Nelle Mani d'Amduscias* and the use of this violinistic device is also found with different intervals in *Dryades et Pan* of *Mythes*. Double stopped trills are found in bar 21 as well as the second last bar of *Nelle Mani d'Amduscias,* where in both cases a diminished seventh and minor sixth create trills with the 1st and 2nd fingers and 3rd and 4th fingers respectively. In the above example *Dryades et Pan* uses intervals that are different to those of Hofmeyr's work, and open strings are included to create the double stops. Another example of double trills on both fingers of the double stop is seen in bars 50-54 of *Dryades et Pan,* shown in example 2.9-11. In bars 52 and in its repetition in bar 53 a double stop without the use of open strings is used, with the 1st and 2nd fingers alternating with the 3rd and 4th fingers as in *Nelle Mani d'Amduscias,* but concerning different intervals.

Ex. 2.11-11: Bars 50-54 of *Dryades et Pan*

The chromatic semitone movement of *Nelle Mani d'Amduscias* is also seen in *Mythes*. The music in the first few bars of the violin part of the *La Fontaine d'Arathuse* contains all the chromatic notes of the octave. In the last movement of *Dryades et Pan*, chromatic movement in double stopped seconds combined with the trill effect is seen in bar 42, shown in example 2.9-12 below.

Ex. 2.11-12: Bar 42 of *Dryades et Pan*



In *Nelle Mani d'Amduscias,* augmented seconds are prevalent especially in the writing in the first section in bars 1-7 and its recapitulation. The chromatic semiquaver runs in these bars are similar to bar 38 of *Dryades et Pan* in example 2.9-13, especially from a violinistic viewpoint.

Ex. 2.11-13: Bars 38 and 39 of *Dryades et Pan*

The *Dryades et Pan* and thus the *Mythes* are concluded with a *pizzicato* run followed by a pause and a double harmonic. This *piano* ending has a similar rhythm to the *forte* ending of *Nelle Mani d'Amduscias*, which ends with a double stopped chromatic run followed by a double trill and ending with a harmonic *acciaccatura* on the D string and a *sforzato* D.

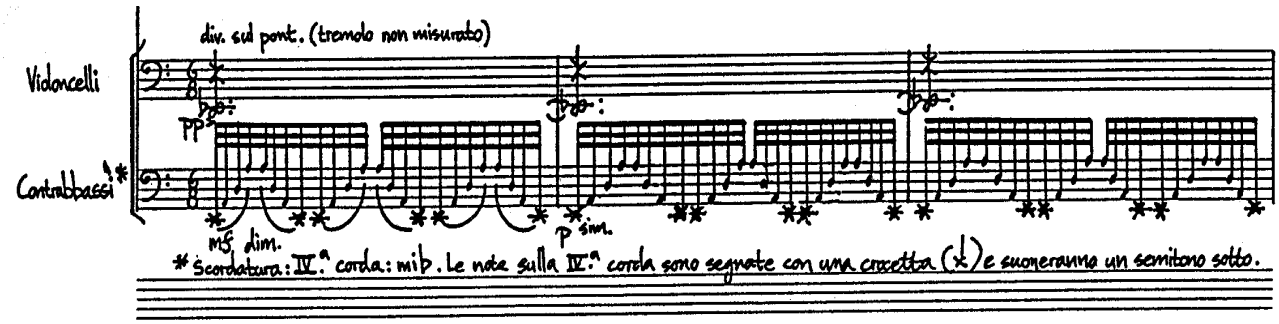
There are also other similarities between the two pieces, namely the descriptive nature of the titles of the works, *Mythes* also being programmatic like *Nelle Mani d'Amduscias.* Like Hendrik Hofmeyr's works, *Mythes* also contains rare Italian words such as *Risvegliando*. In *Mythes* the writing is also very descriptive musically, for instance the harmonics on the G string in the first movement are given the inscription *La Flute de Pan,* literally indicating that this is the flute of Pan. Interestingly, Hofmeyr's work explores the "myth" of the violin as the "devil's instrument" as *Mythes* also explores ancient European myths. *Mythes* provides a connection between *Nelle Mani d'Amduscias* and the *Luamerava*, as the *Mythes* is based on European legends and the *Luamerava* musically depicts the African legend of Luamerava. Interestingly, the opening movement of *Mythes* contains double stop harmonics, an element of the *Luamerava*, although *Mythes* was not a conscious inspiration for this piece. Some elements in *Mythes* also provided inspiration for the larger work for solo and orchestra discussed below, although these elements are not in *Nelle Mani d'Amduscias*.

2.12 Similarities to *Raptus* for violin and orchestra

As mentioned before, the work *Nelle Mani d'Amduscias* served as a pre-sketch or preparation for the larger work for orchestra called *Raptus,* which subsequently won first composition prize in the Queen Elizabeth Competition in Belgium. Although there are many elements of *Raptus* that are peculiar to that work, without any influence that is noticeable from the smaller solo violin work, there are still some obvious similarities in the violinistic writing style, and those mentioned in this section.

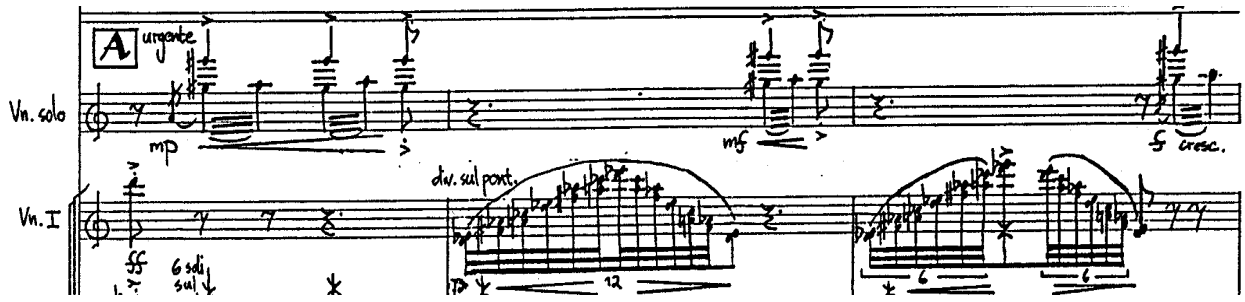
Throughout the first 8 bars, the double basses have arpeggios making use of all four strings that are reminiscent of the arpeggios in *Nelle Mani d'Amduscias* as in example 2.10-1. However, in the case of the bass part of *Raptus,* which has repeated chords with fourths and one fifth, the lower C string (instead of the upper E string in *Nelle Mani d'Amduscias*) is the open string and it is indicated with a *scordatura* to tune the C string as *mi♭*. The use of the *scordatura* is also used later in the solo violin part, and although this is not used in *Nelle Mani d'Amduscias*, Szymanowski, who provided inspiration for this work, uses the *scordatura* in the *Mythes*.

Ex. 2.12-1: *Scordatura* and arpeggios in double basses of *Raptus*



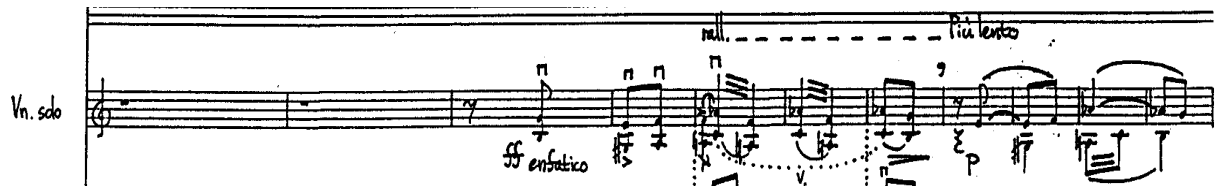
An ascending glissando on the harmonics of one string is indicated towards the end of bar 8 for the cellos, violins and violas, as in the harmonics of *Dryades* in the work *Mythes* by Szymanowski, indicating the flute of Pan in *Dryades et Pan,* while the violins play ascending minor thirds. This leads towards the start of the solo violin, beginning with a trill on the lower note of the octave seen in example 2.10-2. The trill is found throughout *Nelle Mani d'Amduscias*.

Ex. 2.12-2: Trilled octave and chromatic runs in *Raptus* similar to ex.2.9-10



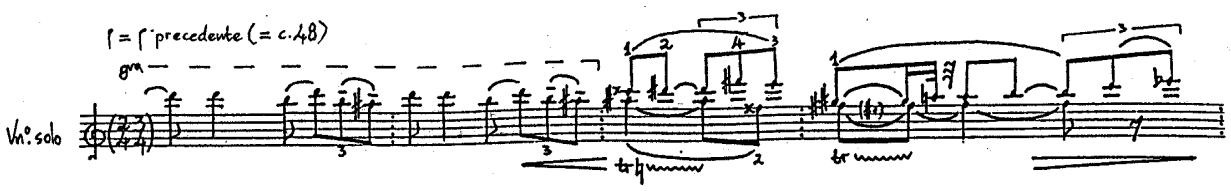
The combination of the octave trill in the solo violin part and the *divisi* twelfth semiquavers found in the first violins of the orchestral part of *Raptus* in example 2.10-2 above is reminiscent of bars 11-13 of *Dryades et Pan* in *Mythes,* which is quoted in example 2.9-10 in the section above. A bar of the introductory arpeggios and harmonics in the double basses and cellos introduce the solo violin, which is indicated with the words *incalzando poco a poco* and *più urgente.* These are the same Italian indications that are used in *Nelle Mani d'Amduscias*.

Ex. 2.12-3: Bars 107-117 Double stop double trills before the solo *Più lento*



Double stop double trills that precede the *Più lento* cadenza in *Raptus,* as seen in example 2.10-3 above, are also used in *Nelle Mani d'Amduscias*, although in a different form. In bar 3 of the *Più lento,* a trill on the lower note of a major seventh is used, a characteristic of bars 5-6 of *Nelle Mani d'Amduscias*. A held trill as a lower note as in bars 8-17 of the presketch is also an integral part of Raptus as is seen in example 2.10-4 below.

Ex. 2.12-4: Beginning of large cadenza: trilled notes as double stops

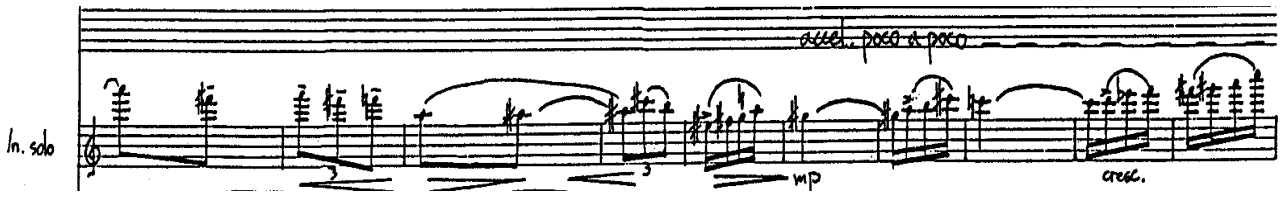


The second section of *Raptus* is labeled *Calmo* and changes tempo to θ = c. 50. The second large section of *Nelle Mani d'Amduscias* is indicated with θ = 56, and although faster than the *tempo primo* (which is also θ = 50), this second section is written in a calmer style. With a *piano* dynamic in the orchestra, the violin makes an entrance with a *portando* (glissando) on the G string and then several bars on the G string follow. This is similar in character to the second section of *Nelle Mani d'Amduscias,* which is also on the G string with an alternating D string pedal point that is not in the single line melody of *Raptus,* although the introducing glissando on the G string is the same. This melody in *Raptus* leads up to an arpeggio in bar 46 which creates a similar sound to the arpeggio in bar 7 of *Nelle Mani d'Amduscias* and this section in *Raptus* is indicated with *Poco più mosso* and *appassionato*, the same Italian words used in *Nelle Mani d'Amduscias*.
The bars shown in example 2.10-5 below are reminiscent of the final section from bars 76-86 of *Nelle Mani d'Amduscias*. There are also other passages in *Raptus* that are similar to this passage, such as the hemiola in bars 68 to 84 of *Raptus*.

Ex. 2.12-5: Bars 46-50 of *Raptus*

The chromatic sequence of notes of bars 86-87 of *Nelle Mani d'Amduscias* is similar to the sequences in the meandering chromatic melody in bars 85-91 of *Raptus* in example 2.10-6 below.

Ex. 2.12-6: Bars 85-91 of *Raptus* showing meandering chromatic melody

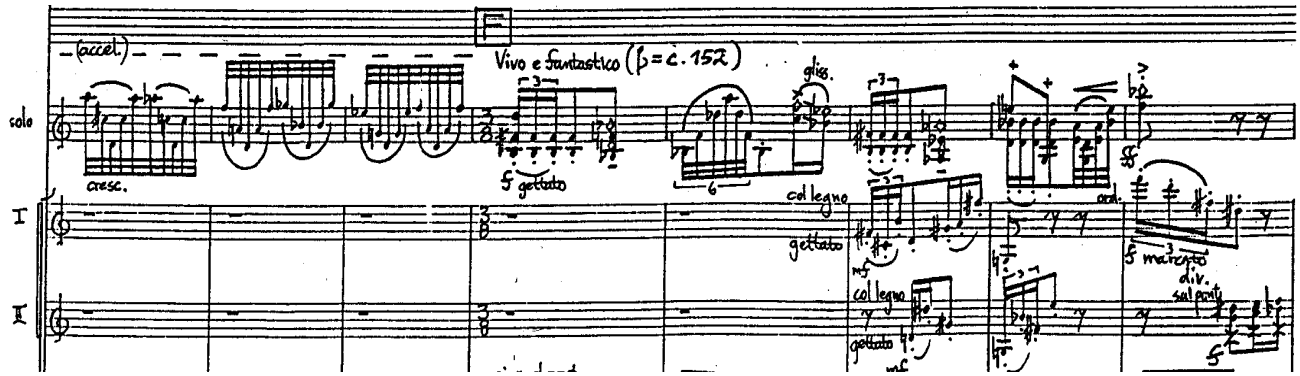


The combination of left hand *pizzicato* together with bowed writing is also seen in *Raptus* in the section *Vivo e fantastico,* although in *Raptus* it appears with repeated *staccato* double stops while it appears in a different form in *Nelle Mani d'Amduscias* as shown in example 2.10-7 below. The orchestral textures such as *col legno* and the *sul ponticello* in the orchestral writing of *Raptus* shown

in example 2.10-7 are violinistic effects that are not found in *Nelle Mani d'Amduscias*. However, other violinistic effects such as the ending on a harmonic in bar 5 of the *Vivo e fantastico* and the short slur of double stops preceding it in bar 4 shown in example 2.10-7 are typical of *Nelle Mani d'Amduscias*.

In bars 6 and 7 of the *Vivo e fantastico* in the first violin part, and again in the solo violin part in bars 19 to 20 of this section, single line triplets are followed by quaver semiquaver patterns that are also seen in *Nelle Mani d'Amduscias* but occur in double stops. Therefore the double stops in *Nelle Mani d'Amduscias* are sometimes reinterpreted in single lines in *Raptus*.

Ex. 2.12-7: First few bars of *Vivo e fantastico* illustrating different timbres



The use of the major 2nd, minor 2nd, augmented 4th or diminished 5th and perfect 4th that form intervals in both lines of the chromatic double stops in bars 18-20 and bar 102 of *Nelle Mani d'Amduscias* is interpreted in the single line of *Raptus* as shown in example 2.10-8 below. In examples 2.10-8 to 2.10-11 the page numbers of the orchestral score are included in brackets.

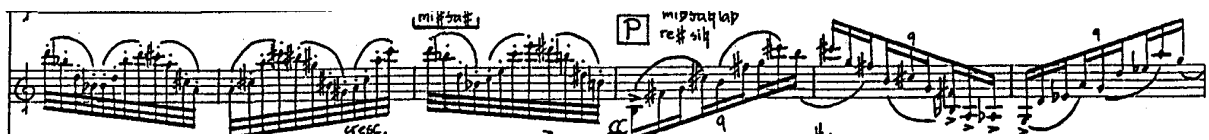
Ex. 2.12-8: Bars 8-15 of *Un po più urgente di prima* (p.27)

Close to the end of *Raptus,* a similar melodic line occurs shown in example 2.10-9 with more emphasis on the augmented 4th instead of the diminished 5th, as in example 2.10-8 above. The use of four notes to a bow in both these examples, isolating the motives in both examples of *Raptus*, and

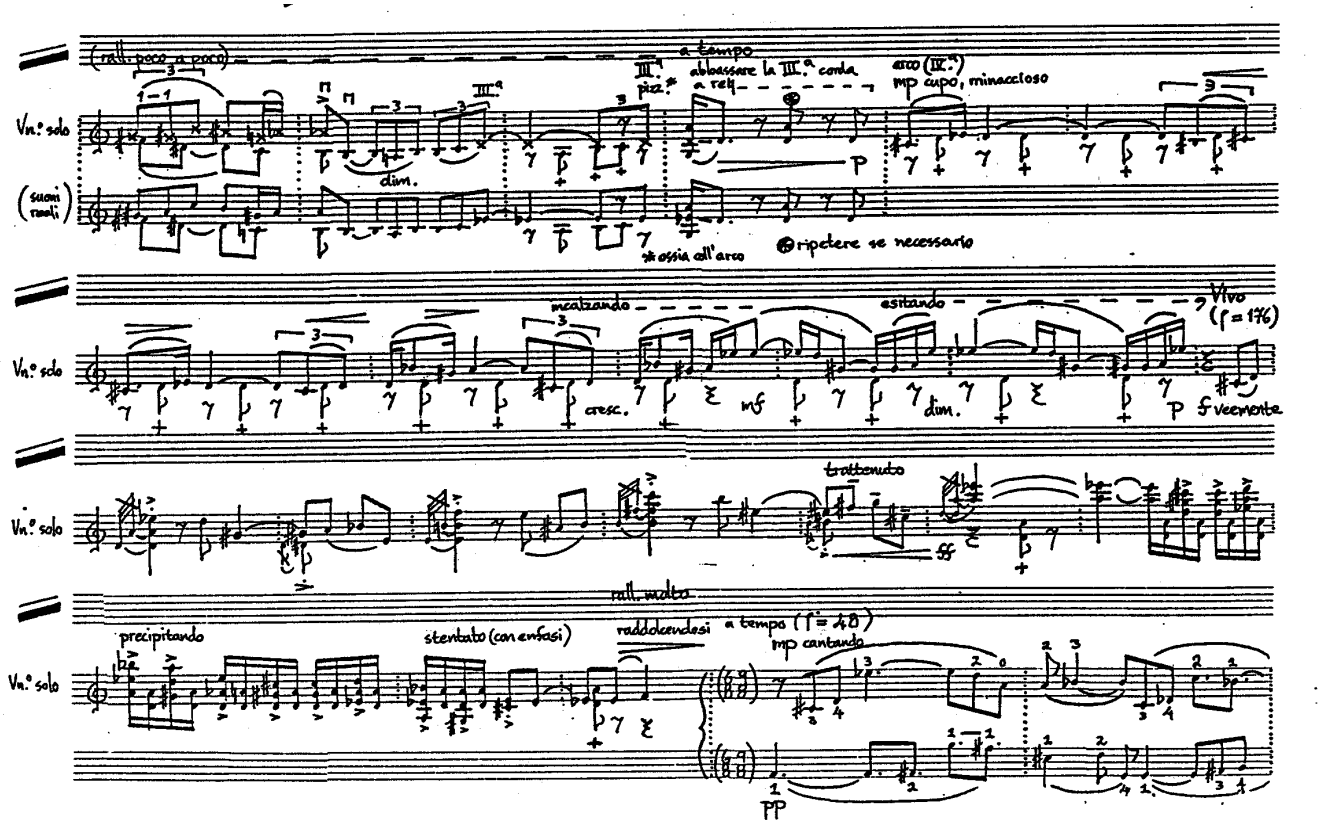
differing from the main triplet rhythm, is similar to the use of five notes to a bow in a triplet pattern which contains a four-note motive in the descending pattern of bar 85 in *Nelle Mani d'Amduscias*. Bars 4-6 of example 2.10-9 shows a melody with tritones and a preceding semitone as well as the type of bowing that is similar to bar 85 of *Nelle Mani d'Amduscias*.

The section in bar 22 of the *Vivo e fantastico* is called *Un po più mosso* ε = c. 156 and has *ricochet* arpeggio figures that are similar to those in *Nelle Mani d'Amduscias* as seen in the first three bars of example 2.10-9. Although the intervals and notes are different to those in *Nelle Mani d'Amduscias* and no open E string is used, the arpeggios move up and down by semitones and thirds and the intervals remain constant in *Raptus* as in the second arpeggio section of *Nelle Mani d'Amduscias*.

Ex. 2.12-9: Bars 19-24 of *Vivo* (p.47) towards the end of *Raptus*

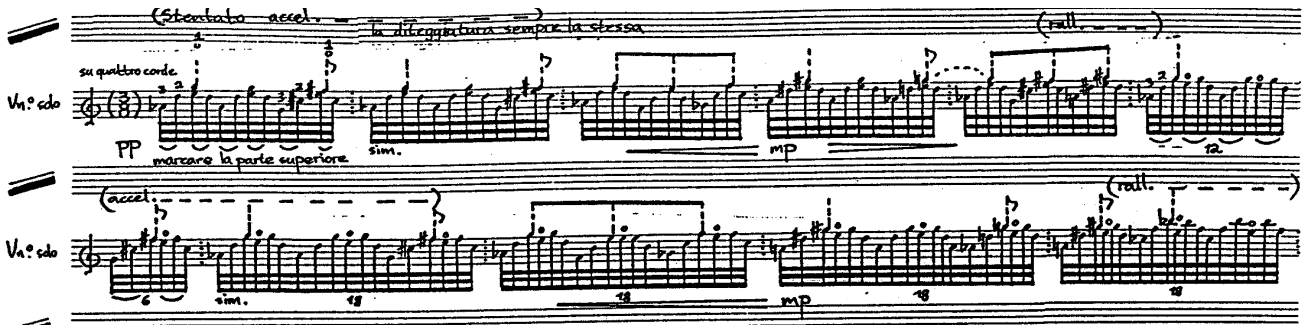


Ex. 2.12-10: Cadenza of *Raptus* (p.30)



The entire cadenza of *Raptus* shown in example 2.10-10 above is similar to the writing in *Nelle Mani d'Amduscias* for which *Quasi una cadenza* is indicated at the start. Bars 8, 15 and 18 of the *Più lento* contain duplets over triplets in slurred double stops in a vertical realisation similar to the *Tranquillo* (bars 60-65) and final *a tempo* section (bars 76-86) of *Nelle Mani d'Amduscias*. Long phrases of slurred writing that characterize these sections in *Nelle Mani d'Amduscias* are also used in the solo cadenzas of *Raptus.* In the large cadenza of *Raptus,* the two parts are sometimes placed on two different staves such as in the last line of the example above. The three note arpeggios towards the end of the cadenza are not the same as those in *Nelle Mani d'Amduscias*, although they do also make use of the open D string. The time signature makes use of the same multiple time signature that is used in *Mythes*, with $^{6}/_{8}$ and $^{9}/_{8}$ being stated at the same time. This section of *Raptus* is written strictly in triple time, while the *Tranquillo* of *Nelle Mani d'Amduscias* makes use of dotted quaver/semiquaver patterns, together with the use of duplets and triplets. Triplets are used in the 2:3 patterns in both the top and bottom parts in this section of *Raptus*. As in bars 21-23 of *Nelle Mani d'Amduscias,* which contains left hand *pizzicato* D pedal points that are syncopated while the bowed notes D C♯ and E♭ are played, the solo cadenza of *Raptus,* shown in example 2.10-11, also contains syncopated D *pizzicato* pedal points (although they are separated by rests) and these pedal points continue throughout the melody, which is held on the D string.

Ex. 2.12-11: Cadenza of *Raptus* (p.31) similar to arpeggio sections of *Nelle Mani d'Amduscias*



The arpeggiated figures in the cadenza is similar to the arpeggios in *Nelle Mani d'Amduscias*, even though they are arpeggiated differently at first. As in *Nelle Mani d'Amduscias*, the melody line has also been indicated, although this melody line is more closely linked to the left hand *pizzicato* melody. The arpeggios also make use of the same fingering and the open E string. However, in the *Raptus*, *spiccato* bowing is not indicated when the arpeggiation changes to four notes in a bow. These arpeggio figures lead to the recapitulation of the introductory theme, as occurs in *Nelle Mani d'Amduscias*. Here trills are also used in the single melody lines in the solo violin.

Raptus of course contains much writing that is dissimilar to *Nelle Mani d'Amduscias.* The octave writing found in *Raptus* is not in the pre-sketch. Double-stop harmonics and harmonic glissando in *Raptus* are also not found in *Nelle Mani d'Amduscias*. The sliding harmonics used in the strings of the orchestra in bars 36 to 38 and bars 46 through to bar 72 is string writing that is not found in the solo work although it is inspired by *Mythes* by Szymanowski. The melody of the violin part of the piece *Raptus* is very different to that of the solo violin work *Nelle Mani d'Amduscias,* but some common threads in the motives are still noticeable. The majority of the violin part of *Raptus*, especially when accompanied by the orchestra, is a single melody line, while the solo cadenzas and unaccompanied portions of *Raptus* contain continuous double stops showing more similarity to the pre-sketch which is marked *Quasi una cadenza*.

2.13 Violinistic Aspects

In this section the violinistic aspects of the piece are discussed with reference to the range of dynamics, as well as other physical aspects such as the function and symbolism of the left hand stretch, difficult or more challenging sections, as well as the possibility of the incorporation of less demanding elements which would make a performance reminiscent of a violin virtuoso more successful. The possibility of the music being deliberately difficult to illustrate the title is also discussed.

2.13.1 Range in Dynamics

Throughout the piece dynamics are used to great theatrical effect. Beginning on a dramatic *forte piano* which moves suddenly from a loud *forte* to a soft and equally dramatic *piano*, the music builds up with a *crescendo* to the next *forte piano* in the second bar and once again with the repeat of the minor second a fifth higher in the second beat of the third bar. The third *forte piano,* which then builds up to the *fortissimo* in bar 5, which has its climax at the beginning of bar 7, is followed by a descending virtuostic run before arriving at the soft *piano* section beginning in bar 8. This section is marked with *sensuale* and dynamic markings that eventually arrive with an ascending whole tone chromatic passage at the *forte impetuoso* in bar 18. This moves to a *fortissimo* in bar 21 and then leads once again to *forte pianos,* indicated in bars 22 and 23.

Mezzo piano is the dynamic marking which complements the *cantabile* indication for the syncopated pedal point section, which gradually builds up through a *mezzo forte* to the arpeggio section, which is marked *forte*. This section ends unexpectedly, without the typical phrase ending that has been

used in this section, and with an ascending melodic line and a *crescendo* towards an abrupt silence that in an acoustic hall will most probably be filled with the resounding echoes of the arpeggios. This section begins *mezzo piano*, then after a *piano crescendo* in the double stop triplets, it comes down to a *pianissimo*. This dynamic is supported by the change to single notes instead of double stops, which builds up to a *fortissimo* at the culmination of this passage. After a four-bar introduction, there is an *accelerando* to a melody in bar 5, which is marked *agitato*. Bar 7 makes a *rallentando* to the new section.

A sudden and contrasting *pianissimo,* indicated for the beginning of the G string left hand *pizzicatos,* provides more dramatic use of dynamics. This section once again builds up to a *forte* with a *diminuendo* to end the descending phrase, towards the *forte piano* of the recurring opening theme. The recapitulation of the introduction builds up to a *fortissimo* at the highest note and climax of this phrase in bar 58 with a *rallentando* and *diminuendo* complementing the descending movement of the phrase in bar 59 towards the *mezzo piano* in bar 60 and the slower tempo (indication of $\theta = 44$). The end of this section is marked with an *accelerando* and *crescendo* which respectively complement the tempo and dynamics of the following arpeggio section which is slightly faster, marked $\varepsilon=100$ being equivalent to $\theta =50$, and begins with a loud *forte* introduction before moving into a *(subito) piano* in the next crotchet beat. In this way the previous section is linked to the next section, which has a slightly faster tempo. Unlike the previous arpeggio section, which ended abruptly for dramatic purposes, this second arpeggio section comes to a refined close with a *rallentando* and a *sforzato* on the same semiquaver arpeggio that has ended all the phrases in this section.

For the high double stops of the next section, the top melody line is marked *mezzo piano cantabile* and the bottom line *pianissimo*. After the accented double stop with trills in bars 77 and 79 a *piano crescendo* (in bar 77) and a *pianissimo crescendo* (in bar 79) are indicated before the music builds up to a *mezzo forte* in bar 81 and a *più forte* in its sequence in bar 82. This is followed by an *accelerando* in bar 85 before a *rallentando* and a *diminuendo* pave the way for the next section which begins *piano* with the indication *accelerando poco a poco*. Each up-bow *staccato* is indicated with an increase in dynamics followed by a *crescendo* before the final arpeggio marked *forte* in bar 97, separated from the final coda with a brief pause. The chromatic double stop scale beginning this section once again contains a *piano* indication with the words *crescendo molto* leading to the loud, virtuostic ending.

Thus, in this particular piece, the use of dynamics increases the dramatic and expressive effect of the title. The use of *subito piano* is also used to enhance the dramatic qualities of this piece. The general trend of the dynamics of a section is a gradual increase in dynamics until a forte is reached. This occurs in the following sections: bars 1-7, bars 8-25, bars 26-33, bars 45-52, bars 53-59, bars 76-86, bars 87-98 and bars 99-103. In some of these sections, the *forte* sections often have different tempo indications and very often either a *rallentando* (slowing down) or an *incalzando* (increasing warmth and speed) is indicated, for the ends of the sections. Table 4 below shows the dynamics and tempo indications that begin and end the sections.

Table 4: Dynamics and tempo indications that begin and end sections of *Nelle Mani d'Amduscias*

Bars	**Tempo**	**Beginning dynamics**	**End dynamics**	**End tempo**
Bars 1-4	θ = c. 50	*forte piano*	*crescendo*	*accelerando*
Bars 5-7	*agitato*	*fortissimo*	*dim. molto*	*rallentando*
Bars 8-17	A tempo	*piano*		*incalzando*
Bars 18-25	θ = 80	*forte*	*forte descres.*	*rallentando*
Bars 26-33	θ = c.56	*mezzo piano*	*mezzo forte cresc.*	*incalzando*
Bars 34-44	θ = 100	*forte*	*crescendo*	sudden rest
Bars 45-52		*pianissimo*	*forte diminuendo*	no change
Bars 53-59		*forte piano*	*fortissimo diminuendo*	*rallentando*
Bars 60-65	θ = 44	*mezzo piano*	*crescendo*	*accelerando*
Bars 66-75	ε = 100	*forte*	*sff*	*rallentando*
Bars 76-86	θ = 50	*pianissimo*	*diminuendo*	*rallentando*
Bars 87-98		*piano*	*più f*	*accelerando*
Bars 99-103		*piano cresc.*	*sff*	*stentato accel.*

2.13.2 Range of Pitch

The piece begins in the low range with the trill on the A on the G string, and then ascends, eventually landing in bar 18 on the highest E harmonic on the violin. This is followed by a series of double stops in half position that include the G string. Therefore in only one bar (bar 18 which is repeated in bar 19), the sound ranges from almost the highest note in the piece to a double stop that includes the lowest note in the piece. A contrast with this range in sound is created in bars 22-25, where a type of "experiment in sound" is created with the range of sound first circling closely

around the open D string and then moving further away down the G string to the lowest G♯ on the violin. Throughout the next section, from bars 25[4]-33, the music moves from a high harmonic on the E string immediately to the low G♯ on the G string, creating a sharp contrast.

A myriad of sounds occur in the arpeggio sections, which move high up on the A string and are then contrasted in range and dynamic as the open string arpeggios immediately become a *pianissimo* while the *pizzicato* on the G string is first accented and then marked *sempre marcato il pizz* indicating for the performer to play the left hand pizzicato accented in a sharp *marcato* style. This leads gradually to the low trill on the G string in the recapitulation, which builds up in range and dynamics to the *fortissimo* outburst in bar 58. This gradually comes down to a middle range once more in the *Tranquillo* section from bars 60-65. The second set of arpeggios which follow are written in a similar range, with the highest notes being played high up on the A string. The section in bars 76-86 contains the highest notes of the piece, and the entire section from bars 76-85 is written in a very high range, being indicated an octave higher to facilitate the writing of the high notes. Nearly all the notes are in the high positions on the E and A strings (mostly being double stops). The highest note in this section as well as the piece overall is the B♭, which would normally be played in 8th position, but the 8^{va} indication brings it still an octave higher towards the edge of the fingerboard, probably one of the highest notes on the violin. The climbing up of the sequences and the ascending chromatic *staccatos* in the final coda section is once again in a medium range ending with a final virtuostic harmonic, high up on the D string, and ending in the middle range on an open D string played in unison with the D on the G string.

2.13.3 Range of Left Hand Stretch

The range of the left hand stretch is also an interesting topic as, at the beginning of the piece, the left hand plays in a small hand position. Even in bar 7 which does contain augmented seconds, the indicated II for the use of the A string indicates the use of high positions with a small hand position. In bar 8, the second finger stretches one chromatic tone out of its typical hand position. Even though difficult techniques, such as double stops and trills, are in the framework of the whole-tone scale in bars 13 and 16-17, the framework of the hand is still small due to the nature of the double stops and the usage of the major seventh, for example in bar 13.

The half-position double stops in bars 18-20 once again provide the hand with a small playing position, as does the double stop trill in bar 21, although the music necessitates a wide stretch for the the first and second fingers. Therefore the extending chromatics from bars 22-25 could be a parody of a hand-stretching exercise, or perhaps the developing hand of the violinist, especially from the first beat of bar 25, which involves the left hand in the most extreme position in first position before it then stretches from second position to half position and then shifts from half position to fourth position in the last beat of this bar. Bars 26-33 involve a lot of left hand shifting up and down the G and D strings, while a pedal point is being maintained on the open D and A strings. In bar 29, the left hand has to stretch an interval of a fifth on the G string while in bars 28 and 30 a small hand position is once again used for the range of a diminished 4^{th} in 3^{rd} position. The hand does not require a huge stretch for the playing of the arpeggio sections, although the changing of the intervals of the double stops in the first section requires a high degree of concentration.

The left hand *pizzicato* on the G string in bars 46-52 could also be an exercise in hand strength and development. In bar 54, with the recurrence of the opening theme, the hand is taken through a larger frame with the movement from the octave to the B♭ (one step larger than the octave) in the last beat. The augmented seconds in virtuostic embellishments in bars 58 (B♭ and C♯) and 59 (A and G♭), as previously mentioned, create a stretch between the second and third fingers.

The *Tranquillo* section from bars 60-65 makes use of a smaller hand position as well as an ordinary hand position in order to facilitate the playing of the double stops, with the occasional use of a finger-extension. The high positions from bars 76-86 make use of a relatively small hand position with the occasional use of difficult finger stretches such as in bar 77, where the first and second finger are close together and the third and fourth are also close together in a trill, creating a stretch of a minor third between the second and third fingers.

In the final coda, the beginning slurred arpeggio figure falls comfortably in half position, while the up-bow *staccato* needs to move from first position to half position, as does the second slurred arpeggio figure in which the stretch between the second and third fingers links the usage of the first and half position under one slur. The same occurs in bar 92, where the hand stretches between third position and second position. In all these figures the third finger is close to the fourth finger, making the position change possible and creating less possible damage to the hand when the advanced co-ordination is performed. The chromatic ascending double stops in bar 98 and 99 are composed

within the regular framework of the hand. A final series of double stops in half position with the fingers "walking" across the strings of the fingerboard, uses the hand in a small position followed by a trill and a harmonic arpeggio in a high position on the A string.

The use of the left hand in this way could be a musical caricature of the difficulties that almost every violinist has in developing the left hand, the shifts and hand stretching occurring on the G string in bar 26 and again in bar 55, being combined with other passages which use a small hand position. The relation to the development of the violinist is especially apparent in the last section of the work where the chromatic up-bow staccatos slowly bring the violin to a higher range, perhaps a parody of the scales and higher steps of achievement of the violinist. There is a chromatic scale made up of major seconds and perfect fourths that is indicated with the Italian musical indications *stentanto accelerando*, meaning laboured, halting, and then becoming faster (Randel 1986: 806). Apart from the dramatic effect that this would create together with the dynamics, the musical effect could also be an image of the violinist, at first struggling and then becoming faster and more virtuostic. The use of the smaller hand position also eases the technical requirements of the work without compromising on the extremely virtuostic and difficult special effects, while adding twentieth century chromaticism such as the major 7^{th} (automatically created by the smaller hand position) that helps to musically illustrate the title. In the author's opinion, the composer succeeds idiomatically or violinistically, by not stretching the left hand beyond the healthy limits of even a small hand, ensuring that the practice of this piece, while being physically demanding due to ample usage of double stops, would perhaps develop the strength and co-ordination of the hand, while not being physically damaging.

2.13.4 Idiomatic and Violinistic Writing

The composer has made the interpretation and performance of this highly virtuostic and advanced piece easier in certain ways, as well as increasing the showmanship of the violinist in ways that are discussed in this section. Apart from idiomatic writing, any problems encountered with the difficulty of the piece is also excused by its title and intention, that is to demonstrate the extreme difficulty of playing the violin, and to make a statement about the violin as the 'devil's instrument'. The burden of a performance of this work, which is similar to a 'live artwork' and does require a certain amount of showmanship, is therefore made lighter by the intention of the music. Some other aspects of the

piece which do make the technical concerns easier and create a more virtuostic performance are also mentioned below.

The dramatic opening of the open string left hand *pizzicato* coupled with the minor second trill is relatively easy to deliver and contains enough special effects to be impressive. The left hand is used in a small hand position (provided the C♯ and G♯ is played by the fourth finger) for the first four bars as well as the two bars after that in the higher violin positions. Although difficult as far as requiring a strong and developed hand position, the double stopped trills of bars 5-6 are made easier for the player because the hand frame is not required to be changed as the left hand moves up and down the fingerboard, providing the player with one of the most difficult effects. The fingering provided in bars 8-14 makes it possible to play these chords slurred so that one finger does not need to jump from string to string. The fingering that is suggested in bars 8-14 makes it possible to play these chords in a slurred manner with the relatively simple second finger stretch out of position. Elsewhere the use of added fingering and indications of which string to use with a Roman numeral also makes this work more accessible.

In bar 19, this pattern of interesting double stops is written very violinistically and forms intervals of a major 2nd, minor sixth and perfect fourth and augmented fifth within a short space of time. The notes form an interesting violinistic pattern that, together with the open strings, involves the first and second finger and occasionally the fourth finger, alternating in half position, making it possible to play this passage with a slurred bow. This passage is similar to the sets of slurred semiquavers played with double stops that are found in Ravel's *Tzigane*, namely in the 28th bar of the first section, entitled *Lento, quasi cadenza*, and the 5th bar of the *Molto espressivo, portando* section. However, these sets of double stops are quite different to the double stops in *Nelle Mani d'Amduscias*, and the latter shows much originality and invention. The harmonic *acciaccatura* sounds virtuostic with ease and these notes are all in the same position on two different strings. They are used for special effect in bars 18-19 and again in bars 26, 27, 30, 31, 32, as well as the final bar of the piece and are most interesting in their usage regarding originality, as well as being highly violinistic and virtuostic in sound. They fall comfortably under the hand in one position and sometimes change slightly in ways that are original and interesting. There is enough time from the harmonic in the high position to come back to the lower position.

The first *ricochet* section contains different fourth intervals requiring the performer to alternate between two sets of finger positions and making it considerably more difficult than the second set of arpeggios, where the hand position does not need to change to play the unchanging intervals as it moves up and down the fingerboard. Both sets of arpeggios are designed to sound virtuostic and the use of the brilliant sounding E string makes it sound even more so. The use of *ricochet* on all four strings, including the use of the E string with the occasional written break with a written double stop to end the set of arpeggios, is a form of *ricochet* technique that is relatively comfortable to master. Paganini used a similar type of *ricochet* (but not with the recurring E string) in his first *Caprice*. The use of this type of arpeggios also ensures that the three strong fingers are used, without having to struggle with Galamian-like positions with all four fingers on the strings. Similar types of arpeggios also occur towards the end of such pieces as the first movement of the Sibelius Concerto where *ricochet* bowing is also indicated for arpeggios moving across the strings. However, but in such pieces it often occurs with changed left hand arpeggios. The open string has been used with much success in the arpeggios of violin pieces since Bach's Violin Sonatas, but the use of this particular type of idiomatic arpeggio with the same left-hand fingers and with the recurring E string is not extremely common.

The harmonics used in the left hand *pizzicato* on the G string are applied when there are rests in the left hand *pizzicato* melody and provide the performer with even more virtuostic effects. A balance of positions is used in this piece, alternating between rapid changing of positions and then relaxation of a few bars (for example bars 8-10) with the hand remaining in the same position before more activity occurs (for example the contrast of bars 13 –14 with more position changing in bars 15-16). In the counterpoint of the *Tranquillo* section, the violinist remains in 1st position for three bars and then in half position for two bars, displaying extremely idiomatic writing as the fingers take turns in playing the different double stops.

Throughout the piece, the change of position usually coincides with the phrasing and bowing indications, making the work more idiomatic or violinistic. In bar 76 for example, the hand changes position together with the change of bowing. The changes of tempo also make this work more accessible to the performer, as the composer has made sure that each of the tempos are well chosen and suit the musicality and projection of tone of the violinist. Although there are difficult sections for the violinist, the violin is not compromised despite the virtuosity, and a balance of difficult sections and sections that rely on virtuostic special effects make the work more accessible.

Although the use of 2:3 rhythms in double stops is a highly advanced technique, the rhythms could facilitate the movement of the double stops, the fingers having to change double stops at different times. The *ossia* alternative to the virtuostic up bow staccato in bar 88, which indicates that the up bow staccatos in this sections could also be played as ordinary staccatos, is indicated for the ease of the violinist. The chromatic double stops in bar 99 look and sound virtuostic with relative ease as the frame pattern of the hand does not need to be changed as the hand moves up in sets of two chromatic tones while playing two double stops in one position. In most sections the tone of the violin is not compromised, despite the virtuosity, and a balance of difficult sections and sections that contain virtuostic special effects make the work more accessible.

2.13.5 Unusual Violinistic Techniques

Nelle Mani d'Amduscias makes use of many double stops that are slurred within the bow. This is an unusual way to play double stops, under a very long slur, and it is a feature used especially in Hofmeyr's violin works. In bar 50, the tune recurs as a left hand *pizzicato* that needs to be played on the G string, moving up and down in positions. The combination of the left hand *pizzicato*, together with the open string arpeggios, is a highly unusual technique for the violin, requiring different co-ordination to a typical violin piece.

The *Tranquillo* section contains an interesting usage of double stops from a violinistic viewpoint. There are notes which are held on the A string, for example, while the melody forms continuous double stops around the notes on both the D string and the E string. In bar 62^3, 63^3 and throughout bar 64, the device of duple against triple rhythm, which is almost never applied to the solo violin, but in solo instruments is found in pianistic writing is applied to the double stops of the violin (Hofmeyr Interview: July 2001). This is an innovative technique that is not usually applied to the violin. The section in bars 76-86 is in an unusually high register and in 84 this extremely high position high up on the fingerboard is not usually used.

2.13.6 Difficulty Level of Violinistic Technique

This piece comments on the fiendish difficulty of the Paganini-like works for the violin and explores the highly advanced technical requirements for the violin. It certainly lives up to its name with regards to using extremely advanced violinistic technique. The challenges that are provided for the

violinist in this advanced piece is of the highest level of technique similar to the Paganini caprices and other virtuostic violin pieces.

The trills in the opening bars are difficult to perform with the *pizzicato*, and the correct hand position has to be found. The minor third trills with double stops are extremely difficult. The opening legato section from bars-15 and the *Tranquillo* section *dolcemente marcato il canto* contain an interesting and original example of double stops from the viewpoint of the traditional violinistic repertoire. In bars 8-15 a trilled note is held on the D string while slurred notes commence around it on the A and G strings. Other examples of these types of pivotal double stops are used in the solo sonatas of the 20th century composer Ysayë. Another example of a trill that is used together with a lower melody in double stops is found in the first movement of the Sibelius concerto. Bar 26 can be played between two sets of finger positions, making it more difficult than the second time, where there is only one different chord. In the second *ricochet* section the hand position remains the same, and these arpeggios are deceptively difficult sounding more difficult than they are.

In bar 50, the main melody recurs in its condensed form as a left hand *pizzicato* that needs to be played on the G string, moving up and down in positions while arpeggios formed from the open strings continue. This type of co-ordination would provide a new challenge for most advanced violinists and is an extremely advanced combination of left and right technique that is found in similar versions but not exactly the same in the exercises of Dounis and Sevcek. The left hand *pizzicato,* playing the melody on the G string, is extremely difficult to play, but once the correct hand position has been mastered, it is effective. The next section is marked *piano* and is a complete contrast to the preceding music. The left hand *pizzicato* chord in bar 84 is easier to play if another finger plays the *pizzicato* chord while the E string is held down preparing for the next bowed note. In the *Tranquillo* section, from bars 60-65, there are notes which are held on the A string while the melody forms continuous, slurred double stops around notes on both the D string and the E string. The challenge is for the player to remember to hold all the notes for their required length of time, creating continuous double stops. As the upper and lower lines cross one another, the performer would need to make a careful analysis of the counterpoint of this section while practising it.

Bars 76-86 also provide the player with an interpretation challenge characteristic of 20th century music, as the whole section is indicated to be played an octave higher than written, and the high level of rhythmic variety requires the performer to carefully analyse the notes and the rhythm and

practise in smaller sections before mastering the whole. It is interspersed with double stop trills, one trill being played on the lower string with an ordinary note being played on the upper. In cases where the top octave also has a rhythm, it requires plenty of practice and a high level of strength and extremely advanced co-ordination, usually developed in advanced studies with exercises similar to those by Dounis in his various exercise books such as *Preparatory Studies in Thirds and Fingered Octaves on a Scientific Basis for Violin* Op.16. The notes go up so high in bar 84, perhaps being the highest notes playable on the violin, that they may be intended to mimic the "squeaky" high notes that would be typical in a caricature of a violin student.

The second set of arpeggios (bars 66-75) is easier violinistically than the first set, as the first set (bars 34-44) contains the same intervals in each pattern, meaning that the fingers do not have to change their frame pattern as the hand changes position. In the first set of arpeggios, the intervals that change between a set of augmented fourth below a perfect fourth, and a set of an augmented fourth below a diminished fourth require the violinist to constantly change the intervallic frame pattern of the hand, while changing positions in double stops. This type of double stopping that sometimes involves the changing of positions between major and minor sixths, for example, is always of an extremely advanced level and provides challenges for the advanced violinist.

The series of up-bow *staccatos* ending the work is a technique that has been used in virtuostic writing since Paganini and is also used in pieces such as pieces by Sarasate and Saint-Saëns's *Introduction and Rondo Capriccioso*. These pieces also end with a section of fast notes.

Although this work is not particularly long, the many double stops used in combination with other violinistic techniques, such as left hand *pizzicato*, make full use of the strength and stamina of the left hand in the same way as a Bach *Solo Sonata* or *Partita*. The difficulties in this piece could be said to be deliberately incorporated into the piece, in order to musically illustrate the 'devil of music' in the title. The first indication being *Quasi una cadenza*, it can also be likened to the difficult cadenzas full of virtuoso effects and double stops that are found in violin concertos. The composer has actually taken certain aspects of technical difficulty even further than the average difficult violin piece such as a Paganini *Caprice*, thus illustrating the programmatic title. The short time space of this work, together with its solo nature and the advanced technique that is employed, are also similar to a Paganini *Caprice* and in these ways are also illustrative of the title of the work.

3 Analysis of *Luamerava*

A stylistic and compositional analysis of the solo violin work *Luamerava per violino solo* (2000) by Hendrik Hofmeyr commissioned for the SAMRO National Competition for Instrumentalists, is presented here. The analysis has been made connecting especially to the programmatic content of the title, relating to the legend of Luamerava, African music and *mbira* music in particular. The score of this music is found at the back of the dissertation.

3.1 Introduction

Western art music is increasingly enriched by drawing on outside influences and 'exotic music', including indigenous music from around the world. An example of the use of world music in a classical piece by a famous composer is Olivier Messiaen's use of Hindu ragas in the organ suite *Meditations sur le mystere de la Sainte Trinite* (1969). South African composers have the exciting possibility of including elements especially from the music of Africa in their compositions. African rhythmic principles exert a profound rhythmic influence on both popular and classical contemporary Western composers, for example the contemporary recording *Adiemus* by Karl Jenkins, whose music has influences of African rhythmic drums that are used in conjunction with a medieval sound and Latin words. Many African melodies have special qualities of variation, as in the example discussed by Trevor Wiggins in his chapter in the book *Composing the Music of Africa*: "As it stands the main interest in the tune lies in the phrase structure and the interaction between the simple note lengths and the metre. As such, it is an ideal vehicle for further elaboration and variation, having similar features to other themes such as the framework underlying the famous Paganini *'Caprice'*" (Wiggins 1999: 74).

Hans Roosenschoon mentions that the South African composer has three choices open to the composer in Africa: firstly, following the European tradition of composition, secondly following ethnomusicology and remaining completely purist in the African roots, and thirdly there is the option of cross-culturalism. Cross-culturalism has been used by South African composers, even before the "new South Africa", with artists using the medium of their art to voice their dislike of the political situation. Roosenschoon finds parallels in music with the political situation of South Africa: "That the discords of an old South Africa had finally begun to die away became a concordant fact of life on 17 March 1992, when its dominant minority voted overwhelmingly - to continue the musical

metaphor - in favour of resolution to the tonic for the full gamut of society in our culturally chromatic country" (Roosenschoon 1999: 265).

The artistry in *Luamerava* holds a special poetry in its programmatic musical description. It is unique in that it presents an all-encompassing picture that incorporates all of the arts. Apart from the obvious reference to African dancing in the *Danzante,* the fluid melodic lines at the beginning of the piece evoke flowing lines of movements in the Western art of classical ballet. There is a reference to the pictorial arts with the description "*Il canto in rilievo*" in bar 18, which uses *in rilievo*, a term used primarily in painting describing the main picture which has been painted or drawn "in relief" to stand out more than the background. This term is used to describe the way in which the melody (*il canto*) is to be played. Literary art is of course included in the programmatic description of *Luamerava* at the beginning of the work.

The work *Luamerava per violino solo* was commissioned by SAMRO in endowment for the National Arts in 1999 as a prescribed work for the SAMRO Overseas Scholarship for instrumentalists in the year 2000. SAMRO also commissioned the work *Marimba* for the same competition. *Luamerava* comes with a written programmatic description of the embellished African legend of Luamerava that is illustrated in this solo violin piece. The description is as follows:
"In African legend, Luamerava of the burnished red-brown skin is the last of the children of the Lost Star. She lives hidden in the gorge of Kariba, as her impossible beauty can drive men insane."
A short description by the composer of the form of the work follows.

In keeping with the programmatic nature of the work, a subjective description of the illustrative context that the music provides, introduces this analysis before a theoretical description of the compositional techniques is embarked upon. In this dissertation the correlation between *mbira* music is observed as well as other aspects of African music as, apart from *mbira* music, the description of the legend of Luamerava also immediately connects to an African theme.

3.2 Inspiration for the Title

The title and description of the work, which is an adaptation by the composer of the South African Goddess of sexual desire, is rich in inspiration. Connected within the name is the Zulu, Swazi, and Kalahari Goddess, Amarava, which would explain the words "last of the children of the Lost Star".

The legend of the Goddess Amarava is also described in this chapter. The reference in the description to the gorge of Kariba leads to an investigation of the areas around Zambia and Zimbabwe, the two countries surrounding the lake of Kariba, which is also connected to the famous Victoria Falls. The reference to the *mbira* by the composer, coupled with the knowledge of the Kariba, has led to the inclusion of information on the *mbira* of the Shona, of whom the most research regarding the *mbira* has been done. This chapter also includes information about the musical bow, holding connections to the violin as well as the *mbira*.

3.2.1 The Legend of the Goddess Amarava

The following passage is taken from the chapter called *The Great Goddess*, in the book *Song of the Stars: The lore of a Zulu shaman* by Vusamazulu Credo Mutwa. The word Mamarava, Mother of humanity, is very similar to the word Amarava and is also connected to the word Luamerava.

> Odu and Amarava are called the *Mamaravi*, the Mothers of all humanity. After giving birth to the children of humanity Amarava, who had escaped, was confronted by an apparition, and transformed from a reddish, heavy breasted, narrow waisted woman, to a golden lion-creature. Then, seeming like a demoness, she vanished in an unearthly flame. "That is why, oh my children, we, who are the descendents of Amarava, have in us something wonderful and something terrible" Amarava was brought before Ninavanhu-Ma; the Great Goddess, who loved Amarava and removed Watamaraka or Spirit of Evil from her soul "All who beheld her felt reverence for her, and so she was, indeed, transformed into a goddess; and Ninavanhu-Ma bade the gods take her up to the constellation called 'The Net of the Heavens', and she became an immortal among the stars. She is still worshipped in the Ka-Lahari, and in Natal, and among the Swazis. We call these stars among which she dwells, 'the stars of Amarava'. One of the brightest of these stars is the one that the white people call 'Alpha Centauri'. "In our lore, we say that all creatures are connected in a great web of life and of evolution; and that from the different human races come some of the greatest of the spirits of the universe; the Abangafi Bakafi, 'The Undying Ones of Eternity'." It is the task of these Undying Ones to make us understand the deepest things of the Spirit, and they are the ones that guide human destiny and the destinies of other races of the stars. It is they who remember what must remain even when this world has passed away. They belong to that region, the Stars of Amarava, and she is the goddess who guides that process, for they are human beings from whom, like Amarava herself, all traces of evil have been removed, or have been vanquished; and so they are fitted to the great task of guiding all of our souls, still caught between good and evil [Mutwa 1996: 56-59].

As indicated above, the word Luamerava having the word Amarava closely connected within it, may spring from the legend or religion of Amarava, and in the description, the words "last of the children of the Lost Star" may refer to Amarava as the Lost Star. The Goddess Luamerava is, however, a separate Goddess, particular to South Africa, and is known as the Goddess of Love and Sexuality or

the Goddess of sexual desire in South Africa (Myers-Imel 1993: 10). This would connect to the composer's words "as her impossible beauty can drive men insane". Interestingly the piece, called *Marimba*, written for flute for the same competition shares its name with the Western percussive instrument as well as being Goddess of music and especially singers (Myers-Imel 1993: 10). The African author Mutwa also refers to Luamerava as the Goddess of desire, describing her as the "personification of lust; the youngest concubine of Lumukanda" (Leach 1992: 765).

3.2.2 *Mbira* Music

The description of the work is set in the gorge or lake of Kariba, which is situated in both Zimbabwe and Zambia. Connecting the information that was given by the composer, namely that the African musical instrument that was imitated was the *mbira*, and the information that the Kariba is situated in Zimbabwe with the Shona of Zimbabwe having a rich musical tradition which holds the *mbira* as a central focus, the *mbira* music of the Shona of Zimbabwe was focused on for the analysis of this piece. The *mbira* was referred to by the composer in the interview held in 2001 as the instrument that is imitated in this piece. The composer's intention was especially for the *Danzante* to sound like the *mbira*. In this section background information of the *mbira* is presented.

The Shona ascribe magical power to music. Many folktales contain songs of magical charm that have the power to distract the characters to follow someone's wishes (Kaemmer 1998: 752). The composition of new pieces is sometimes believed to come from the ancestral spirits in dreams. However, deliberate composition and instrumental discoveries are also composition methods (Berliner 1978: 86).

*Mbira*s are used throughout Africa, but the Shona use them the most frequently in rituals and have developed the largest *mbira*s (Kaemmer 1998: 745). Like the piano in the Western musical tradition, the *mbira* provides a fundamental basis for the improvisational tradition of the Shona. Apart from the use in *bira* rituals, different functions of the *mbira* include dance accompaniment as well as story songs that are accompanied by the *mbira* (Berliner 1978: 73). The lamellophone *mbira dzavadzimu* is traditionally associated with rituals where spirits of ancestors (*vadzimu*) may speak through particular mediums that fall into trance upon hearing the music. Often a particular *mudzimu* appears with the playing of his or her favourite song (Grupe 2004: 265). There are many different types of *mbira*s of which a few are mentioned here. The *mbira dzavadzimu,* "*mbira* of the ancestral spirits",

is an instrument with 22 wide keys. The *njari* form of *mbira* is for use in rituals and to accompany nonritual singing and came from the Zambezi River Valley. The *karimba* or *kalimba* type, being smaller than the other *mbira*s, often serves as a learning instrument, and does not have ritual uses (Kaemmer 1998: 745). In pre-European times, blacksmiths smelted lamellae from iron and in the late twentieth century they were pounded from nails or wire (Kaemmer 1998: 745). The longer lamellae with lower pitches are near the centre of the instrument, with shorter higher-pitched lamellae towards the outside. The Shona word *mbira* refers to the lamellae or metal prongs as well as the instrument (Kaemmer 1998: 746). The sound of the *mbira* is subdued, but it is made louder by a gourd-resonator and the buzzing sound of the shells or bottle tops that are attached to it. The *mbira* ensemble creates the necessary volume in religious ceremonies.

Berliner has discovered that Shona mbirists use the term chuning borrowed from the English tuning, to refer to not only relative pitch, but also timbre and loudness and the nature of octaves and unisons and relationship of overtones to fundamental tones. The exact intervals that create the pitch tuning of *mbira dzavadzimu* can differ from one instrument to another (Berliner 1978: 55). The approximate pitches of the keys are quite similar to those of a Western major scale (Berliner 1978: 63). The tuning of the scales of contemporary *mbira*s is flexible and although there is a close proximity between the intonations of the different *mbira*s, the scales of the *mbira* have been termed "elastic scales" by Kubik. The resonant sound created in the Introduction and *Il canto in rilievo* sections as well as the beginning of the *Danzante* is linked to the resonant timbre that is important in the *mbira* culture. Therefore although the music in some parts of the *Danzante* is very difficult, the buzzing sound of the shells or bottle tops of the *mbira* and the differing tunings of *mbiras* and African instruments make any harsh sounds or less than perfect intonation in the performance of this work more stylistic and appropriate to the African sound.

In some instruments of Africa the scales are arranged from low to high, while with others the steps are arranged in sequences that are related to the melodic patterns (Nketia 1975: 116). In the *mbira* some notes are in scale form while others are placed for the comfort of the playing of the important melodic patterns. The music of the *mbira* has a complex traditional structure, which includes set harmonic progressions of fifths, which are repeated in sequences in cycles of a prescribed length. The harmonic structure and formal structure of the *Danzante* is compared with the framework of *mbira* music.

Unless they are solo compositions, *mbira* compositions consist of at least two basic parts that are performed by different musicians. The first part is called the *kushaura* ("to lead the piece, to take the solo part") and the second part is called the *kutsinhira* ("to exchange parts of a song; to interweave a second interlocking *mbira* part"). The *kushaura* part contains the melodic essence while the *kutsinhira* contains more rhythmic complexities (Berliner 1978:73). A student of the *mbira dzavadzimu* will learn the *kushaura* or lead part of an *mbira* piece first, and after learning several *kushaura* parts would then learn the *kutsinhira* part with more virtuostic variations. Alternatively the student would learn the two parts together (Berliner 1978:144).

Mbira music has a quality of meditation associated with it. An *mbira* player may escape from people to be alone with his *mbira* and his thoughts. Entranced by the repetitive nature of the *mbira* with its subtle variations, *mbira* music may induce a dreamy state or perhaps an air of tranquillity (Berliner 1978: 131). There is an intimate bond between the *mbira* player and his instrument (Berliner 1978: 127). Like the violin, *mbira* music can at times have a sad quality, moving both listeners and players to tears and it can also have a comforting quality. Berliner quotes Maraire, an *mbira* player, saying that his teacher started playing the *mbira* after the death of his mother, for comfort in his sadness (Berliner 1978: 133). *Mbira* players, when playing privately for themselves or publicly in religious ceremonies, can look serious, meditative, introspective and sometimes sad. Often, however, *mbira* playing has an exhilarating effect upon the players, who can be seen to be smiling and laughing aloud while playing (Berliner 1978: 135). In Shona culture *mbira* music is thus associated with the full range of human emotion from sadness to ecstasy (Berliner 1978: 135). In the *Luamerava* the human emotion that is expressed on the violin begins with sadness in the Introduction and *Il canto in rilievo* and then moves on to a lively African dance in the *Danzante*. A performance of the *Luamerava* therefore presents and illustrates the variety of emotions in different situations of *mbira* culture.

3.2.2.1 Other Shona Instruments

The *mbira* can be used as a solo instrument, but at formal religious or secular events it is part of an *mbira* ensemble, which typically consists of two or three *mbira* players, a gourd-rattle or *hosho* player, and one or more singers, who are often the *mbira* players (Berliner 1978:112). Panpipe ensembles sometimes provide accompaniment in the *mbira dzavadzimu* ensembles (Kaemmer 1998: 751). Drums are prominent accompanying instruments among the Shona (Kaemmer 1998: 751).

There are three types of traditional drums varying in musical function and size in the drum ensemble of the Shona. The *chipendani* is a type of musical bow resonated in the mouth that Shona boys traditionally played while herding (Kaemmer 1998: 752).

3.2.2.2 The Music of the *Bira*

A *bira* is the religious ceremony of the Shona of Zimbabwe of which the *mbira* (also closely connected in language) forms the central focus and the music is performed for ancestral spirits to appear. The spirits speak through chosen villagers as mediums. Beginning after sundown, villagers gather together and share the ritual beer and ask the spirits to appear at the ceremony and to counsel them about their problems (Berliner 1978: 190). "In the context of the *bira*, the people believe the *mbira* to have the power to project its sound into the heavens, bridging the world of the living and the world of the spirits and thereby attracting the attention of the ancestors" (Berliner 1978: 190). Skillful musicians are highly valued at the *bira* ceremonies, as an inspired performance of traditional songs is believed to better attract the spirits of the ancestors. Amid the exciting musical atmosphere created by the *mbira* ensemble the villagers participate with increasing intensity in dancing, singing, and drumming, with stylized hand-clapping patterns and emphatic dance steps and ululation. The *bira* often involves hours of continuous performance, and the villagers can either talk to one another or are quietly meditative. The *Danzante* of the *Luamerava* could be a musical interpretation of the *bira*. The *bira* ritual emphasises the importance of African legends and Goddesses in the context of *mbira* music and the repetition and variation in the *Danzante* of the *Luamerava*, gradually building up to a climax, is also typical of a *bira*. The recapitulation of the *Il canto in rilievo* in the context of the *Danzante* could be a musical illustration of the meditative process that is ongoing during the intense dancing, singing and drumming of the *bira*.

3.2.2.3 Musical Bows and their Relation to the Shona *Mbira*

A musical bow is an instrument consisting of a string held taut by a flexible, curved stick. The player plucks or strikes the string to make it vibrate and a resonator, which can be the player's mouth, or a gourd, amplifies the sound. The string is often divided in two, changing it's vibrating length and creating two fundamental pitches. The musical bow is distributed worldwide except Australia (Randel 1986: 518). There are remarkable similarities between the harmonic series of a musical bow and the *mbira* in Shona music. Gerhard Kubik has explained the different tunings of the musical bow of the San in Angola writing, "If all three tunings were played or conceptualised

together, as in hocket, they would produce a range of tones typical of the hexatonic or heptatonic scales characteristic of the Shona *mbira*" (Kaemmer 1998: 745). "We may never know whether Shona music actually arose from playing musical bows, but the affinities between the harmonics of a musical bow and the structure of Shona *mbira* are unmistakable" (Kaemmer 1998: 745). One characteristic of all indigenous stringed instruments is the frequent use of harmonics or partials of a string. In the musical bow of Africa the lower end of the string can be tapped with a twig creating a sound similar to *col legno*, which is included in the *Danzante*. Bowed, chordal harmonics are found in the introduction of *Luamerava*.

3.3 Musical Description

In the following subjective account, the piece is interpreted as a musical description of the legend or folk tale focusing on the Luamerava. The singing tone in the introduction and *cantilena* of *Luamerava* is described with reference to African singing. The opening phrase is marked *sensuale,* indicating a sensual style of playing and probably also referring to the beauty of Luamerava. The introduction begins like a song, descriptively illustrating the expressive singing of a woman. The harmonics thereafter could sound like the wind rustling through the trees, a spirit sympathising with her, or an imitation of the sound of reed instruments or aerophones of Africa. The words indicated under the harmonics, *Come un sofio,* is the Italian description, "like an echo", which is suitable as the Kariba Gorge is a beautiful valley with a lake and lush green mountains on either side. In the performance of this piece, the solo figure of the violinist is well suited to the feminine picture of the Luamerava having to escape from her people because of her exceptional beauty. The feminine qualities of the violin are also suited to the feminine beauty of the heroine in the legend.

The phrasing, which does not coincide with the bar lines, and the tied quaver ending help the melody to sound improvised and contemplative. The long legato lines create a singing sound. The instruction *Liberamente* indicates an improvisational-like character for the player that is similar to the natural singing expression of women in Africa. The sound created in the introduction and especially in the *cantilena* is very similar to the natural voice crying out. Especially the descending interval of a seventh imitates the expression of an African woman's voice. The word *cantilena* that is used by the composer in the description of *Luamerava* refers to a lyrical vocal melody or an instrumental melody that has a similar lyrical, singing quality, confirming that these bars have a vocal character that imitates African singing. In African vocal music, ornamental devices such as the

glissando, use of falsetto, ululation and vocal 'bend and dip' are used. Buzzing tones that are imitated on instruments such as the *mbira,* which often have shells, bottle caps or metal pieces attached to them are also employed (Kazarow 1994: 5). In the introduction of the *Luamerava*, the use of a glissando can applied if certain fingering is used. Ekwueme claims because speech and music are closely linked a song may move from the music to spoken words of indefinite pitch, decorated by glissandi (James 1999: 9). In the same way as in general African singing, a *mbira* performance of the Shona includes yodelling, responsorial form, and improvisation (Kaemmer 1998: 750). The three types of singing are either the bass, *mahon'era*, the soprano, *huro* or the *kudeketera*, a poetic style of singing (Berliner 1978: 121). The use of yodelling or *kunguridzira* is different to the ululation, which is also used by the audience in the *bira* ceremony.

The introduction begins with an imitation on the violin of the "crying" Luamerava. In the Shona language the verb to play an instrument, *kuridza,* means "cause to cry out". In Zulu, when a musical instrument yields sound, it is said to *khala*, using the verb normally meaning, "cry". The usage of the word in this way illustrates the expressive nature of African instrumental music. The expressive nature of the *Luamerava* introduction and first *cantilena* section contains a crying style that is close to the natural expression of the human voice. The second phrase in bars 5-7 which is a sequence of the first is marked *più urgente,* once again expressing the story line and indicating a brief panic with an open 5^{th} double stop ending the phrase in bar 7. Being neither major nor minor, this sounds very dissonant, indicating a crisis, and also sounds round and "open," creating imagery of uninhabited nature. The arpeggios in bar 2 and bar 6 could imitate the natural voice sliding from one note to the next and could also indicate with its repeated fifths. The harmonics could be reminiscent of the partials of the African bowed instrument, an instrument that is frequently played by young women in the tribes of Africa.

The tonic in the key of B minor is then moved chromatically upward in bar 10, creating yet more tension and with the high register, *piano* indication and minor 6^{th} indicating a faraway cry. In an expressive double stopped melody, which is slurred creating a singing or *cantabile* style, the melody moves downwards in a lament, eventually ending on an unresolved progression. The minor keys of this section provide an appropriate background for the sad emotional tone.

In an expressive double stopped melody, which is slurred making it seem even more *cantabile*, the melody moves in descending sequences, eventually ending on an imperfect cadence on the G string,

preparing for the next section which begins on the G string with a continuous syncopated pedal point on the D string that is indicated with *espressivo e legato*. The minor keys of the introduction and the *Il canto in rilievo* create an appropriate sound for the expression of the story line. From the author's own experience in South Africa she has observed that parts of the melody line of the *Il canto in rilievo* almost exactly imitate the sound of African women singing. The slower tempo of this section is also appropriate. *Mbira* players may take the *mbira* into the forest or up in the hills to play in solitude. In this setting a relaxed tempo is chosen. Many *mbira* musicians think of the *mbira* as their Bible, and the way they pray to God (Berliner 1978: 190). The image of the Luamerava singing in solitude with the rhythmical accompaniment of the *mbira* would therefore be appropriate to the *mbira* tradition.

This section ends with a *diminuendo* and *rallentando* while the last few bars are repeated, creating a brief silence. In the following section more of an African rhythmical beat is added, with the use of the syncopated pedal point on the D and A strings, but the main *cantilena* melody still creates an emotionally intense singing line. The section *Il canto in rilievo* means "in relief", and comes from the term used in painting, allowing the main focus of the painting to stand out from the background. In Italian it literally means "the melody in relief". The long legato lines again create a sound like singing illustrating the beautiful Luamerava expressively singing. The music creates a comforting and rocking effect almost like a lullaby. Singing is part of the African culture and many African women sing to themselves as a form of expression and also as an accompaniment to daily activities.

As in the previous section, this section comes to a close with a repeated figure that becomes softer and softer, together with a *rallentando*. A melody ascending on the D string, with the open A string as a double stop, features the words *quasi improvvisato* and a *crescendo e accelerando.* This indicates a hastening of the tempo before a *rallentando* and *decrescendo,* urging the listener to anticipate the next section, which is in an exciting *Danzante* character. This $^{19}/_{8}$ bar before the *Danzante* serves as a bridge between the *Il canto in rilievo* and the *Danzante* sections. From a subjective view, Luamerava could have heard the energetic music of a *bira* ritual or accompanied dancing from a distance with the *accelerando* in the *quasi improvvisato* bar perhaps indicating excitement. The words *quasi improvvisato* links to the improvisational character of African music. Another allegorical interpretation of the *Danzante* sections could be a memory that that Luamerava has of her people, with the $^{19}/_{8}$ bar providing a coda to the previous section preparing for the new

lively section. However, as the ritual of dance to music is so characteristic of the music of the African people, this section also serves to emphasise the African nature of the work.

The faster more cheerful *Danzante* section (the Italian word for dance) which continues until the end of the work, creates an abrupt change in character with a faster quaver tempo, short *spiccato* notes and a dance rhythm that imitates the music accompanying the indigenous dancing of Africa. Singing (*kuimba*) and playing an instrument (*kuridza* = "cause to cry out") are different words in the Shona language. Dancing, which includes the use of both instruments and songs, implies the combination of these three elements with the word *kutamba,* "play", for dancing (Kaemmer 1998: 752). African dance and the dancing in the *bira* rituals are depicted in the *Danzante* in the *Luamerava*.

Connecting to the Kariba and the *mbira*, the *Danzante* could literally depict a *bira* ritual and this is discussed further below. The *Danzante* section contains an opening dance in $^{12}/_{8}$ that is written in the classical form of a canon but together the two parts written in the popular African idiom, hocket, form a lively melody on its own. Thereafter variations on the rhythm and melody continue while the music is divided by another *Il canto in rilievo* section in the same key as the first, but written in a faster tempo forming part of the large *Danzante* section. The double stops in the *Danzante* section sound like a lively group dance with two instruments playing different parts and occasionally coinciding as is typical of African music.

The complicated rhythms in African drum music contribute to inspire the rhythm in the *Danzante,* which is pulsating and energising. The rhythms are repeated, making the music more enjoyable to the listener upon hearing it the first time. In the context of the *mbira*, the *Danzante* could symbolize a *bira* ritual, creating the musical sound of the different instruments of the *mbira* ensemble, pulsating drum beats, and the dancing, singing and clapping of the audience. The *Danzante* sections both contain a small section of 4 bars where *col legno* is indicated, instructing the violinist to play with the wood of the bow. This is combined with left hand *pizzicato,* creating a woody sound typical of the instruments of Africa, and may be intended to imitate the African *mbira* ensemble, but could also sound like a combination between two African instruments, one being more percussive. It could also sound like the musical bow, an African bowed instrument in which a string is hit with the stick, as in *col legno*, or plucked as in the left hand *pizzicato*.

In bar 81 the *spiccato Danzante* reverts to the *cantilena* heard in bars 10-17 with the same tempo of $^{12}/_{8}$ quavers as in the *Danzante*, and being faster than in bars 10-17. This makes the tone more cheerful and the repeat of the section marked *Il canto in rilievo* also has a more cheerful sound than in the first appearance, as the rhythm is faster than in the *Danzante* and the syncopated rhythm is replaced with a fast quaver rhythm. The key is not changed. The recapitulation of these *cantilena* sections form part of the larger *Danzante.* As mentioned in the previous section, the recapitulation of the *cantilena* section in the *Danzante* could indicate the quiet meditating of the *bira* ritual where the villagers connect with the spirits of the ancestors. The rhythmical energy of the meditating in the *bira* ritual which is accompanied by drum beats is illustrated with the constant pulsating accompaniment. The first appearance of the *Il canto in rilievo* could symbolize this meditation, as well as being symbolic of the meditation of the goddess Luamerava.

After this recapitulation of the *cantilena*, bars 67 to 80 of the *Danzante* is repeated, beginning with the transposed *battuto col legno* section and four bars of the canon forming ninths and ending with the accented melody in fifth and fourth double stops before a high chromatic chord is reached. This chromatic chord could be illustrative of the emotions of Luamerava and is perhaps also symbolic of the shouting that is sometimes heard in traditional war dancing, and perhaps when a chosen villager receiving a spirit is in a trance-like state. A coda beginning with the *forte piano* of the diminished fifth double stop brings the forward movement of the work to a brief halt before a series of slurred chromatic double stops with the indications *crescendo e accelerando* rush to the final fourth chords and open D tonic octave which is decorated by characteristic fifths.

3.4 Form

A schematic representation of the form of *Luamerava* is followed by a discussion of the formal structure. The composer's reference in the description of *Luamerava* to the form of the music is discussed, and call and response techniques are compared to the traditional formal structure of the question and answer of a phrase. Varied repetition in the *Danzante* is discussed.

Table 5: Schematic representation of the form of *Luamerava*

Bars	Section		Keys	Tempo	Description	Total bars
1-4 5-10[1]	a a1	A	Modal f♯minor	θ = 60-66	Introduction	9 bars
10[2] –17	A	B	c♯ f, b min		bridge passage	8 bars
18-54	B	C	b min	θ = 100-108	*Il canto in rilievo*	36 bars
55-66	C1	D	D maj	θ · = 100-108	*Danzante* canonic	11 bars
67-70	C2	E	a min		*battuto col legno*	4 bars
71-74	C3	F	A f♯F♯		canonic taken from bar 5	4 bars
75-80	C4	G			4th and 5th double stops	4 bars
81-83	A1	B1	D g e♭/D♭		bridge passage (bars 10-17)	3 bars
84-105	B1	C1	af♯b		*Il canto in rilievo* (bars 18-54)	21 bars
106-109	C2a	E1	b/Dac♯f♯C		*battuto col legno* (bars 67-70)	4 bars
110-113	C3a		Dd		canonic (bars 71-74)	4 bars
114-120[1]	C4a	G1	modulations		4th 5th double stops (bars 75-80)	6 bars
120-123	D	H	d/g		Coda	4 bars

3.4.1 Discussion of Form

In applying to African music Heinrich Schenker's theories that three different structural levels constituted the art of Western music, Ekwueme theorised that African rhythm was based on a background structure that could be called the "form" of the music and which was often a "call and response" pattern. Ekwueme noticed that variable and repeated rhythmic and melodic motives comprised the architecture of the middle and foreground levels (James 1999: 16).

Cyclic patterns can be seen in various examples of *mbira* pieces. "*Mbira* pieces contain characteristic cyclical patterns that provide a framework for elaboration and variation supporting the creative expression of the performer" (Berliner 1978: 52). The use of cyclical patterns and the technique of "call-and-response" have been carried over from traditional music to contemporary African music (Allen 1999: 228). This trend indicates the importance of these forms or patterns in African music.

Table 6: Alternative versions of the three sections of *Luamerava*

Introduction	*Cantilena*	*Danzante*	Coda
A	B	C	D
A	B	C D B1 D1	E
A	BC	D EFG B1 C1 E1F1G1	H

The composer has himself indicated the form of the piece in the programmatic description as falling into three sections, an introduction, a *cantilena* and a dance, which are interrelated through the use of pentatonic motifs. A transformed recapitulation of the *cantilena* occurs midway through the third section. The third section or *Danzante* section is based on a rhythmic figure found in many African dances.

As the composer refers to the transformed recapitulation of the *cantilena* midway through the third section, that would imply that both the sections from bar 10-17 (the section that is repeated in a faster rhythm in the recapitulation, as well as the section with the description *Il canto in rilievo* headed *Con rubato* at a slower tempo) form part of the *cantilena* section. From another perspective the section in bars 10-17 could be seen to be part of the introduction for the following reasons: there is only a *rallentando* at the end of the harmonics in bar 10 while there is a large break of a crotchet rest as well as a comma and the tempo for bars 10-17 is still θ = c.60-66 and for the *Il canto in rilievo* section θ = 100-108. The *arco* double stops begin immediately after the harmonics in the same tempo as the first 9 bars, while the *Il canto in rilievo* section seems to begin a new section with the new faster tempo indication and the different stylistic writing. The section from bar 10-17 could be interpreted in three different ways: it could be included in the introduction, or in one large section called *cantilena* which also includes the section with pedal point as is indicated in the description of the piece. It could also be described as being a bridge passage between the introduction and the section entitled *Con rubato*.

In the book *Composing the Music of Africa* James describes how there is often a formal structure in traditional African pieces, with a call and response pattern almost always evident. Often forms such as ABABA can be recognized. In an example by the Chopi xylophone players of Mozambique, the macrostructural design can be seen as A B C D C1 A1, with D forming a very short instrumental interlude and the introduction, A, being similar to the Coda, A1. The recurring pattern of the Chorus

creates a structural design. The form of *Luamerava* is also in a free sectional structure with the modified repetition of certain sections. This falls into the same type of form as most African pieces in which cyclical patterns are often used and the repetitions are slightly modified (James 1999: 16).

3.4.2 Varied Repetition in the *Danzante*

Repetition is an important characteristic in the music of Africa (James 1999: 8). Certain pieces performed by the Shona of Zimbabwe on the *mbira* are regarded as being symbolic of life. In these pieces, a simple theme is repeated and varied by improvisation dozens of times, becoming very complex, then receding and finally giving way to a restatement of the original theme (Randel 1986: 17).

The pitches of the melody in the repetition of the *Il canto in rilievo* section in the recapitulation in the *Danzante* are almost exactly the same, with melodic changes occurring in the accompaniment, as well as the rhythm and form. These changes can be interpreted as varied repetition that occurs in the African tradition. The melody from bars 18-44 is repeated in bars 84-101. Every minim that is in the first appearance of the melody (bars 18-44) is changed to a dotted crotchet in the second appearance of the melody (bars 84-101). When this occurs the accompaniment is also changed, although this change occurs uniformly as a quaver descending step-wise to a crotchet instead of a syncopated crotchet as in the original *Il canto in rilievo* marked with *Con rubato*. Varied repetition could be seen as a characteristic of the *Danzante* in this piece. In *mbira* music the length of the piece and the variations (i.e. varied repetition) are created according to the mood of the performer (Berliner 1978: 53). The use of melody in canon is a feature that is used by the Shona of Zimbabwe and this is discussed under contrapuntal techniques in section 3.5.7.4. The *Danzante* section is summarised in Table 7 below.

Table 7: Sections of the *Danzante*

Bars	Sections of melody	Description
Section A		Canonic theme
Bars 55-58	melody 1	Upper line of canonic part
Bars 59-62	melody 2	Upper line of canonic part
Bars 63-66	melody 3	Upper line of canonic part - descending melody
Section B		Variations
Bars 67-70	melody 1, 4th lower	Accented melody, left hand *pizzicato*
Bars 71-74	melody 2, 4th lower	Canonic writing, double-stops of 9th and 10th
Bars 75-78	melody 1 bar 78 changed	Accented melody, double stops of 4th and 5th
Bars 79-80	melody 4	Extension of above, ascending melody
Bars 81-106	recapitulation of *cantilena*	recapitulation of *cantilena*
Section B1		recapitulation of *Danzante* variations
Bars 106-109	melody 1, 8ve lower	Accented melody, left hand *pizzicato*
Bars 110-113	melody 2, 5th lower	Canonic writing, double-stops of 9th and 10th
Bars 114-117	melody 1, 2nd lower	Accented melody, double stops of 4th and 5th
Bars 118-119	melody 4, bar 118 2nd lower, bar 119 identical to bar 80.	Extension of above, ascending melody.

3.4.3 Call and Response

A call and response pattern is frequently used in African music. Kazarow compares the form to the prayer response, called litany, used in churches. Consisting of short phrases repeated with or without variation in a call-and-response pattern, the leader sings a phrase to which a chorus responds (Kazarow, 1994: 4). Call and response is also present in *mbira* music. Berliner discusses the *mbira* piece "Chaminuka we" saying that a melodic line in the bass and middle register both alternate in relation to a constant high-tone melody. "This creates the effect of a call and response pattern between the upper and lower voices of the piece" (Berliner 1978: 82). In Shona songs that are responsorial in nature, the group-response parts are usually fixed while improvisation of the melody and text takes place in the lead part, which is also called *kushaura,* like the lead player in *mbira*

music (Kaemmer 1998: 750). The call and response pattern that is prevalent in African music could be translated as the question and answer of a phrase that is an essential component of the phrases in Western music.

The first introductory phrase (bars 1-4) forms an interesting pattern in terms of the usual question and answer of a phrase. One interpretation is that the phrase can be divided into a question which is played *arco* from bars 1-3^3, followed by an answer that is played using the special effect of harmonics from bar 3^4-4. On an imaginary interpretation level, Luamerava could have made the call, and spirits, noises in nature, or the echo of the mountains could have made the response. The harmonics indicated with the words *come un soffio* or "like an echo" can also be interpreted as an echo of the first phrase. Another interpretation is that the first question phrase can be divided into what would imply a statement from the opening to the middle of bar 2, which is also marked with a diminuendo, followed by a question phrase ending in bar 3^3. The concluding third phrase also seems at first impression to be an echo of the question with the harmonics ending on an open fifth. The harmonics indicated "like an echo" contain the fifth double stopped interval as well as the minor sixth interval, thus containing all the notes of the scale. The harmonics contain all the intervals of the triads. The harmonic "answer" is therefore more consonant than the more dissonant question containing open fifths and major seventh intervals. The last note of the phrase is the fifth of the tonic and is then followed by an echo that is created using the special effects of harmonics on the violin.

In the sequence to this introductory opening, the dividing of this opening phrase is apparent as the first half of the *arco* phrase remains basically unchanged while the second half, from bar 2^2, is embellished using a rhythmic change to triplets instead of quavers. This causes the final tonic harmony to end on the third beat of the third bar instead of the second half of the first beat. Double stops in the form of fifths are also added to change and embellish the original phrase in the sequence of the first phrase, ascending by a major second. This creates an even more intense sound with the open fifths on the violin, followed by harmonics. The *più urgente* of the second phrase from bars 5-7 is well accompanied by the relatively dissonant double stops, although all the harmonies are very consonant. The minor sixth double stop of the first bar is changed to a more dissonant minor seventh double stop in the sequence, and open fifths being neither major or minor also create a certain amount of tension, the F♯ triads in bar seven being stated without the minor third. The C♯ major triad is first stated as an open fifth and then immediately resolved with the major third of the triad,

E♯, directly after that. The F♯ minor ending incorporates the minor third together with the subdominant in the *acciaccatura*, which is an octave lower, preceding the triad. The range of the perfect cadence also makes a difference to the sound, ending on a high double stop in relation to the rest of the phrase. The stopped fifth is quite difficult to play on the violin due to one finger playing over two strings, and is made even more difficult with the position of the preceding *acciaccatura*, making this a suitable dissonant ending for this beginning introduction.

The call and response of the section from bars 10-17 forms a different pattern with several 'question' or 'call' phrases following each other and illustrating the title further. The crying out of bar 10 is followed by a different call in a lower range in bar 11, with the fourth beat of bar 11 suggesting a new phrase and the answer of these three short phrases being stated in the middle of bar 12-13. Bars 14 and 15 both consist of phrases that suggest the question or call part of the phrase with the answer or response being the repeated section from bars 16-17, modulating enharmonically and ending on an imperfect cadence in B minor.

The phrasing of the next section with the syncopated pedal point from bar 18 also contains various small and large call and response patterns. The melody in bars 18-19 forms the first phrase, while the answer or response in bars 20-22 begins the same way, with a rhythmic change, and ends with a long note and an embellishment of the accompaniment. The accompaniment suggests the same motive B to A that is stated in bar 19, with the B♭ to A in the accompaniment in bar 22 that is again resolved by the melody B to A in bar 23 in the next phrase. The beginning of the section is then repeated with a new answer that consists of a perfect cadence in B minor. Bar 25 seems to be an echo and contains an inversion of the A♯ to C♯ in bar 24. Bars 27-29 contain an embellishment of the material in bar 20-22.

A large-scale interpretation of the phrases can also be made; with the question or call being stated from bars 18-22 and the answer from the second half of bar 22 to bar 29. The next section beginning in the middle of bar 29 contains various small phrases, the ending of which can be noticed with the minim to crotchet moving down by step, also marked with bowing slurs by the composer. Bars 29-30 contain a phrase that is repeated and chromatically extended in the ascending sequence by one step in bars 31-33. In bar 34-35 a different set of chromatic notes precede the same notes that came before in bar 30, F♯-E, before the climax of the section is reached in bar 38 with an arpeggio towards the *fortissimo*. The highest note of this passage is held together with chromatically

descending counterpoint that alternates with the new pedal point A. After building up dynamically and in pitch towards the culmination of the passage in bar 38, the music then gradually moves in a downward arch again, ending on the D string, creating an arch-like pattern. Thereafter the section from bars 39-45[1] is repeated a fifth lower or in a descending sequence by a perfect fifth in bars 45-50, with a repetition of the second phrase, and a repetition of the second half of the second phrase. Therefore the ending of the entire *Il canto in rilievo* section contains a sequence of the second half of the section, followed by a repetition of the second of this repetition, followed by a repetition of the second half of the last half of this phrase.

The ending with its division into smaller phrases thus confirms the phrasing that is made up of both large phrases, and smaller segments of the phrase. The first phrase from bar 39-45 can be divided into two phrases, the question part being stated in bars 39-41, and the answer part being stated in bars 42-45[1]. Although the whole section from bars 39 to the end of this section moves in a descending fashion, the pattern in bar 40 in the question part is repeated a major second higher in bars 40[4] to 41. In the *Il canto in rilievo* section the melody in bars 39-44 is repeated as a sequence a fifth lower, keeping the same pattern in the left hand of the violin, as only the strings have changed. The melody from bars 55 is the same as that in the *Il canto in rilievo* section and again in bar 75 but is rhythmically changed.

The phrases of the dance section fall mostly in a phrase per bar except where the *cantilena* is transformed as part of the *Danzante*. The phrases can be mainly divided into a one bar question and a one bar answer with the alternate interpretation of a two bar question or call and a two bar answer which is sometimes applicable. The first two bars of the *Danzante* could be grouped together as they both begin on the same note, and the next two bars both fall on the note one major second lower, while the following two bars both begin on the high A again. In the first two bars and likewise for the next two bars the first three notes of the top melody are repeated at the beginning of the next bar. This creates the impression of a two bar grouping in the first four bars. These bars could also fall into the pattern of one bar per question or answer.

Throughout this first section of the *Danzante* the canonic writing is perfectly suited to the question and answer approach because the top line creates the question part of the phrase in the first bar and the lower line repeats it in the next bar with a different upper line creating a different sound, almost like a question and answer with the answer containing the idea of the question. The next six bars

have different starting notes and seem to form smaller questions and answers of one bar each. Another reason for these bars to fall into a simple one bar question and one bar answer is the mirror image pattern that occurs, for example in bar 61 where the top melody moves a perfect 4th down at the start of the bar and moves a perfect 4th up at the start of the next bar. In the next two bars in which a modulation occurs, the top melody begins with an ascending fourth again, while the following bar answers with a descending fourth.

If the next *battuto col legno* section is divided into a two bar question and a two bar answer, a similar pattern occurs as the question or call ends with an ascending perfect fourth, while the answer or response ends with a descending perfect fourth. The next four bars which are characterized by *spiccato* and advanced string crossing and double stops are also written in canon and seem to form four separate phrases, with bars 71 and 73 forming the question to bars 72 and 74. The following four bars also seem to form the pattern of two bar phrases, with the first half of bar 75 being identical to bar 76 and the first half of bar 77 being identical to bar 78 and thus joining these bars. Bars 75-76 thus forms the question and bar 77 forms an answer to this while the end of bar 78 prepares for bar 79 and 80 which seem to be different statements leading up to the recapitulation of the *cantilena* in bar 81.

Bars 81-83 can be divided into three different phrases and these phrases, as in the first *cantilena,* can also be divided into question and answers leading up to the second *Il canto in rilievo* section. In bar 81 it reverts to the *cantilena* style as before, but this time in a much faster tempo, in keeping with the *Danzante*. The double stops give way to another *Il canto in rilievo* section, where there is an open string pedal point. The rhythm from the open string pedal point is heard once again in the *Il canto in rilievo* section and it also governed the rhythm although it was changed into minims and crotchets. The recapitulation of the entire *cantilena* is very similar to the first but as the *Il canto in rilievo* section is six bars shorter it also has a different ending than the first leading to the *Più mosso* section. Being a recapitulation of the *Danzante* section from the start of the *battuto col legno* to the beginning of the *cantilena* the phrases also form the same patterns as discussed in bars 67-80. Two four bar sections followed by a six bar section lead to a *fortissimo* augmented sixth chord, then lead to the final coda run and final chords.

3.4.4 Form of *Mbira* music

Many *mbira* pieces follow the basic form of four phrases of twelve beats each. There are examples of phrases of eight beats that occur with the beats 3+2+3. However, traditional *mbira* pieces have characteristic phrases that are in multiples of three pulses (Berliner 1978: 82). Usually the forty-eight (pulse) pattern is divided into four major phrases of twelve beats each (Berliner 1978: 75). The traditional form of *mbira* music is present in the *Danzante* of *Luamerava* with four phrases of twelve beats each. The opening canon of the *Danzante* can be divided into phrases of twelve beats each that can be further divided into two phrases or four phrases. If the phrasing were divided into four phrases of twelve beats each, the opening canon would consist of three large phrases each consisting of four phrases and of 48 pulses each. The phrasing would therefore run from bars 55-58, 59-62, and 63-66. The next *battuto col legno* section forms a four bar phrase with 48 beats, clearly differentiated from the following section by the violinistic style. The following four bars from bar 71-74 are also clearly differentiated by the style and follow the traditional *mbira* form. In bars 75-80 and again in the recapitulation a two bar division is apparent in this six bar phrase.

3.5 Melodic Elements

Kwabena Nketia notes that the African instrumental music he has observed takes three forms. Instrumental pieces may follow the formal structure of songs, making use of contours and phrases in the vocal tradition. Although runs and decorative patterns may occur, the piece is essentially lyrical. "In the second type of melodic formation, instrumental tunes are arranged as sequences of repeated melodic patterns or figures" (Nketia 1975: 120). The patterns are often determined by the layout of the keys or strings of the instrument, for example in the performance of *mbira* music. The third type of melodic formation has the following characteristic: "The melody or figure, distributed to both hands, is played in interlocking fashion so that each note is repeated or followed by a different note that continues the melodic chain" (Nketia 1975: 120). This technique is often found in the music of chordophones such as harps and lyres as well as the *mbira* and xylophone music (Nketia 1975: 120).

"While Shona *mbira* compositions can be viewed in terms of their harmonic aspects, their most characteristic feature is the complexity of the relationship among the interwoven melodic lines" (Berliner 1978: 88). The complexity of melodic lines is imitated on the solo violin throughout the *Luamerava*. In the *cantilena* sections two voices have different rhythmical parts, while in the *Danzante* there are also two different voices that imitate the interlocking parts of the *mbira*.

In the following sections reference is made to elements that are characteristic of African music, and more specifically *mbira* music, with their correspondence in the melodic patterns of *Luamerava*.

3.5.1 Melodic Shape

The descending contour, characterizing the African melody, is well documented. "African scales are often characterized by rather sharp initial ascents followed by slow descents" (Kazarow 1994: 2). "The typical contour of a melodic line is mildly but not sharply descending" (Randel 1986: 20). This principle is also found in Shona *mbira* music. In the high singing accompanying the *mbira,* called *Huro*, phrases usually begin in the upper register and have a descending melodic contour that often overlaps the phrases of the *mbira* (Berliner 1978: 119). The contrary motion of parts that is another characteristic feature of *mbira* music is also discussed in this section.

Berliner notes that *mbira* pieces can be characterized by their melodic contour. The outside voices or parts often move in contrary motion. Beginning at least an octave and a fifth to two octaves apart, they end approximately an octave apart (Berliner 1978: 81). The contrary motion of the *mbira* parts mentioned by Berliner is evident in the phrases of *Luamerava*. The first phrase of the *cantilena* in bar 10 begins with the parts a minor sixth apart and moves to a major second apart. Contrary motion can also be noticed with the parts moving constantly away from and towards each other and the phrase often begins with the parts far apart and gradually moving towards each other. In bar 14, for example, the phrase begins with a major seventh and ends with a minor third. The following phrase also begins with a minor seventh. In the *Il canto in rilievo* sections the intervallic relationships become closer as the contour descends, following the pattern stated by Berliner above.

The pattern of contrary motion is also noticeable in some of the phrases of the *Danzante*. The phrase in bar 57 moves from more than an octave at the beginning of the phrase to a minor third. The phrase in bar 58 moves from nearly two octaves in the middle of the bar to a minor third at the end of the bar, with a new phrase beginning with the parts far apart immediately in bar 59 and ending the phrase in bar 69 with a fifth. Again this is followed immediately by a large interval at the beginning of bar 61 that ends with a major sixth. Bars 63-66 all have tapering phrases that end with an interval of a major sixth.

The first two phrases of *Luamerava* are ascending phrases. The *pianissimo* harmonics thereafter sound two octaves higher than they are written. The sequence to this phrase, marked *mezzo forte,* begins a major second higher than the first phrase. The harmonics are also one fifth higher than the previous harmonics and are embellished for a further two bars. The next phrase in the first *cantilena* section from bar 10 to bar 17 begins in a high range and gradually moves down to end in a low range as is typical of African music, discussed at the beginning of this section. The developing and changing phrases, while forming arches within themselves, which are marked with *crescendi* towards the high notes and *decrescendi* towards the end of the phrases, gradually move from a high double stop to a low double stop.

In the first *Il canto in rilievo* section the long phrase lines imitate the singing voice while *mbira* accompaniment or accompanying drum beats is suggested in the softer voice containing an embellished pedal point. The *mahon'era* (pronounced *mahonyera*) is a style of singing in the lowest, most comfortable range, encompassing an octave or more. These parts often consist of four ascending melodic phrases, beginning in the bass register of the *mbira* and corresponding with the four segments of the *mbira* (Berliner 1978: 115). The quiet style of the section titled *Il canto in rilievo* could be seen as being similar to *mahon'era* singing. The *Il canto in rilievo* section also has ascending melodic phrases, although these form a descending arch after the highest note and climax of this section in bar 38. The *quasi improvvisato* bridge passage in bar 54 also consists of an ascending phrase, and again the embellished pedal point imitates the *mbira* accompaniment to the singing. The return of this section from bar 83^4 to bar 105 employs the same melodic contour of an overall arch.

The recapitulation, from bar 106 to the end of this piece, begins with a *col legno* section, which is one octave lower than the original beginning of the *Danzante* in bar 55 and one fifth lower than the original *battuto col legno* section in bar 67. After 8 bars the melody, which is then slurred with a different bass, is transposed a fourth higher onto D and moves up chromatically, lasting only 4 bars. Then the next section, transposed down a second from the original statement in bar 75, moves up sequentially from bar 114 to bar 120 beat 1 where it reaches its highest point, followed by another ascending passage and the tonic ending.

3.5.2 Scales Characteristic of African Music

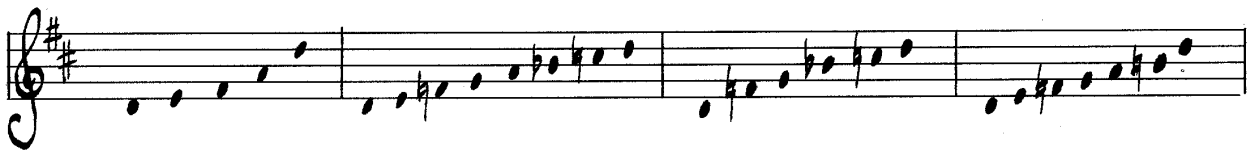
A large variety of equidistant and nonequidistant scales are used in Africa. "Heptatonic modes are common, as are pentatonic scales made up of intervals approximating major seconds and minor thirds. Series of smaller intervals such as minor seconds are rare" (Randel 1986: 20). A few types of *mbira*s that are used for entertainment are made up of six pitches but all the other Shona *mbira*s contain seven different pitches, which are repeated in scales up to three octaves (Berliner 1978: 32). In the *Luamerava*, six notes of the scale are often used. The opening introductory phrase from bars 1-3 contains 6 notes of the scale, BC/C♯EF♯G♯A, while the mediant and the seventh note of the scale are introduced in the 4th bar in the harmonics. The following scales are noted in the first few bars of the *Danzante*:

Bars 55 & 56	D E F♯A (four note scale)
Bars 57 & 58	A B♭C D E F G (heptatonic scale)
Bars 59 & 60	D E F♯G A B (hexatonic scale)
Bar 61	E F♯G♯B C♯ (pentatonic scale)
Bar 62	A♯B C♯D♯E♯F♯ (hexatonic scale)

In the following music examples 3.5-1 and 3.5-2, the scales of bars of the *Danzante* are written down in ascending order. They show similarity to some of the scales mentioned by Kwabena Nketia in his book on African music shown in examples 3.5-3 to 3.5-5.

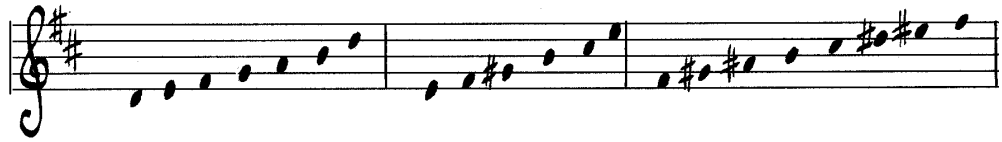
Ex. 3.5-1: Scales in the *Danzante* bars 55-66

bars 55-56	bar 57	bar 58	bar 59
4 notes	heptatonic minor	pentatonic	hexatonic



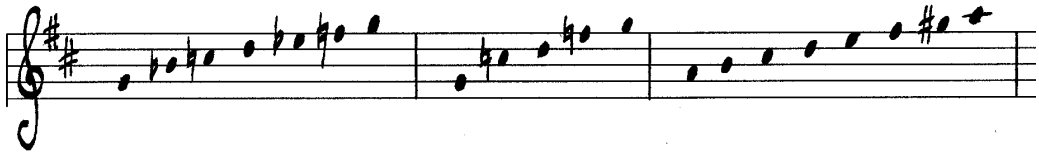
bar 60 bar 61 bar 62

hexatonic pentatonic type1 heptatonic major



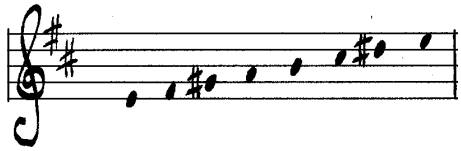
bar 63 bar 64 bar 65

hexatonic 4 note heptatonic major



bars 65-66

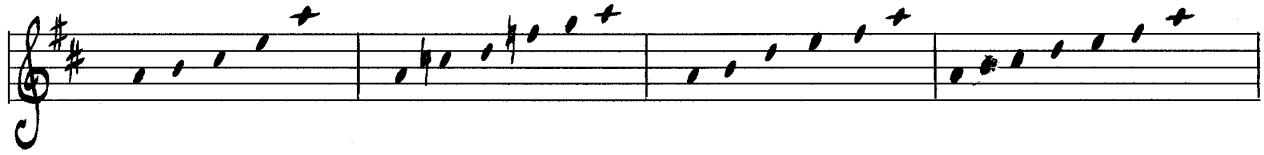
heptatonic major



Ex. 3.5-2: Scales in the *Danzante* bars 67-80

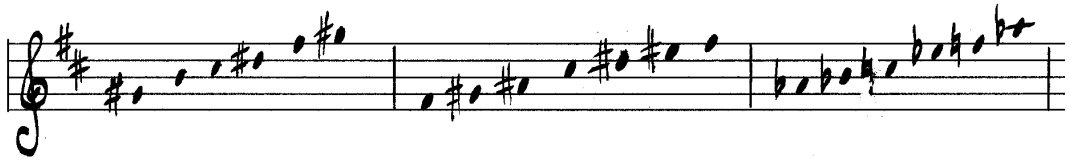
bars 67-68 bars 69-70 bar 71 bar 72

4 note pentatonic pentatonic type 2 hexatonic (major)

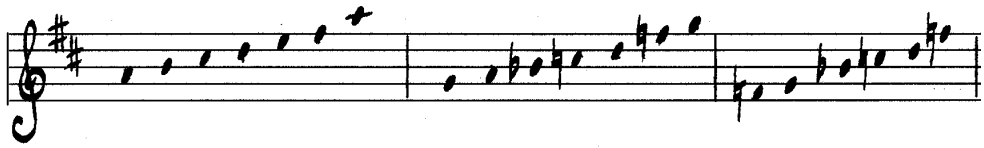


bar 73 bar 74^{1-2} bar 74^{3-4}

heptatonic hexatonic pentatonic type 1



bars 75-76	bar 77	bars 78-80
hexatonic (major)	hexatonic	pentatonic type 2

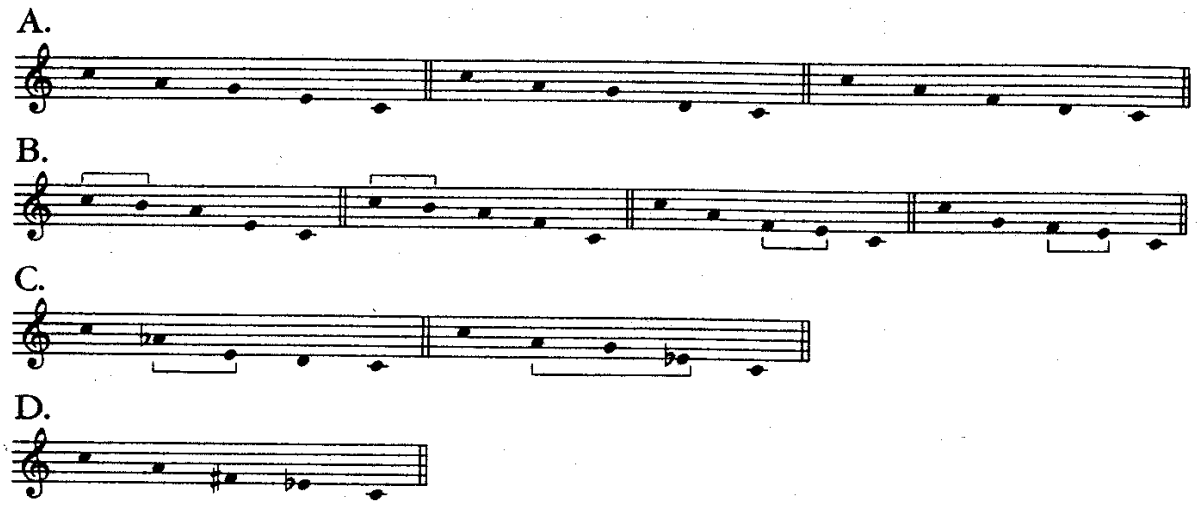


The first section from bars 55-66 in example 3.5-1 contains 4 note scales, pentatonic, hexatonic and heptatonic scales that alternate randomly. In the second section in example 3.5-2 the scales build up from a four-note scale gradually to a heptatonic scale, and then back to hexatonic and pentatonic scales, then alternating between these two scale types. Both of the large sections and consequently the recapitulation of the second section begin with four note scales. The different scales are discussed below.

Scales with four notes occur in bars 55 – 56, bar 64, and bars 67 – 68. All the scales with four notes contain the intervals of a perfect 4^{th}, a minor third, and no semitones, showing a similar interval structure to the notes in Nketia's example of four-note scales in the second bar of example 3.5-3. Pentatonic scales in the *Danzante* include those in bars 58, 61, 69-70, 71, 73, 74^{3-4} and 78. All the forms of pentatonic scales used in the *Danzante* are anhemitonic pentatonic scales, as illustrated in example 3.5-4 that do not contain semitones, but are comprised of minor thirds and major seconds. Bars 58 and 69-70 do not fall into the same patterns that are noted by Nketia, and may therefore indicate a different key.

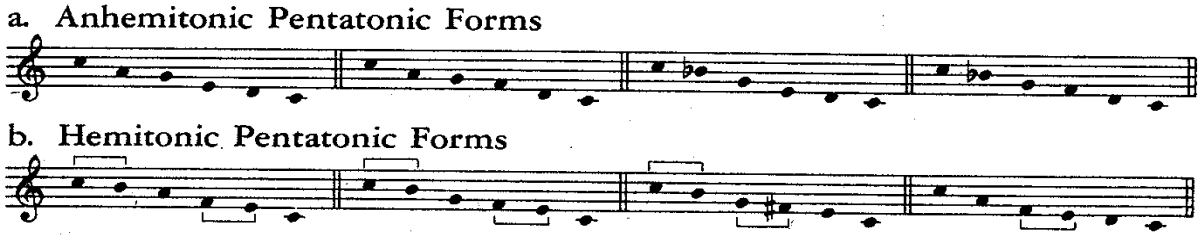
The hexatonic scale, which omits one note of the Western major scale is found in bars 59, 60, 63, 74, 75-76, and 77. Three forms of the hexatonic scale occur in example 3.5-5, with the major scale omitting the seventh note in the second bar, a minor scale without a sixth and containing a raised seventh in the first bar, and a minor scale with a lowered second and an omitted seventh occurring as the last bar. In the *Danzante* they do not follow these patterns, and the minor scale suggested in bar 77 has a lowered seventh, although it does omit the sixth. The other hexatonic scales in the *Danzante* are in the form of major scales, often without the seventh. Heptatonic scales are found in bars 57, 62, 65 and 66. Example 3.5-3 shows four note scales illustrated by Nketia in his book on African music, taken from page 118.

Ex. 3.5-3: Four-note scales illustrated by Nketia in his book on African music

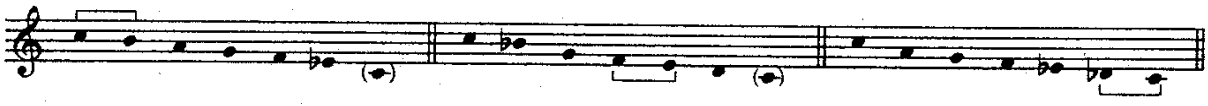


Ex. 3.5-4: Anhemitonic and hemitonic Pentatonic scales noted by Nketia

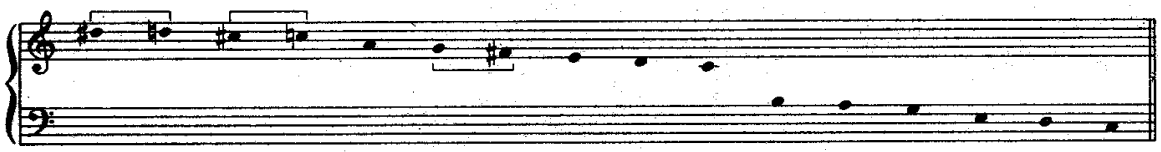
The anhemitonic pentatonic forms are labelled 1,2 3 and 4 for each bar of the first line a) in example 3.5-1 showing the scales of the *Danzante*.



Ex. 3.5-5: Forms of the Hexatonic scale noted by Nketia



Ex. 3.5-6: Chromatic scale of the *mbira* music in Rhodesia[1] noted by Nketia



[1] Rhodesia was the former name of the current Zimbabwe

Example 3.5-6 shows a chromatic scale in *mbira* music. Thus the combination of the above scales is justified in the *Danzante* and the more chromatic writing in the Introduction and the *Il canto in rilievo* sections is also suited to *mbira* music.

3.5.3 Melodic Principles of *Mbira* Music

"Shona *mbira* music consists of a continuous stream of subtly changing musical ideas; its texture is like a fabric of tightly interwoven melodic/rhythmic lines that interact with each other throughout the performance of a piece" (Berliner 1978: 53). In *Luamerava* this continuous stream is illustrated by the changing articulation in the *Danzante*, with the same melody recurring in different forms. This is discussed in more detail in section 3.5.7. Vocal music accompanying the *mbira* also has certain characteristics. In vocal genres the pattern providing the basis for improvising melodies leaps when ascending, and moves stepwise when descending (Kaemmer 1998: 750). This melodic principle is adhered to in the *Il canto in rilievo* where an ascending step is followed by an ascending leap of a seventh, afterwhich the melody descends by step. Repeating the start of the melody again in the next phrase, an ascending leap of a 4^{th} occurs before a descending step of a second occurs again. This principle is also noticeable in the phrases from bars 29-35 where chromatically ascending melodies are followed by an ascending leap which is then followed by a descending step of a major second. This is also an important motivic element that is discussed in section 3.5.6.

3.5.4 Keys of the *Mbira*

The keys of the *mbira* can have names and meaning attached to them. The personal meanings of the *mbira* player Bandambira that are cited in Berliner's book are related to certain notes in *Luamerava*. The *benzi* excites the listener and leads the *mbira*. Often classical *mbira* pieces are started on this key. Similar to the *benzi* key, the *Danzante* also begins on a high tone that excites the listener and leads the part with the emphasis on this note, also due to the rests following it. *Gadzanga,* meaning "to put in a stable position", is the lowest pitch on the *mbira* and is often the tonal centre. The lowest note in the introduction of the *Danzante* is the D, which is also the tonal centre of the *Danzante* as well as *Luamerava*, and therefore fulfils the same functions as the *gadzanga* key. This also occurs in the beginning of the *Il canto in rilievo*, where the low B is also the tonic. However there is a lower note A♯ in bar 25, which is still in B minor. *Duri* imitates "stamping millet" with the rhythmically regular patterns. The *duri* is seen in the *Il canto in rilievo* sections with the rhythmically regular patterns of the ostinato on D, single note still retains the initial rhythmic pattern that it would have if

played on an *mbira*. In this section the D begins as the mediant of B minor. The *duri* can also be noticed in the sections entitled *battuto col legno* first with the syncopated left hand *pizzicato* on A, in bars 67-71, and then in similar *pizzicato* on D in bars 106-110. The *mbira* player mentioned above, Bandambira, calls another key the *Shumba,* a symbolic meaning as this *mbira* key is believed to have the ability to call up powerful *mhondoro* or "lion spirits" (Berliner 1978: 58).

3.5.5 Intervals

Certain melodic intervals that are characteristic of African music and *mbira* music are also found in *Luamerava*.

3.5.5.1 Unison, Octave and Fifth

In the chord sequences of the *mbira*, the patterns of harmonic notes are harmonized with fifths and octaves above these notes. Thus the interval of the fifth is an integral part of *mbira* music with its primary emphasis on chords of the tonic and dominant, the mediant of the triad often being described as an ornamental note. The interval of the fifth and octave are also essential intervals throughout the music of Africa. Recalling the music of Africa, and imitating the chordal structure of *mbira* music, the fifth and the octave are prevalent intervals in the piece *Luamerava.*

The first fifth intervals are found in the arpeggio of the introduction, which is stated without the mediant as in most *mbira* music. A fifth is also used to conclude the first phrase. The fifth is prominent as a vertical interval in the harmonics as well as in the second phrase of the introduction, which also ends with this interval in bar 7. In the melody of the introduction it is actually used as a device for an ascending phrase. In the first introductory phrase the music climbs from F♯ to C♯ (bar 2-3) and again from B to F♯ (bar 3). In the second introductory phrase the music leaps from B to F♯ (5-6), A-E (last beat of bar 6), C♯-G♯ in bar 7 and again ascending from F♯-G♯. The perfect fifth is used only once in the *cantilena* section of the introduction (bars 10-17) and occasionally in the *Il canto in rilievo* section. However in the *Danzante* it appears often. It is used in horizontal fashion in the *battuto col legno* sections, and is taken to violinistic extreme in vertical intervals or double stops in the sections from bars 75-80 and 110-119. The final chord of the piece is also composed of fifths built on top of each other.

The fifth above a harmonic note can also be interpreted as a perfect fourth in its inversion, and this interval, which is found in the very first chord, is also prominent throughout the piece. It is also found at the beginning of the *Danzante* and forms the first interval at the beginning of each bar or twelve-pulse phrase in bars 55-64 of the *Danzante*. In the remaining two bars of this phrase, bars 65-66, the interval of a fourth is used as the final interval of the melody line. The horizontal interval of a fourth is also used as the first interval in each twelve-pulse segment in bars 67 through to 80. In bars 77 and 78 as well as bar 80 the interval does not occur in the same way, but forms part of the double stop and also occurs horizontally in the first beat of those bars.

Transpositions that occur in the repeat of certain phrases in the first *Il canto in rilievo* section, as well as in the recapitulation, also use the intervals of a 4^{th}, 5^{th} and octave. The last few bars of the second *Il canto in rilievo* section are changed in the following ways: bars 102-105 is an exact sequence, a perfect 4^{th} up from the melody in bars 46-49, making it an octave lower then the material in bars 97-101, instead of a fifth lower than the original material in bars 39-44, in the first appearance of the *Il canto in rilievo*. The last beat in bar 105, which ends this section, moves up a perfect 4^{th}, while the first section forms a slower ending, repeating bars 48^2 to 50^2, and then repeating only the second half of this phrase, bar 50. A *quasi improvvisato* embellishment on the A then concludes the first section of *Il canto in rilievo*. In the *Il canto in rilievo* section the melody in bars 39-44 is repeated as a sequence a fifth lower, keeping the same pattern in the left hand of the violin, as only the left hand strings have changed.

3.5.5.2 Parallel Intervals other than the octave and fifth

In cultures that make use of seven-tone scales, homophonic polyphony in instrumental music is based on parallel thirds and sixths, and passing intervals of sevenths, fifths, and fourths (Nketia 1975: 123). In *Luamerava,* the African sound often originates from the use of parallel intervals. Two parallel minor sixths occur in the first beat of bar 13 and again in bar 82. Parallel thirds are seen in bar 45. Other intervals are also used in parallel motion. Augmented fourths that are used in parallel motion are in bars 36-37 with three augmented fourths and the harmonic equivalent of a diminished fifth on the last beat of bar 37 that move in ascending motion together with the A pedal point. A pair of augmented fourths is also used in bar 41 and bar 47, while parallel seconds are used in bar 49. Possibly the equidistant tuning of the *mbira* could be seen to make the augmented fourth to a perfect fourth and create the impression of typical intervals on an African instrument.

3.5.5.3 Mirror Image Interval Patterns

The intervals in the melody line at the start of the *Il canto in rilievo* section form an interesting type of mirror pattern, which seems to be hidden in the phrasing. They can be notated as follows from bars 18-25:

stepwise up, 7th up, step down, 7th down
step up, 4th up, step down, 4th down
step up, 7th up, (step down, chromatic up), 3rd up, step down, 7th down, 3rd down.

In the following intervals the usage of gradually decreasing intervals can be seen in a recurring pattern in bars 29[2] to 35.
2 steps up, 7th up, step down, 6th down
4 chromatic steps up, 6th up, step down, 5th down
3 steps up, 3rd up, step down.
The intervals in the section from bars 10-17 also create a mirror image:
step down, step down, 3rd down, (5th down), step up, step up, 3rd up.

The same interval patterns are not found to this extent in the *Danzante,* except in the repeat of this section in the recapitulation of the *cantilena*.

3.5.6 Melodic motives

"The principle of ascending in thirds and fourths and descending in seconds is the basis of Shona harmony" (Kaemmer 1998: 747). In the following prominent motive of a descending step, the basic principles of *mbira* melodic writing are employed.

The minim to crotchet with a descending major second that appears in the upper melody line of the very first bar is a prominent motive that is developed throughout the piece. It is also employed in the second last bar where it is used to end the piece and the minim is also decorated with a fourth chord as in the first chord of the piece. Apart from the sequence of this first phrase of the piece in which it is used once more, it also becomes an integral part of the *cantilena* sections. It is treated with rhythmical diminution and melodic inversion in the first *cantilena* section, for example bars 11^4–12^1 where the minim to crotchet rhythm becomes a dotted crotchet to quaver, keeping the same

emphasis on the first note. The first beat of bar 11 contains a stepwise ascending crotchet to quaver, which is an example of rhythmical diminution and melodic inversion. In the *Il canto in rilievo* section the same motive is used more obviously. The second bar of this section contains exactly the same notes as the first bar of the piece, namely a minim B to a crotchet A. This motive together with the two preceding notes, which is the melodic inversion of the original motive, forms a new melody and a pedal point accompaniment. The exact pattern of a descending minim to crotchet occurs again in bars 23, 24, 30, 33, 35, 41 and 47. It occurs with melodic inversion as an ascending minim to crotchet of a major second in the following bars: 20, 27, 44, 50, 52 and 53. The pattern occurs again in the following bars with rhythmical and melodic inversion, with a descending crotchet to minim of a major second: bar 40, 43, 46, 49 and 51.

The section *Il canto in rilievo*, therefore, contains the interval inversion of the original motive of the major second, namely the minor seventh, and the melodic inversion, namely the ascending major second instead of the original descending major second. The motivic application naturally occurs again in the recapitulation of the *cantilena,* this time with condensed rhythms. The overall phrase of the *Il canto in rilievo* contains the notes of this motive, beginning with B, and ends with a pedal point on A which is a minor seventh higher. This motive follows the typical melodic structure of *mbira* music that contains characteristic melodies with ascending leaps and descending stepwise patterns.

If the motivic development of the opening few bars is taken even further, then the first three notes of the opening statement (excluding the *acciaccatura*) contain the intervals of a major second down and a perfect fifth up. This intervallic pattern is seen again at the end of this phrase, one major second up from the original pattern. The next phrase, which is an ascending sequence a major second up from the first phrase, also contains this pattern. In the first *cantilena* section the inversion of this pattern can be found, although it is not immediately recognisable. In the upper line from the last quaver beat of bar 10 to the beginning of bar 11 the inversion of this pattern occurs as it does in the last three upper notes in bar 12. This melodic principle is not strictly adhered to in the *Danzante* where the accented melody contains ascending stepwise seconds as well as descending intervals of fourths and thirds. However the *Danzante* still contains elements of African music and more specifically *mbira* music, discussed in the sections below.

3.5.7 African and *mbira* contrapuntal devices

"*Mbira* music can be regarded as contrapuntal in the sense that the parts of its compositions are characterized by the presence of a restricted set of two or sometimes three pitches played either simultaneously or consecutively, as melodic fragments" (Berliner 1978: 75). The imitation of this counterpoint is noticeable in the melody and accompanying line of the *Il canto in rilievo* as well as certain features of counterpoint in the *Danzante*. In this section parallels are drawn between the various characteristics of the counterpoint of African and Shona music and the contrapuntal compositional techniques in *Luamerava*, and especially in the *Danzante* functioning as a musical illustration of African and *mbira* music in the solo violin piece.

3.5.7.1 Ostinato

The New Harvard Dictionary of Music begins the definition of ostinato as the following: a short musical pattern that is repeated persistently throughout a performance or composition or a section of one (Randel 1986: 600). A melodic-rhythmic ostinato, i.e. a repeated rhythmic pattern that forms the basis for a simultaneously played or sung melody, forms the framework for many African compositions (Kazarow 1994: 4). Typical of African music, contrapuntal polyphony may take the form of simultaneous melodies, melody and supporting ostinato or ostinati, or interlocking melodic figures (Nketia 1975: 123). Closer to the southern part of Africa, in the xylophone music of the Chopi of Mozambique, each of the supporting sets of xylophones plays an ostinato pattern in support of the main melody, while the leader plays improvised variations (Nketia 1975: 123).

While the repeated syncopated D and A in the *Il canto in rilievo* could be described as a pedal point, which alternates with other notes, it can also be said to form a repeated rhythmical ostinato. The use of ostinato is especially noticeable in the recapitulation of the *Il canto in rilievo* section where the pattern E-D-D in a syncopated rhythm replaces the repeated D used before.

3.5.7.2 Three registers

The *mbira dzavadzimu* of the Shona contains three overlapping rows of keys that are used to produce highly intricate polyphony (Randel 1986: 21). In the *Danzante*, the music consisting of two parts could be seen as following three different registers: the high E string notes in the top register, the notes immediately around the A string in the middle register, and the notes on the D or G string

in the lower register. In bars 71, 73 and 74 the notes on the G string would form the lowest register, while the notes on the A and E strings could also form two separate registers.

3.5.7.3 Hocket

The New Harvard Dictionary of Music begins the definition of hocket as the following:
In counterpoint of the 13th and 14th centuries, a composition or stylistic device, which distributes the melodic line between two voices so that as one sounds, the other one is silent or is marked with rests (Randel 1986: 378). Hocket is a term that is frequently used in the discussion of African music. In North-Eastern Zimbabwe, where the Shona use panpipes (*ngororombe*) in ensembles, each person has about three pipes that are played in hocket with the other people (Kaemmer 1998: 752). Kwabena Nketia agrees on this word, and notes that this style is also employed in ensemble playing, with each instrument contributing its pitch in hocket fashion at the appropriate point in the melody, pattern or figure (Nketia 1975: 120). In discussing an African music example James notes: "The effect is similar to hocket, a characteristic of many medieval and renaissance compositions" (James 1999: 12).

The use of hocket is employed at the start of the *Danzante* with one part playing while the other rests. The technique of hocket is used while the voices move in canon in bars 55-66 of the *Danzante*. The use of canon is discussed in the following section. In the *battuto col legno* section directly following this section, hocket is also employed with the upper voice played *col legno* alternating with the lower voice which is played with left hand *pizzicato*.

3.5.7.4 Canon

Similar to the singing of the Shona, canon is found in the *Danzante* of the *Luamerava*. "Canonic singing is employed as well, for example, by the Bushmen, the Shona of Rhodesia, and the Jabo of Liberia" (Nketia 1975: 145). [2]In the *Danzante* section the music is made up of two parts that are written in canon an octave apart. The parts do not coincide with each other in double stops but are interlocking so that when the upper part rests the lower part sounds as in hocket. Although the upper melody part can be clearly heard due to it being played on the down strokes, the canon is more difficult to recognize due to the fact that the lower part continuously falls on the up bows and because the two parts together create a melody of their own, although it has many leaps. The music

[2] Rhodesia is the former name of the current Zimbabwe

follows the typical usage of a *canon*; with the first part entering half a bar before the next entry as a single part with rests and the lower part falls in to fill those rests. The part that is an octave lower forms an exact canonic pattern for the entire twelve bars of the opening of the *Danzante,* that is from bar 55-66. The following parts of the *Danzante* are written in canon an octave apart: Bars 55-66, bars 71-74, and the transposition in bars 110-113.

Following the use of canon the author discovered some printing and/or compositional errors that were confirmed by the composer. They are the following:
The F♯ as the last note of bar 63 should be an F♮, identical to the upper part in bar 63.
The E as the last note of bar 71 should be a D.
In the recapitulation, as in bar 63 the last note of bar 110, which is a D, should be a C♮.

3.5.7.5 Accented Melody Notes

"Inherent rhythms" are the melodic/rhythmic patterns that the ear interprets from pitches on a similar level (Berliner 1978: 88). Large intervals in a piece create separate melodies in the high, middle or bass registers. Through accentuation, performers enhance the inherent rhythms in their music. Variation is also created when different melody notes in the same melodic pattern are accented (Berliner 1978: 90). "Mbirists often change the harmonic and rhythmic relationships by playing certain patterns of notes louder, then changing to emphasize other notes" (Kaemmer 1998: 750). "Solo *mbira* music of the Shona consists of a distinct melodic line produced by each hand, to which is added the *mbira's* own melody, the tones produced when the two hands play the same pitch" (Randel 1986: 19).

In *Luamerava* the inherent rhythms in the beginning of the *Danzante* are grouped together as upper and lower parts, which are written in the music. The inherent rhythms are marked by accented notes in the *battuto col legno* sections as well as in the double stop section from bar 75-80. The accented notes of the first three bars of the *battuto col legno* section are identical to the interval pattern used in the other three occurrences of sections with accented notes. In the last bar of the first *battuto col legno section*, bar 70, the three last intervals which include a descending third and descending fourth differ from the recapitulation of this section, as well as the accented notes of the double stop sections. The notes of the double stop section in bar 119 are exactly the same as the notes in bar 80, although the similarity in intervals is not continued. With the double stopped notes in bars 114-117,

the accented notes form the same pattern as those in the second *battuto col legno* section in bars 106-109, as well as the first three bars of the first *battuto col legno section*, from bar 67-69, although they are embellished differently. There are perfect fifths or perfect fourth double stops on the accented notes, and the lowest of these two notes is resolved by ascending or descending step, irrespective of the interval of the double stop.

3.5.7.6 Single and Double Notes

In African instrumental traditions, polyphony occurs in various ways. One possibility is that the parts are arranged so that some of the tones of the contrasting parts are sounded simultaneously while others are sounded separately. In *mbira* music some keys are played in linear sequence, while others are played together. Auxiliary notes may be played simultaneously with notes of the melodic nucleus or as passing notes, in order to provide some elaboration of the basic melody (Nketia 1975: 121). In an example "Nhemamusasa" cited by Berliner, the right hand plays a high-tone melody that interlocks with the left-hand part, alternating between pitches in the middle and the bass register (Berliner 1978: 88). This technique is employed in the two differently embellished sections from bars 71 to 80 of *Luamerava* and again in the recapitulation from bars 110 to bar 120[1], where there are a few double stops imitating the sounds that are heard simultaneously interspersed among the single notes. In the first sections (bars 71 –74 and bars 110-113) the double stops occur twice in a bar on the third quaver of the second and third beats, while in the second type of embellishment, the double stops or simultaneous notes occur on the notes which have been accented or on the quaver beats (divided into 12) divided into 123, 12, 123, 12, 12.

3.5.8 Unity in melodies

The melody in the *Il canto in rilievo* sections is similar to the melody in the introduction. They both contain intervals of an ascending and descending seventh as well as intervals of seconds. The embellishment in bar 54, in which the metre is $^{19}/_{8}$, hints at the melody that forms the basis for the *Danzante.* The E, C♯ D and G♯ E♯ F♯, is similar to the first bar of the *Danzante* melody, falling a third and rising a second.

3.6 Rhythm

Nigerian composer Lazarus Ekwueme applied the formal theories of Heinrich Schenker (1868-1935) to analyse African rhythm. The article "Structural Levels of Rhythm and Form in African Music with particular reference to the West Coast African Music," by Ekwueme demonstrates

> …that form is merely rhythm in the long span, and that the rhythm of African music is built on three distinguishable structural levels. The background material is a skeleton of the structure which gives us the form of the music, often reducible to the antiphonal 'call and response' or 'call and refrain' pattern; the middle-ground contains rhythm motifs such as the standard patterns and other delimiters on which the music is based, while decorative motifs such as are employed by the master drummer are merely foreground material which do not significantly affect the structure of the music (Ekwueme 1976: 34-35).

3.6.1 Dance beats in the *Danzante*

Dance is an important component of African music, with many African musicians thinking of the beats of the music in terms of dance steps. A pulsating dance beat occurs throughout the *Danzante*.

3.6.2 Cross rhythm

Cross rhythm is a rhythm in which the regular pattern of accents of the prevailing metre is contradicted by a conflicting pattern (Randel 1986: 216). In the *Danzante* this African and twentieth century technique occurs frequently and is demonstrated further in the section on additive rhythm.

3.6.3 Hemiola

"The use of additive rhythms in duple, triple and hemiola patterns is the hallmark of rhythmic organisation in African music" (Nketia 1975: 131). Linear realisation of the ratio 2:3, called a hemiola, is found in the introduction of the piece and appears more as triplet quavers than as a hemiola. Triplet quavers are found in the harmonics and in the second phrase of the introduction. The first phrase contains ordinary quaver rhythms while the second phrase immediately makes use of triplet rhythms. In the *cantilena* and *Danzante* the use of hemiola is not present, instead the constant quaver beats create uneven rhythms with the additive rhythmic patterns 123 12 that are found more commonly in modern music. The vertical realisation of the ratio 2:3 is not apparent in the *Luamerava.*

3.6.4 Additive and Divisive Rhythms

Divisive rhythms are those that follow the regular divisions of the time span; rhythms that follow the pulse structure (Nketia 1975: 128). Additive rhythms do not follow internal divisions; they have durational values extending beyond the regular divisions within the time span. Different groups are combined within the time spans, forming units such as 5+7 instead of 6+6. The dance pulse provides a generally stable reference point and often interlocks with the time line that is made up of two different note values and is also usually difficult to divide into sections of equal length.

This principle of additive rhythm is apparent in many of the rhythms in *Luamerava* such as the changing of metres that seem to create smaller units that are added onto one another. The usage of metres in *Luamerava* such as $^{9}/_{8}$, $^{7}/_{8}$ and $^{5}/_{8}$ that need to be divided into groups of two and three also relates to the principle of additive rhythm, as it is impossible to divide these quavers equally.

In bars 81-83, which are similar to bars 10-17, the upper and lower parts form interesting rhythmic patterns as the lower part is written as ε θ ε ε, while the upper part is written as θ ε ε ε. This forms the rhythmic pattern of 123 12 or 123 12 12 with each phrase containing five quaver beats or sometimes seven. In bars 81-83 exactly the same notes are used as in bars 10-13[1]. The θ ε θ ε pattern, which forms 6 quavers in each phrase, is condensed with the pattern θ ε ε ε. The usage of a few crotchets leading up to a minim in the *Il canto in rilievo* section, bars 18-53, forms a similar rhythmic pattern to the grouping 123, 12, 123, 12, 12 that is seen in bar 67. This becomes clear in the second statement of the *Il canto in rilievo* where the minims are changed to dotted crotchets, making the rhythm 123, 12, 123, 12 12 in bar 84, which is exactly the same rhythm used in the accented melody of the *Danzante*. The rhythmic pattern in bar 55 in the single parts of the *Danzante* is different to the rhythm in bar 67. The rhythm in the *Danzante* begins as 123, 12, 12, 123, 12 and in the *battuto col legno* section the accents create an obvious 123, 12, 123, 12, 12. If one includes the slurs at the beginning of the *Danzante* as being part of the rhythmic pattern then either the lower or upper line would read 1(23), 12, 12, (12)3, 12. In the *Il canto in rilievo* section some bars such as bar 30 create rhythms such as 12, 12, 1(23)4, 12, or alternatively 12, 12, 1(23), 123. Likewise in the *Il canto in rilievo* melody line, the beats, which are tied by means of a minim, form the following patterns from the start of the *Il canto in rilievo* melody line with the brackets indicating tied beats of minims or longer durations:123, (12)3, (12)34, (1234,12) (34), (12)3, 1(23)4, (12)3, 12, 1(23)4, etc.

3.6.5 *Mbira* Resultant Rhythm

In discussing the performance of *mbira* music, Nketia notes the following: "Generally, the rhythms are approached from the resultant, from which patterns forming coherent wholes are abstracted and assigned to each hand" (Nketia 1975: 136). This rhythm that is created out of two melodies with different rhythms is also found in the *Luamerava*. The resultant rhythm in bars 10^2 to bar 17 can be notated as the following:

θ ε ε ε ε θ ε ε ε ε θ ε ε ε ε ε ε ε ε ε ε ε θ ε θ

This creates the crotchet quaver patterns in the *cantilena* sections of 1 crotchet, 4 quavers; 1 crotchet, 4 quavers; 1 crotchet, 11 quavers and then a crotchet, quaver, crotchet ending.

The resultant rhythm of bars 18-53 also forms the pattern of a crotchet with numerous quavers in between. The number of quavers that are interspersed with a crotchet in these following bars are:

2 3; 1 17; 5 6 4 8; 7 15; 7 4 10 12 32;
10 4 2 4 10 4 2 10 4 10 4 2 6 4 2 4 2.

In the last bars of the *Il canto in rilievo* the numbers of quavers that occur between the crotchets form a pattern of 10 quavers, one crotchet, 4 quavers, one crotchet and then 2 quavers per crotchet. This pattern also occurs in a changing sequence as can be seen in the second line of Arabic numerals above. In both the above examples a crotchet occurs every few quavers at the beginning, and then the resultant rhythm changes to many quavers followed by a crotchet.

3.6.6 Rhythmic figures

Triplet pulse patterns in *mbira* music vary as in the examples that Kaemmer gives (Kaemmer 1998: 749). Many non-ritual songs have fewer than twelve pulses in a harmonic segment. Kaemmer lists rhythmic patterns of *mbira* music. These are two sets of triplet quavers; and two sets of crotchet quaver or quaver crotchet patterns: θ ε θ ε; or ε θ ε θ. The section from bars 10-17 as well as the *Danzante* make use of these rhythms. In the top melody of the first bars of the *Danzante* the following rhythm is heard: θ· θ θ θ· θ. In the *battuto col legno* section the following rhythm is

created with the accents: θ· θ θ· θ θ . These rhythms are similar to the variations in rhythmic patterns that are examples given by Kaemmer.

3.6.7 Polyrhythm

"In Western music rhythmic patterns reinforce and emphasise the essential metric pattern, whereas in African music separate rhythmic patterns conflict with one another to produce polyrhythmic combinations and multi-metric patterns" (James 12 1999).

Multiple rhythms created by the different instruments playing different rhythms in the *mbira* ensemble are illustrated on one instrument in *Luamerava*. Different rhythms are suggested in one section in the *Danzante*. The opening of the *Danzante* creates the rhythmic beats θ· θ θ θ· θ from the top line. However the slurred notes of the upper line creating a stronger accent on the lower line could create the rhythmic impulse of θ· θ θ θ θ· with the last three notes being grouped together. The *battuto col legno* section especially, hints at more than one rhythm with the complicated combination of *col legno*, left hand *pizzicato* as well as added accents in the *col legno*. The rhythm given by the accents is θ· θ θ· θ θ. The rhythm created by the *col legno* is: E™EE™E™EE™E™ . The rhythm of the *pizzicato* is different yet again, being ™E™T™T™E™E™T™T™E™E with *pizzicato* notes falling on the second pulse of the first two beats, the third pulse of the third beat and the first and third pulses of the fourth beat. Superimposed on one another these simple contrasting rhythms provide momentum and vitality.

Together the rhythms from the section *battuto col legno* read as follows:
Θ· Θ Θ· Θ Θ
E™EE™E™EE™E™
™E™T™T™E™E™T™T™E™E

3.6.8 Syncopation across the Bar line

In the chapter on Xylophone music in Northwest Ghana in the book *Composing the Music of Africa,* (Wiggins 1999: 61) there is an example of hiding bar lines or syncopation across the bar line while later this use of flexible rhythm or hiding of the bar line is cited as a characteristic of this music (Wiggins 1999: 73). Already in the 3rd bar of *Luamerava* an example of the hidden bar line occurs with a tied double stopped harmonic chord that is difficult to notate in Western music. Phrases that cross the bar line, creating a free feeling of additive rhythm, are bars 8-9, including a tied note as one of the stopped notes in bars 11-12, 12-13 and bars 96-97.

3.7 Metre

The metre in *Luamerava*, begins with a standard 4 beats in the bar for the introduction, then changes to a triple metre for the end of the first section of the *cantilena*, and then becomes multimetric in the section named *Il canto in rilievo*. It changes once more to strict metre in the *Danzante*, which except for the multimetric recapitulation of the *cantilena* mainly uses the compound triple metre of $^{12}/_{8}$.

3.7.1 Multimetric Patterns

Luamerava begins in the standard metre of 4 beats per bar for the entire introduction, although this metre is often obscured by tied notes and phrases that run over the bar line. It remains in this metre for half of the beginning of the *cantilena* and only changes to triple metre in bar 14, remaining in this metre until the end of the phrase in bar 17. The first two bars of the multimetric section called *Il canto in rilievo* are also in triple metre. In this section changes of metre sometimes occur in every bar or sometimes every few bars, and the metre changes between simple duple metres of four beats in a bar or two beats in a bar, or bars of simple triple metre, of three beats in a bar. In the last few bars of this section, the metre alternates between $^{4}/_{4}$ and the twentieth century time signature of $^{5}/_{4}$, a metric change occurring with each bar.

3.7.2 Twelve-Eight Metre

"Twelve is also a very useful number in that it can be divided by two, three, four and six" (Wiggins 1999: 58). The African piece that is used in the example is also notated in a $^{12}/_{8}$ time signature as in the majority of the *Danzante* of *Luamerava*. In the *Danzante* the $^{12}/_{8}$ time signature divides the beat into two groups of 6 in the beginning of the *Danzante* and into the beats 3+2+3+2+2 in the sections with accented melodic notes as well as four groups of three in the section from bar 71 to 74.

3.8 Harmonies

Gerhard Kubik has noted that the Shona stand within a "south-central African tonal-harmonic belt" with melodies of heptatonic or hexatonic scales and with patterned movements of bichords in fourths and fifths (Kaemmer 1998: 744). These chordal sequences are discussed within the context of the *Danzante* in this section. Other harmonies devices such as medieval modes and fourth chords are discussed and an analysis of the Introduction and *cantilena* sections is also given.

3.8.1 Medieval Modes

James mentions that the melody of a xylophone piece by the Chopi of Mozambique is heptatonic and is suggestive of modal music. “Many African melodies resemble some of the medieval modes employed by European composers. The melodic structure of this particular example corresponds to the mixolydian mode which is frequently encountered in medieval church music” (James 1999: 10). Where the harmonies do not form part of the major or minor scales of a particular key, a modal analysis can be made. The composer himself has explained the use of the Phrygian mode on the scale of B as the opening chord in bar 1 which can then be described as an Aeolian mode, moving to B Dorian on the fourth beat of bar 2 to bar 3 (Hofmeyr Interview: July 2004). Thereafter the harmonies in *Luamerava* are understandable from a tonal viewpoint with major and minor keys forming the basis of the harmonies (Hofmeyr Interview: July 2004).

3.8.2 Harmonies of the Introduction and *Cantilena*

The use of the B minor chord in the violin harmonics in bar 3 concludes the phrase as being primarily in B minor or B Aeolian. The open fifth as the concluding chord of this first phrase, as well as the following two phrases ending with an open fifth on F♯ minor in bar 7 beat 3 and an open fifth on C♯ in bar 10, creates an unresolved atmosphere perfect for an introductory phrase, holding the attention of the listener.

The second phrase (bar 5-10 beat 1) forms a sequence to the first introductory phrase discussed above. It is more straightforward harmonically and can be explained in F♯ minor. In the sequence to the first introductory phrase the melody has moved one step upwards, creating an ascending sequence that has also moved upwards harmonically in the circle of fifths, moving from B to F♯. In the second and third chords of the phrase, the same base notes remain - perhaps paving the way for the importance placed on pedal points in the piece and lending an interesting change to the sound of the harmonies.

The *Il canto in rilievo* section begins clearly in B minor with traditional harmonies. A B♭ is used in the 4th bar of this section, and this could be described as the lowered 6th of D minor as well as the lowered 2nd of A minor. This section then moves through the harmonies of B minor, A minor, C♯ minor, F♯ minor and C minor. The notes in the *Danzante* seem to form part of the circle of 5ths.

The notes of *Il canto in rilievo* are written out with numbers to the key of B minor: The pedal point is a D or the mediant. In bar 29 there is a change to the pedal point on A. Then in bar 29 the pedal point is an A or the supertonic of B minor. In bar 33 there is a new key. Bars 33-35 could be C♯ minor. Bar 36 is most likely F♯ minor. Bar 40 seems to be in A minor while the augmented mediant triad indicates F♯ minor for the last beat of bar 40. There is a modulation in bar 41 to key of E minor, making the last beat of bar 41 a supertonic with lowered 6th. Bar 42 contains a leading tone seventh to subdominant. Bar 43 is in C minor and bar 45 could be in F♯ minor. Bar 46 indicates the augmented mediant triad in B minor. Augmented fourths, which are parallel, could sound like equidistant tuning.

3.8.3 Augmented Sixth Chord

The use of the raised Gypsy 4th together with the lowered submediant in bars 120 creates an augmented 6th chord. With the supertonic stated as an *acciaccatura* before the 6th chord in bar 120 it can be described as a French Augmented Sixth Chord. The French augmented sixth chord continues in the rest of the bar, followed by harmonies on the diminished supertonic chord alternating with the lowered Neapolitan second in bar 121. The lowered supertonic suggests a modulation to B♭ major or G minor.

3.8.4 The Fourth Chord

Luamerava begins with a fourth chord in the Phrygian mode on B, in the form augmented 4th below a perfect 4th. The next sequential phrase also contains a fourth chord of three notes, an augmented 4th below a perfect 4th which is written in F♯ minor.

The piece also concludes with two fourth chords in bar 122, this time with the perfect 4th as the lowest interval with an augmented 4th above that in both chords. These chords are very dissonant also due to the major seventh that forms the outer framework of the chords. These fourth chords are also approached by leap, thus increasing their dissonant sound. The discussion of these fourth chords are continued in the section 3.8.5.

"The harmonic colour of a section of an *mbira* piece depends upon the instruments on which it is performed" (Berliner 1978: 75). A perfect fifth on one instrument could even be a tritone on another

(Berliner 1978: 75). Apart from the use of tritones as an expressive device, the inclusion of tritones in the introduction and *cantilena* could also contribute towards the African sound of these sections. Fourth and fifth chords are also used in the *Danzante*, and the fifth chord, closely related to the fourth chord, is used to end the work.

3.8.5 Ambiguity of the final cadence

The first fourth chord built is on the lowered supertonic of D minor or the Neapolitan second of D minor. The perfect fourth above it indicates the chord of the lowered dominant of D minor, without the mediant and stated with the tonic D. This lowered dominant is raised in the second fourth chord to form a strong accent on the dominant. The second fourth chord is built on the lowered sixth of D minor, still including the lowered supertonic with the dominant of D minor forming the top accented note. This then moves to the G which forms a plagal cadence in the upper notes of the chords from 122-123 in D minor: I V IV I. However the subdominant crotchet is not accented and the accented dominant minim above the fourth chord creates an interesting combination of sounds that also accentuates the perfect cadence V-I in D minor. If interpreted in G minor with the lowered second of D minor in bar 121 forming the chord ACE♭ or the diminished supertonic in G minor, the harmonies in bars 122-123 would be the Neapolitan sixth chord of G minor, moving to a fourth chord on the mediant with the raised supertonic as the accented note, moving to the tonic of G minor and then to the dominant, creating an imperfect cadence in G minor. The final chord is made up of fifths forming the notes DAE which could also indicate the dominant ninth of G minor, but the double stop *acciaccatura* can represent two different chords, the chord D A creating tonic harmony, and the chord A E indicating the dominant, and the octave D the tonic once again. Thus the inclusion of the *acciaccatura* which is quite prominent due to its use on open strings creates a perfect cadence. The harmonies starting from the upbeat preceding bar 123 are thus IV I V I.

3.8.6 Chord sequence of the *mbira*

Andrew Tracey developed the notion of a "standard Shona chord sequence" that forms the harmonic basis of many *mbira* pieces (Grupe 2004: 266). The harmonic feeling in Shona *mbira* music is created by intervals of approximately an octave, a fifth, a third, or by their inversions. A standard progression is made of four sections of three chords, each where a chord is made up of a root and the fifth (with an optional third). Any inversion and octave position is possible. Using Arabic numerals to indicate the roots the basic progression can be notated as follows: 135 136 146 246.

The harmonic cycles mostly involve a succession of fifths or bichords, the lower notes of which move in set ways. The pattern most commonly used consists of fifths in groups of three, with each group only slightly different from the previous group (Kaemmer 1998: 747). The *kushaura* or leading part plays the melodic part and the higher notes, while the *kutsinhira* or following part emphasizes the root movements of the harmonic progressions. This melodic movement can perhaps be noted in bars 75-80 and again in the recapitulation of the *Danzante* in which the main melody (perhaps the *kushaura*) is accented together with double stops and then what can be seen as the *kutsinhira* forms other melody notes. In Shona singing, the bass voice or *mahon'era* usually consists of the roots of the bichords, with ornamentation such as yodelling. The singing is often hummed and can accompany *mbira* music or can stand alone (Kaemmer 1998: 750).

Cyclical sequences of these chords with standard sequence and its "transpositions" form the harmonic basis of the majority of the *mbira* repertoire. However, harmonic progressions can differ from the standard sequence using principles of convergence, elision and shift (Grupe 2004: 272). In the chordal analysis of the *Danzante* there is a considerable difference between the chord sequences notated from *mbira* music, and the chords in the *Danzante*. Fifth chords do, however, dominate, as in *mbira* music, and there are some similarities in some phrases between the chords of *mbira* music and the chords created in the *Danzante*. The freedom for this type of chord sequence in *Luamerava* is also present in *mbira* music. Berliner reminds the reader that an *mbira* piece is not a fixed structure with a specific beginning and end. The cyclical patterns provide a framework for elaboration and variation that support the creative expression of the performer (Berliner 1978: 52).

The harmonic movement can differ in different *mbira* pieces: Berliner cites an example where the intervals that are emphasized are octaves, thirds, and their inversions (Berliner 1978: 80). Ornamental notes are sometimes added into the basic harmonic progression, and sometimes the third, giving the impression of a triad, is considered as an ornamental note (Kaemmer 1998: 747).

The approximate notes on an example of the *mbira dzavadzimu* demonstrate the most frequently used chordal progressions:

right hand: GFDCDG BGABCDEFG

left hand: AFEDCBG ABCDEFG

Using the basic progression, the notes that occur from the roots and fifths, with 1 being the tonic, 5 the dominant and so forth are the following: 15 37 52; 15 37 63; 15 48 63; 26 48 63.

The following analysis of the *Danzante* and comparison to the *mbira* progression is done in Arabic numerals instead of the usual Roman numerals to indicate traditional Western harmonies.
The first two bars of the *Danzante* contain notes 135 and 2 of D major. The third bar can be interpreted as D minor, and contains all the pitches of the scale with the lowered sixth and seventh. The third harmonic progression above namely 146 can be interpreted in bar 57.

A supposition, put forward by the writer of this dissertation, is that a harmonic sequence occurs every two bars in the *Danzante*. Bars 55 and 56 contain the notes 1352, fitting into the first harmonic sequence. Although bar 57 also contains the supertonic and subdominant, the submediant of D minor is introduced for the first time in this bar as in the second sequence. The fourth bar, bar

58, is close to the third sequence, 146. Bar 59 forms very well into the final sequence 246 and contains the fifths of these roots. The next section completes the seventh chord on which the previous section ends with a tonic chord in B minor. In bar 60 there seems to be a shift of keys that is also noticeable in the *mbira* modal shifts. Two different options will be given that create a modal shift up one key. If bar 60 is interpreted in B minor then the notes 13456 are formed in this bar. This may form part of the sequence 146 if the mediant of the triad is used. Bar 61 then moves upwards in the same modal shift as the pattern in the *mbira* sequence from 146 to 246. Bar 61 can be read in C♯ minor, having moved from the sequence 146 in B minor in bar 60. If bar 61 is interpreted in B minor then the notes 248657257668 would form part of the sequence 246 but also containing the dominant of this scale. Therefore the *mbira* sequence 146 246 in B minor is formed from bars 60 and 61. Bar 61 forms notes 1357 and 4 in C♯ minor and it may move to D♯ minor after this, in bar 62, forming yet another upward shift.

The modulating sound of the *mbira* is imitated. If bar 60 is read in D minor, the notes 12356 occur in the top line. Bar 61 can also be interpreted in E major, forming the notes 615425625335, forming the sequence 135 or 146. Thereafter the upward shift can be interpreted in bar 62 as F♯ major, with the main notes 36 and 5 forming a sequence 136. Bar 63 forms a possible G minor and therefore an ascending shift upwards, with the notes 537167574157 indicating a sequence of 136. Bar 64 can also be interpreted in G minor with the notes 1457 indicating the sequences 135 and 146. The following bars can then be interpreted as moving to A major, a step up from G minor, and then to the dominant of A, namely E major. Bar 64 forms the chords in B flat major of G, FC, D, G, FC

which definitely forms the chord on V and perhaps also on VI. Bar 65 is in D major with the notes D,FCE, BD, C♯EG♯B creating a modulation to E major. Bar 66 is in E major, with the following notes forming the main chords of AC♯, G♯B F♯A, G♯BD♯F♯. In E major this forms the main chords of subdominant, mediant, to dominant. Bars 67 and 68, with tonic pedal point, form the notes E B C♯ A B in A major or 52312 135. Bars 69 and 70 form the notes D B F C A. In A minor the notes 42631 form the progression 146. Therefore both sections from bar 55 and bar 67 begin with alternating major and minor scales of the tonic key. Therefore the alternative interpretation of the corresponding minor or major keys can also be applied.

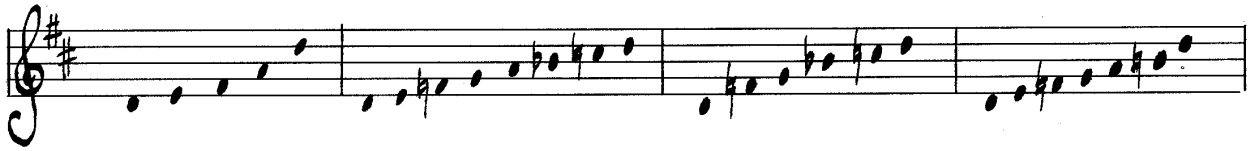
Bar 73 then moves one step downwards instead of the usual upwards movement, to G♯ minor. The tonic seventh chord creates patterns of 1357 and 2 that forms the first pattern of the sequence. In bar 74 F♯ major modulates to A♭ major or alternatively to F minor, which would also be a step downwards and fitting in with the pattern. In F♯ major the chord 136 is formed with the D♯ or sixth, and in F minor the chord 146 is suggested with the subdominant.

In bars 75 and 76, which are in D major, the interpretation 15(6)3125 seemed to apply. As both bars are ambiguous they may either form the chord 135 or 136. Bars 75 and 76 may also be in the dominant key of A major. A modulation to the tonic minor key occurs in bar 77 and forms the chords 437. In bars 75-80 the accented chord can also function as a passing note as the note immediately following it, which is usually a major second below or above, creates a new fifth. Bar 77 may be in G minor forming the chords 1 4 3 7 1 on the accented double stops. Bar 78 moves one step lower to F major which forms the chords 2 5 4 1 on the accented notes. Bar 79 is in to E♭ major before the key of G minor or F major is reached. In G minor these chords would read as 4 3 1 6 5.

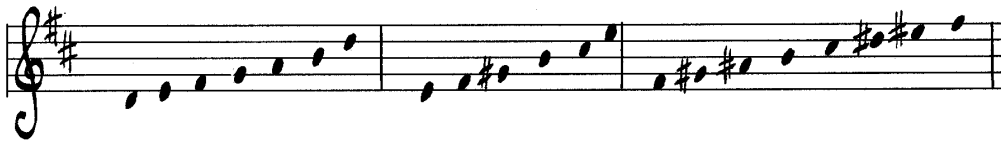
The scales of the *Danzante* are presented below. The bar numbers are indicated above. The second half of bar 65 is ambiguous and also contains the full E major scale together with bar 66. This forms a dominant to tonic harmony in A major from bar 66 to the tonic in the new section in bar 67. The upwardly progressing keys that are discussed above are shown in the scale form. Although two parallel sets of keys are given above, the second interpretation has been chosen with bar 61 interpreted as E major.

Ex. 3.8-1: Scales in *Danzante* (as in Ex. 3.5-1 and 3.5-2) showing upwardly progressing keys

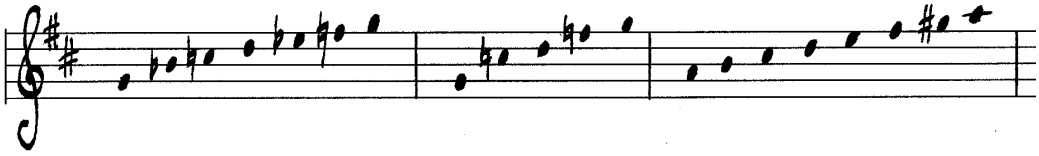
bars 55-56 D maj bar 57 D minor bar 58 Dminor bar 59 D melodic min



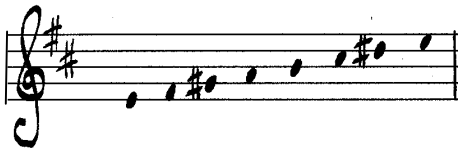
bar 60 D major bar 61 E major bar 62 F♯ major



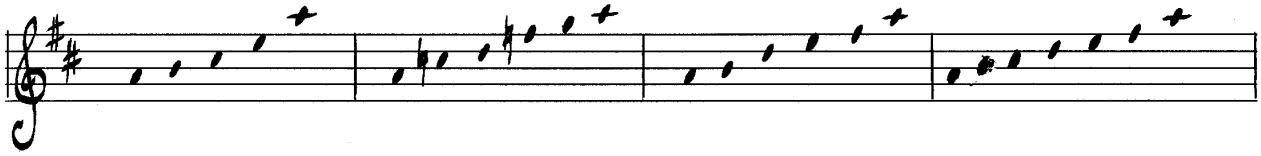
bar 63 G minor bar 64 G minor bar 65 A major



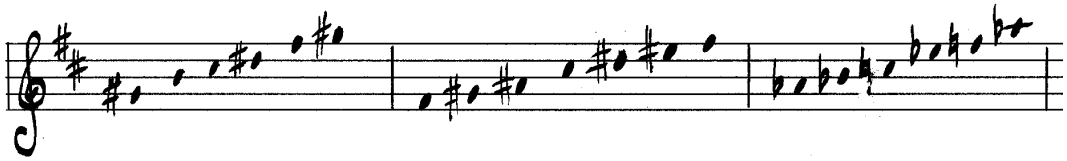
bars 65-66 E major



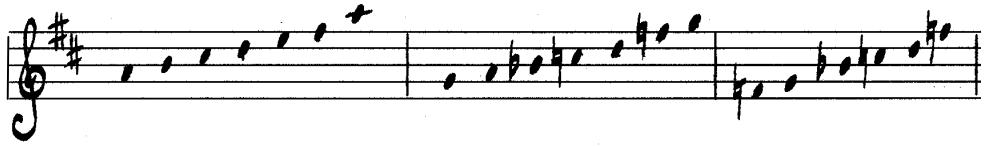
bars 67-68 A major bars 69-70 A minor bar 71 A major



bar 73 G♯ minor bar 74^{1-2} F♯ major bar 74^{3-4} A♭ major



bars 75-76 A major bar 77 G minor/D minor bar 78 F major



3.8.7 Modulations

The tonic note or chord, to which the other pitches relate, is an important characteristic in African music. The tonic note D in *Luamerava* holds much importance. It is often used as a pedal point and the piece also ends on the octave. The nature of the Shona tonal system with its shifting chord sequences could imply a transposition or a modal shift.

3.8.8 Ambiguity of the harmonies

"Particularly the harmonic ambiguity of the progressions as far as their relation to (hypothetical) tonal centres is concerned has prompted Tracey to speak of the 'kaleidophonic nature' of *mbira* music" (Grupe 2004: 266). The variation of the melody makes use of the principle of harmonic equivalence of chord tones. The addition of non-chord tones, the principle of harmonic ambiguity and the employment of tonal constants are all harmonic features (Grupe 2004: 273). Kaemmer speaks of harmonic ambiguity created by a specific melodic feature, saying that the change from one chord to another is sometimes ambiguous, because the third tone in one chord anticipates the jump of a third in the root tones (Kaemmer 1998: 748). This exact feature is found in the *Danzante* of the *Luamerava* an example occurring in bar 59 where the last note of this bar, the note G, is the mediant of the triad EGB in this bar. This then moves on to become the root of the triad GBD in bar 60. The frequently lacking mediant of a triad is also a reason for the ambiguity of the harmonies. Two alternate propositions for the *Danzante* that are suggested above include two choices of upwardly modulating set of keys. The alternative set of key choices is formed from the minor or major keys of the first choice. The alternative option is also consistent with the stepwise modulations.

3.8.9 Harmonic Rhythm

"Duple pulse patterns on the *mbira* result from interlocking the actions of the right and left hands; this interlocking results in an even harmonic rhythm, or in patterns of triple beats" (Kaemmer 1998: 749). The progression from one root and fifth to the next produces a harmonic pattern characteristic of *mbira* music. Four-beat patterns are also common, where an uneven harmonic rhythm is formed within the 16 pulses of each phrase (Kaemmer 1998: 748). Kaemmer notates the uneven harmonic rhythm of *mbira* music as the following: η η η or η· θ·θ· or θ·θ· η· (Kaemmer 1998: 749). Although this harmonic rhythm may apply to the *Danzante* of *Luamerava*, the author's analysis involves a new *mbira* chordal sequence in approximately every bar thus creating a slow harmonic

rhythm. However, seen from a different viewpoint the harmonies seem to change in the second half of each bar. Kaemmer also speaks of the ambiguity of the harmonic rhythm of *mbira* music due to the ambiguity of the harmonies that are discussed above. "Sometimes the change from one chord to another is ambiguous, because the third tone in one chord anticipates the jump of a third in the root tones. The ambiguity permits two forms of harmonic rhythm to combine to produce rhythmic complexity" (Kaemmer 1998: 748). The variation of melodies within the harmonic rhythm is described by Berliner: "Within a melodic sequence individual pitches can be replaced by their harmonic counterparts an interval of a third, fourth, fifth, or octave away. Such substitutions give rise to new melodic/rhythmic patterns without disturbing the harmonic rhythm of the piece" (Berliner 1978: 98).

Throughout the piece the harmonic rhythm often creates a flexible rhythmic feel, as there is often a change of harmonies on the second half of the beat. This is first seen in the "harmonic" triplets in the sequence of the introductory section where the change from the tonic to the subdominant harmonies occurs either on the last or on the first beats of the triplets. This flexible rhythm is continued in the following passage in which ordinary quavers are bowed as triplets. An example of this kind of change, which cannot be described as a suspension or passing note, is on bar 11 beat 3 in which the harmonies change from the dominant in the second half of beat 2 to the submediant on the second half of beat 3. This flexible rhythmic effect is also enhanced by the ample usage of suspensions.

3.9 Twentieth Century Compositional Techniques

Many of the African elements and *Mbira* similarities that are found in *Luamerava* are also twentieth century compositional techniques. Apart from the use of exotic elements and especially world music that is characteristic of contemporary music, some African elements run parallel to twentieth century rhythms and more free melodic principles. The use of rhythms such as 12 123 and as well as complex and frequently changing metres were introduced in the 20th century in the Western music tradition. Accents that occur off the beat are also a characteristic mainly of twentieth century music. Parallel intervals became popular in the music of Debussy. Devices that are characteristically African such as the use of open fifths without the mediant of the triad also form part of 20th century music. Fourth chords that occur at the beginning and near the end of *Luamerava* are also a twentieth

century harmonic development. However many traditional harmonies and cadences give this work a strong tonal structure.

3.10 Unity

Unity is created by various means in *Luamerava*. Apart from linking motivic elements, other components such as metronome speed and violinistic techniques also link the various sections.

3.10.1 Metronome Indications

The tempo of *Luamerava* is marked clearly with metronome indications. The introduction is marked *Liberamente* θ = 60-66, while a faster tempo is chosen for the first *Il canto in rilievo* entitled *Con Rubato* with a metronome indication θ = 100-108 and therefore 100-108 crotchet beats per minute. An even faster tempo is indicated for the entire *Danzante*, at θ·= 100-108, or one dotted crotchet per beat at the same metronome tempo of 100-108. Therefore, although the basic pulse remains the same, this results in the smaller triplet quaver units of the *Danzante* section being faster than the duple quavers in the first *Il canto in rilievo*, but allowing the two sections to be unified by the common tempo of the underlying beat. The quaver beats in the recurrence of the *cantilena* sections in the *Danzante* section are also faster than their original appearance. In this way the recapitulation of the *cantilena* section in the *Danzante* section forms an integrated part of this faster section.

3.10.2 Unity from Violinistic Techniques

A smooth transition from the four bars of the *col legno* section to the section in which slurred legato is used is created by continuing the left hand *pizzicato* together with arco notes instead of *battuto col legno* in the first half of bar 71 and again in the recapitulation in bar 110. This has a clear function in the music because the *pizzicato* is used for the "call" or question part of the phrase in the first half of bar 71, while the "response" or answer part of the short phrase, in the second half of the bar then changes to *arco*. This transition is continued with the violinistic articulation which begins with the soft sound of *col legno* and *pizzicato*, then moves to *spiccato* together with slurred double stops, and then moves on to slurred phrases that are accented with double stops before the recapitulation of the long legato phrases in the *cantilena* and *Il canto in rilievo* of the *Danzante,* sometimes tied to fall over the bar line.

3.11 Violinistic Aspects

The violinistic aspects that are discussed concerning *Luamerava* include the musical application of dynamics, a violinistic discussion where idiomatic perspectives are analysed, as well as a comparison between the performance tradition of *mbira* music and performance and playing of the violin in the classical Western tradition. The incorporation of difficulties in the piece being a deliberate intention of the composer in order to imitate the sounds in African music, is discussed.

3.11.1 Dynamics

As the first twelve bars of the *Danzante* section are written in canon, the top and bottom lines move together in upward motion. The dynamics correlate exactly with the movement of the melody lines as a *cresc. poco a poco* is written in the fourth bar, and in last two bars where the two descending sequences occur, a *diminuendo* is indicated leading to the *piano* marking which occurs naturally in the *battuto col legno* and *pizzicato colla mano sinistra*. A *crescendo* is marked towards the end of these four bars, leading towards the naturally louder *arco* section. Also written in canon, the melody, which is difficult to play loudly due to the *spiccato* and legato crossing over three strings, moves in an ascending movement together with a *crescendo* towards the next section, characterized by accented fifth and fourth double stops in a rhythmically homogeneous part. It is marked *mezzo forte,* a dynamic that is suited to the focussed sound of the accented fifth and fourth double stops. As this new pattern gradually moves higher to what is almost the highest double stop fifth on the violin, there is a *crescendo* moving from the *mezzo forte* to a *fortissimo* which falls on the bar which begins the new section, the *cantilena* in the *Danzante* tempo.

In contrast to the *cantilena* at the beginning of the piece, which only has a *piano* indication, this section in the recapitulation begins *fortissimo* after the build up of the *Danzante* previously and has a *diminuendo* marked for descending sequences, gradually ending in a *mezzo piano* for the beginning of the *Il canto in rilievo* section in the tempo of the *Danzante*. As in the first *Il canto in rilievo* section at a slower tempo, this section once again builds up together with the melody line towards the high C♯, which is marked *fortissimo.* It then moves gracefully down again with a *diminuendo e rallentando,* marked for the last four bars, which lead towards the next *battuto col legno* section. As discussed before, this moves in a *poco a poco crescendo* towards the chord in bar 120, which instead of moving into the *Il canto in rilievo* section as previously, ends in a dramatic chromatic double stop. A diminished fifth marked *forte piano* begins the coda and then builds up

with the slurred double stops moving higher from a soft *piano* indication on the G, D and A strings to a *fortissimo* in a high triple stop chord in sixth position before the final chords are stated, ending *fortissimo* on an octave on the tonic.

In the piece overall there are a few climactic points, mostly indicated with a *crescendo* leading to a forte or *fortissimo*. The first is the end of the second phrase in the introduction, in bar 7. Thereafter the music stays soft until the climactic point in the *Il canto in rilievo* in bar 38, which is accentuated by a *rallentando* in the preceding bar, and a marked *forte ritenuto* during the bar. This provides the turning point. The next major climax is exactly at the beginning of the return of the *cantilena* section, after the build up in dynamics and texture from the *battuto col legno* to the accented double stops. After that the music moves down in pitch and dynamics once more to the return of the *Il canto in rilievo* which also builds up to a *fortissimo* as before in bar 96. The music then returns to the quiet sound of the *battuto col legno* once more before the final chord, ending the *Danzante* section, forms another climax ahead of the build up of the coda, ending the work on three *fortissimo* chords.

Overall it can be said that a *rallentando* generally marks the end of the sections, together with a *diminuendo* before the next one continues. A *rallentando* is indicated in the following places: in bar 9 at the end of the introduction, in bar 16 towards the end of the first *cantilena* section, indicated as *dim. e rall.*, at the end of the *Il canto in rilievo* section in bars 52-53, and again at the end of the concluding passage of this section a bar later. The *Danzante* section is almost without *rallentando* except at the end of the section *Il canto in rilievo,* within the dance tempo, where a *dim. e rall* is marked once again connecting to the second *battuto col legno* section. The transposition of part of the *Danzante* section concludes the piece without *rallentando,* instead an exciting quickening of the tempo leads towards the virtuoso finish.

Table 8: Dynamics and tempo indications that begin and end sections of *Luamerava*

Bars	Tempo	Beginning Instructions	End dynamics	End tempo
Bars 1-10	θ = 60-66	*mezzo piano, mf*	*forte*	*rallentando*
Bars 10-17	θ = 60-66	*piano*	*piano dim. e rall.*	*rallentando*
Bars 18-53	θ = c. 100-108	*mezzo piano con rubato*	*mezzo piano*	*rallentando*
Bar 54	*improvisato*	*pianissimo cresc. e accel*	*descrescendo*	*rallentando*
Bars 55-66	θ· = 100-108	*accel. cresc poco a poco*	*diminuendo*	no change
Bars 67-80		*piano, crescendo*	*cresc. to ff*	no change
Bars 81-83		*fortissimo then dim.*	*mp cresc.*	no change
Bars 84-105		*mezzo piano*	*diminuendo*	*rallentando*
Bars 106-119		*Più mosso piano*	*cresc.poco a poco*	no change
Bars 120-123		*ffp forte piano*	*cresc. e accel. ff*	*accellerando*

3.11.2 Violinistic discussion

The introduction as well as the slow section named *Il canto in rilievo* are both musically and violinistically successful, while the more difficult *Danzante* section provides more challenges from an idiomatic perspective. As in *Nelle Mani d'Amduscias*, the *Danzante* incorporates advanced levels of technique discussed by Dounis whose study book appears under sheet music of the bibliography of both vertical and horizontal left hand shifting. With the usage of double stopped harmonics, left hand *pizzicato*, *spiccato* string crossings, and double stops in high positions, together with the intricate rhythms of Africa, it requires a high level of left and right hand violinistic technique. Certain aspects, especially the use of fifths in high registers, and the use of a fifth in an uncomfortable position in the second phrase, are not idiomatic. However, these and other technical challenges such as *spiccato* string crossing over three strings illustrate how the violin is put to the service of the musical intentions of the composer. Any intonation or sound discrepancies serve to illustrate the African effect of more free tuning and imitation of natural sounds.

This piece draws a unique and unusual sound out of the violin, especially in the legato sections, which contain a feminine and expressive quality that also imitates the well-known characteristic of the African women who use singing in everyday life to express their emotions. It applies a wide range of violinistic sounds in a very clever way, relating not only to the music of Africa very

expressively and artistically, but also imitates the sounds of the African instruments, as well as recalling the accompanied traditional dancing that is so prominent in Africa. This approach, which puts the emphasis on the direct application of African music on the European violin, merging cultures, provides the composer with many idiomatic challenges, some of which are discussed below.

The opening of the work provides an expressive outlet for the violinist, with its beautiful *cantabile* passages. The very first chord falls under the first three fingers with the second chord employing the fourth finger in a major sixth, thus combining the expressive qualities of the composer, which are put first, with idiomatic writing. The same fingering is used in the opening chord of the sequence to this passage in bar 5, which can more easily be played in second position. This passage with its fifths can perhaps more easily be played in second position with an extension back to first position in bar 6, or perhaps in first position with an extension to half position in bar 7. The last chord in this passage in bar 8 is one of the most difficult in the violin repertoire, with the slurred appoggiatura and fifth requiring the violinist either to make a difficult stretch with the first two fingers in third position, or to play it with a more comfortable position in the second position, with the fifth falling on the weaker fourth finger, a position not usually required from the violinist. However, in this particular section, any difficulties in sound and intonation that may be encountered are excusable due to the nature of the description and the musical expression thereof. The double stopped harmonics in the introduction are designed to fall easily under the fingers, although being of a high technical level. Some practice would probably be required to avoid playing arpeggios with the right hand instead of double stops.

As mentioned earlier, the words *Il canto in rilievo* for the middle, *cantilena* section, is a term used in painting, meaning standing out in relief. This unusual terminology for music is creatively applied in this way, as is the violinistic writing found in this section. The way the notes are written with the melody notes being notated as normal crotchets and the accompanying, syncopated pedal point being written smaller helps the performer to interpret this correctly, although an Italian dictionary might be necessary to interpret the Italian words relating to painting. This section makes full use of the expressive *cantabile* qualities of the violin, and is highly idiomatic and violinistic, while also being original and inventive. The use of the pedal point D and A string as a pivotal turning point for the double stops, which move under slurred bowing between the G and the D strings and the A and the D strings, or between the D and the A strings and the A and the E strings, is highly original.

However, similar use of the D string as a pedal point is also found in some of the Solo Sonatas of Ysayë.

If musical consistency and sound were taken into account, then the performer would want to keep all the accompanying D and A strings in the *Il canto in rilievo* as open strings, even when this would require a difficult left hand stretch. An example of this is the last beat in bar 39 where the natural choice would be to play this in third position. However, a repeat of the open A string, preferable for a consistent sound, would require this to be played with a difficult stretch of the left hand. This type of stretch of a major second, with the higher note on a lower string, is also found in bars 42, 45 and 48. The balance of the bow on the different double stopped strings becomes more difficult towards the end of this section where a *piano* dynamic makes it more difficult to alternate between the D and A strings, and the G and D strings. At the end of the first section the concluding coda requires the violinist to play high up on the D string while holding the pedal point A, alternating with the open D string. This requires the advanced technique of tilting the bow towards the D string on the high notes and back towards the A string on the open strings. The instructions *quasi improvvisato* and the *ossia portato* bowing as well as the *rallentando,* which fits musically as well as technically at the end of this phrase, support the ease of this passage.

The majority of the beginning of the *Danzante* section is written in a way that takes the violinist into consideration, making use of all four left hand fingers separately to facilitate the shifting of the fingers over the strings. In some places, such as in bar 2 where the first finger moves quickly over the strings from the D string to the E string, and the last beat of the fifth bar where the third finger (when in first position) moves from the E to the D string and back to the E string, all within the quaver beats, this provides a challenge for the violinist which is not usually found in other repertoire. However, as the rest of the *Danzante* section contains well-balanced notes within the left-hand framework, this should not generally pose a problem. As far as the bow arm is concerned, the *spiccato* string crossing is highly advanced and sometimes involves jumping from the E string to the D string at quite a fast tempo.

The advanced and interesting technique of combining *battuto col legno* with left hand *pizzicato* in bars 67-71 and 106-110, especially with the complex rhythms involved, can be difficult for the performer at first, but once it is mastered, it tends to fall easily under the hands. As a pedal point is formed from the left hand *pizzicato* on the A string, which falls naturally in first position on the first,

second and third fingers, the primary dilemma for the violinist is for all the left hand *pizzicato's* to sound equally, especially when the open A string falls on the first finger, due to the scientific acoustical properties of the shorter string length.

The slurred sections from bar 71-74 and 110-113 present advanced string crossing over three strings with the unusual bowing technique of slurs connecting single strings to double stopped strings as well as *spiccato* jumps across the strings. The left and right hand technique is put to full use in this section, with the usage of slurred double stops containing string crossing in complicated slurred combinations such as D to DA to E and A to AD to A and G to DA to A and *spiccato* string crossings over one string, combined with difficult left hand double stops of a ninth and a tenth which then move to a different single note. Often the double stops of a ninth and a tenth are combined with the use of fifths. The most challenging of these combinations is on the third and fourth beats of bar 74 where the first finger plays on the E, A and D strings in half position in a slurred manner, together with the use of a stretch of a ninth. The author would not consider this combination of slurred fifths and large stretches to be extremely idiomatic, although several aspects of this section do demonstrate violinistic considerations.

The use of ninths in the first position and only one major tenth in the second position is considerate to the hands of the violinist, as the lowered first position provides the biggest tenth stretch. Within the passage there is preparation for the playing of the double stops as the notes are first played *spiccato* in bars 71, 72 and 73 before the double stop is played. One of the helpful tips, suggested by violin masters for playing tenths, is to maintain the hand in the high position while stretching back with the first finger (Fischer 1987: 182). This position is maintained with the use of other notes in the first bar of this passage but not, however, in the third and fourth bars of this passage where the usage of other notes after the interval of the ninth and tenth at the beginning of bars 73 and 74 respectively requires the hand to maintain a position leaning back on the first finger with the fourth finger stretching up towards the higher note. These sections are arguably among the most difficult in the violinistic repertoire.

The sections from bars 75-78 and again in the recapitulation in bars 114-116 are enjoyable for the player, regarding the rhythms that are repeated and that fall easily under the bow, allowing performer and audience to experience these traditional rhythms. The left hand of the violinist is provided with momentary relief before more technical challenges occur. Often, but not always, the

notes surrounding the accented notes also prepare the way for the next accented double stop, making the music more idiomatic and easier to play, although sometimes the double stop begins on a new note.

In bars 79-80 and bars 117-119 the piece does become considerably more difficult, with double stopped fifths in the higher register, which are extremely rare in the violin repertoire, providing an ultimate challenge. This section of the piece, with fifths played high up on the A and E strings, also provides considerable challenges for appropriate sound and intonation. Bars 80 and 81 probably provide the most difficult violinistic writing in this piece, especially in the first half of bar 81 where three consecutive fifths in high positions present various challenges, as the fifth played with the first finger (if this fingering is chosen) can be difficult in high positions and the shifting of fifths in high positions is also considered to be challenging. If the *fortissimo* is to be held and one uses first position instead of 5th position for the second phrase in bar 81, then the jump from the stopped 5th in 5th position to the double stop in first position would also provide a challenge to the average violinist. The author would not consider these bars to fall under writing that is well-suited to violinistic demands and in these places the violinist needs to stretch the limits of his or her technique towards the compositional wishes of the composer. However, within the context of the imitation of African music, these small intonation and sound discrepancies may be appropriate. The second section named *Il canto in rilievo* provides interesting technical challenges that are not normally found in the violinistic repertoire. Although relatively to play the musical requirement of a consistent open D for the accompaniment , creates very large hand stretches in the second section. Although relatively easy to play, the slur of the first finger holding the B on the A string in bars 84 and 86, while moving from an E to an open D on the D string, is nevertheless quite unusual.

Despite some near-impossible technical difficulties in this piece, a musical rendition of this work is still possible due to the range of violinistic techniques, timbres, and tempos in the piece, as well as the interesting illustrative context. One of the facets that would make this piece easier to perform, and an essential part of every lengthy violin composition, is the large variety of differing techniques, and the incorporation of *cantilena* sections allowing the left-hand time to recover from some of the more difficult sections. This method is employed to the advantage of the performing violinist in the *Il canto in rilievo* sections as well as the beginning of the *Danzante* and the *battuto col legno* left hand *pizzicato* sections. Although challenging, the strain is taken off the left hand before the double

stop sections, which require plenty of left-hand strength and stamina. However, with double stops comprising the majority of the work, the demands on the violinist are still very high.

The technical difficulties in this piece could be a result of the problems encountered when the African sound is imitated on a Western instrument. The *battuto col legno* with left hand *pizzicato*, the advanced levels of string crossing as well as the usage of fourths and fifths accurately imitate the African sound while also providing unusual challenges for the violinist. The composer's intention to mimic the African sound is, however, not the only cause of the difficulties, as the most difficult technical challenges, for example the fifths in the high registers in bars 80-81, are used primarily as a result of employing ascending sequences and are vehicles for the emotional expression of the composer. However as discussed previously the nature of acceptable African sounds and the flexibility of the tuning of the scales of contemporary *mbira*s leading to terms such as 'elastic scales' may cause intonation and sound difficulties to be appropriate to the thematic content of the music. The difficulty of the bars from bars 80-81 and again in the recapitulation may be appropriate for the buzzing sound of the *mbira* and the glissandos and harsh sounds that are popular in African vocal singing. The use of these unusual and technically virtuostic sections increases the technical level of the piece while still remaining true to the cross-culturalism that this piece employs.

3.11.3 Performance in the Western Classical and African Traditions

Unlike in Western violinistic music, improvisation is also an integral part of African music and in *mbira* playing. In *mbira* music, different to most African music, improvisation is based on a specific chord structure. However, the type of improvisation is different to Western jazz. "There is no improvising upon a chord progression as in jazz in *mbira* music." The *kutsinhira* player echoes the given *kushaura* which holds the basic chord sequences or progressions; a technique termed "echo interlocking" by Gerd Grupe. However, the term improvisation is still used to describe music making in the *mbira* culture. With the belief that the framework of the ritual songs has been set by the ancestors, improvisation on the *mbira* mainly involves new ways of playing a particular song (Kaemmer 1998: 752). Variation and improvisation keep traditional pieces fresh with each performance (Berliner 1978: 87). Singers that accompany the *mbira* also intensify the mood with vocal improvisation and variation (Berliner 1978: 119).

Mbira players have repertories of composed pieces that have been passed through the generations through the oral or aural tradition that is customary with the music of Africa. *Mbira* musicians may know approximately 20 compositions; however, some virtuosi profess to know more than one hundred pieces (Berliner 1978: 72). This shows similarities to the classical virtuosi who also collect traditional pieces in their repertoire. In *mbira* ensemble playing there is also a leader of the ensemble as in classical chamber and symphony orchestras.

Individuality is admired in the African culture and different singers in the Shona culture also have different and personal styles of yodelling (Berliner 1978: 118). Although individuality of the performer is also admired in the Western classical tradition, classical musicians in the Western culture strive for perfection of a particular type of singing or playing. Talent in drumming or dancing would be a sign of the favour of ancestral spirits (Kaemmer 1998: 752). In the Western tradition of classical musical culture, the ability to play an instrument well, although requiring hard work, is also regarded as talent and is often referred to as a "gift" from above. The automatic motor process that is involved in playing the violin, for example, is also important in the playing of the *mbira*. "When switching to another instrument they usually stick to the motional pattern of the particular piece although the auditive result may be quite different" (Grupe 2004: 266-267).

The high point in a *bira* ritual would reach a sustainable plateau which could continue for 2-5 minutes, during which time the process of variation would be mainly concerned with quite small changes within a complex matrix. At the end of this time the performer might return to a simpler pattern, allowing the music to become quieter before just stopping at a suitable point. Thus in *mbira* performances, although a climax is reached and the sound becomes more complex, the music would thereafter quieten down. In contrast, the *Luamerava* and most classical performances of the Western tradition, come to a final climax at the end of the performance.

Berliner finds a similarity to the "inherent rhythm" or melodic/rhythmic patterns that the listener interprets in polyphony in Western music. "Compositions of the Baroque period in which there is a contrapuntal dialogue between the upper and lower voices, such as the Bach unaccompanied violin and cello suites, create this effect in Western music" (Berliner 1978: 88).

A performance of a piece of music such as the *Luamerava* might seem quite far away from the African tradition of performance, African performances being improvisational in character, never being written down, with each person playing variations in a different order or adding some changes, and classical performances being memorised as notated or performed from written music. However, in the African culture much emphasis is placed on the expression of the emotion and event, each player performing in his or her own distinctive and different style (Wiggins 1999: 70). In *Luamerava,* the expression of emotion that is so important in African music is united with the romantic ideals of programmatic expression in Western music. As it is a solo piece, the violinist could seem more improvisational in a performance than if it were an accompanied piece, with each part worked out perfectly. An aura of composing while performing could surround the violinist, as in African music.

According to *mbira* performers, they practise frequently for short intervals of time in order to strengthen their muscles. This is the same advice that is frequently given to Western musicians. Instead of warming up before a *bira* performance, the *mbira* player warms up as he plays, choosing easier pieces to begin with and progressing to more difficult and faster pieces as he feels ready for them (Berliner 1978: 144).

As in Western classical musical performance, in which classical musicians perform standard and often familiar repertoire of the famous composers, in *bira* rituals traditional pieces are also highly valued. “According to *mbira* players who perform professionally at spirit possession ceremonies, the mediums’ spirit must appreciate and respond to the traditional pieces they remember from the time when they lived in the world as human beings. This belief must have the powerful effect of insuring survival of the old *mbira* classics” (Berliner 1978: 87).

There are some similarities in the learning process of the *mbira* and Western musical instruments such as the violin. The beginning student starts with the easier *kushaura* parts before he or she learns the more difficult *kutsinhira* parts and can also decide to specialize in either of these. *Mbira* students gradually expand their repertories of variations on the classic pieces they have mastered. After confidence on the instrument has been gained, the subtleties and nuances of the compositions are developed (Berliner 1978: 144).

Interlocking polyrhythmic parts on a single *mbira* can create a complex sound that often gives the impression of more than one instrument being played (Berliner 1978: 52). In the same way the solo violin in *Luamerava* creates a rich density of sound and imagery of an ensemble of African instruments.

Changing in the rhythmic relationship between the interlocking hand parts is a change that can be brought about within the phrase structure of the piece. By placing accents on different keys and assigning accents to different hand parts performers create new melodies within the polyphonic material. Embellishments can also be added as the student advances, and the *mbira* player sometimes listens to the instrument as one of the audience, creating a new platform for improvisation (Berliner 1978: 144). The *mbira* player is also instructed to "listen to the voice of the *mbira*" and an intimate connection with the instrument is established (Berliner 1978: 144).

The learned musicians (who would improvise in a *bira* ritual) often instruct the students to experiment with improvisation outside the ritual of the *bira* and only to perform the *kushaura* parts, so as not to let a mistake interfere with the divination of the spirits (Berliner 1978: 145). In this way the perfection of the final performance is not unlike the performances of classical music in the Western tradition.

The *Luamerava* is a virtuostic work that combines beautiful expressive melodies in some places with an advanced technical level comprising techniques such as double stops in high positions and shifting positions at fast tempos. In the same way, many African works are also virtuostic: many African instrumental players such as the xylophone performers are admired for displaying virtuosity, and skill in *mbira* playing is also highly valued for the purposes of the *bira*.

4 Conclusion and Recommendations

The violin is a very expressive instrument and it is used creatively and expressively in both *Luamerava* and *Nelle Mani d'Amduscias*. In *Luamerava* it is used for expressing both the sad emotions of the legend of Luamerava and the faster, more cheerful human emotions in an African dance. In *Nelle Mani d'Amduscias* it illustrates the darker sides of the violin, associated with medieval superstitions and the legend of the virtuoso Paganini. In both these pieces Hendrik Hofmeyr has made use of a remarkable variety of different sounds and emotional effects on the solo violin.

The two pieces are connected by the programmatic nature of their titles. *Mythes* by Szymanowski which is an inspiration for *Nelle Mani d'Amduscias* also provides a connecting theme between the two pieces. *Nelle Mani d'Amduscias* is centered around the 'myth' of Paganini's connection with the devil due to his brilliant feats on the violin, and various other superstitions such as the *Diabolus in Musica* of the Middle Ages. The African legend of Luamerava, the goddess of desire, was adapted in the description of the piece *Luamerava.* This adapted story also connects to the theme of a myth and is therefore connected to other works of Hendrik Hofmeyr that are inspired by *Mythes*.

In the *Luamerava* conventional violinistic methods of *cantabile* writing, legato double stops, *spiccato* over different strings at a fast tempo and then the traditional effects of left hand *pizzicato* and *battuto col legno* create woody, African timbres and the pentatonic intervals and double stops used allow the solo violinist to imitate the sound of various African instruments playing at once. Various timbres play a prominent role in the music of Africa with its many different types of instruments as well as the varied application of these instruments. The composer employs twentieth century rhythmic combinations allowing the violinist to imitate the complex drum rhythms so characteristic of African music. In these ways the composer creates a programmatic European performance out of an African legend, imitating the sounds and timbres of Africa and enhancing the emotional qualities of the legend with the European medium of the solo violinist.

Timbres are also used to interesting but different effects in *Nelle Mani d'Amduscias* in which the 'modern' nature of medieval music is used in this contemporary piece to heighten the effects of the foreboding title. In this piece the virtuostic quality of the violinist replaces other expressive elements

such as the sadness found in *Luamerava*, and twentieth century techniques such as the thematic use of the octatonic scale increase the musical illustration.

Although quite different in expression, *Luamerava* and *Nelle Mani d'Amduscias* share many similar elements. They are both programmatic pieces that have descriptive titles, and in both pieces the music serves to express and illustrate the title. Both pieces are tonally centred on D, the same tonal centre as most prominent violin works such as Beethoven's Violin Concerto, the Sibelius Violin Concerto and the Tchaikovsky Violin Concerto. *Luamerava* is written in D major, however, while *Nelle Mani d'Amduscias* in mainly in D minor.

Medieval devices used in this piece that run parallel with African compositional devices are hocket, canon, ostinato and the use of modes. In the *mbira* culture, certain melodies are used for certain occasions, and are associated with particular ancestors in the *bira* rituals. In the same way in the church of the Middle Ages, certain sacred melodies also became associated with certain words. Interestingly, the use of medieval devices are central to *Nelle Mani d'Amduscias*.

Pedal points form prominent parts of both pieces. Both pieces are very chromatic with sections that are very distinct and different from each other, showing clear usage of different violinistic techniques. The majority of harmonies in both *Luamerava* and *Nelle Mani d'Amduscias* can be analysed according to traditional analysis, although ambiguity is prevalent and becomes a characteristic of both works. Open fifths in *Luamerava,* so prevalent in African music, are also used in *Nelle Mani d'Amduscias,* especially from bar 26. Here the usage of the tonic and fifth of the triad without the mediant forms the basis of the chords. The beginning of *Nelle Mani d'Amduscias* contains a scale in which the mediant of the triad is not stated, as does *Luamerava*. The circle of fifths is present in the harmony of both pieces. The usage of twentieth century harmonies such as fourth chords is found in both pieces. The usage of modes is found in both works and especially at the beginning of *Luamerava*.

There are similarities to be found in the intervallic patterns, and the interval of a major second and minor third form a motivic idea for *Luamerava*, while *Nelle Mani d'Amduscias* makes use of a minor second and minor third in a different motivic form. The inversion of the interval of a second results in the prominence in *Nelle Mani d'Amduscias* of the major seventh interval, while *Luamerava* contains primarily the minor seventh interval. The similar usage of slurred double

stopped notes in half position especially towards the end is a feature of the violinistic writing that occurs in both these solo violin pieces. The mirror image pattern that is a characteristic of *Nelle Mani d'Amduscias* is also hidden in the intervals of the *Il canto in rilievo* of *Luamerava*.

There is an interesting parallel with the rhythmic motive of the syncopated pedal points on the D string that occurs in both pieces. In *Luamerava*, this pedal point is bowed while a melody standing out is slurred around it, while in *Nelle Mani d'Amduscias* the same D pedal point is played as left hand *pizzicato* together with a single note on the D that is bowed on the G string. In the *cantilena* of *Luamerava*, the rhythmic motive of a dotted crotchet and three quavers is exactly the same as the rhythmic motive found in the second section of *Nelle Mani d'Amduscias*. The pivoting double stops that are slurred for longer than what is normally common in violin works, a characteristic of Hendrik Hofmeyr's string writing, are found in both these solo violin works.

Left-hand *pizzicato* is used in both works, although in *Luamerava* it is only found in the open string *pizzicato* and is combined with the usage of *col legno*. The usage of trills in double stops, together with left hand *pizzicato* and the usage of a trill as a pedal point is a feature of *Nelle Mani d'Amduscias* only. The usage of left hand *pizzicato* in conjunction with open string arpeggios is also only a feature of *Nelle Mani d'Amduscias* and the usage of virtuostic runs and arpeggios are also a characteristic of only this work. *Luamerava* contains a regular pulse of mainly very fast quavers with faster hemi-demi-semiquavers only occurring as *acciaccaturas* in the introduction. *Nelle Mani d'Amduscias* incorporates different groupings of semiquavers and smaller units passages that are more virtuosic.

Luamerava makes use of *col legno,* while *Nelle Mani d'Amduscias* does not make use of this feature. The usage of double stopped harmonics occurs only in *Luamerava*. Changing metres are a characteristic of twentieth century music, and the *Luamerava* is multimetric in the *cantilena* section, while the *Nelle Mani d'Amduscias* has changing metres from bar 26. Both pieces contain a similar ending with the same chromatic flourish at the end. The slurred double stop writing in bar 102 of *Nelle Mani d'Amduscias* is very similar to the writing in bars 120-121 of *Luamerava*. They are both written in triplets, *Luamerava* being in quavers and *Nelle Mani d'Amduscias* being in triplet semiquavers. The slurred writing, although concerning double stops, is in half position. In *Nelle Mani d'Amduscias*, the chromatic flourish is immediately followed by a harmonic *acciaccatura* and an emphatic chord at the end, while two fourth chords follow the *Luamerava*, and an octave on D

with a preceding *acciaccatura* that is made up of open strings. The ending chords of both pieces do, however, have a similar effect.

Analysing these two pieces caused the author to research the topics surrounding the programmatic titles of the two pieces. It was found that the works were well grounded in the areas surrounding the title. Many aspects of *mbira* music are interwoven in the work *Luamerava*, and many different medieval and other intellectual aspects are incorporated into *Nelle Mani d'Amduscias*, suggesting that the composer has put much research into the composition of such works. However, both works still have much artistic flair and especially the *Luamerava* seems to be written with much emotional inspiration, making these works more than purely "intellectual" composition. Although many different academic references are mentioned in this dissertation, it is always possible that the composer has not intended some of these references that are connected to musical thought processes. Some aspects of the writing in the *Luamerava* that deviate from standard *mbira* patterns and melodies illustrate that the composer writes naturally and artistically "from the heart". The musical description of the programmatic titles in both works is original and inspired.

Although Hendrik Hofmeyr has chosen the *Mythes* by Szymanowski as an inspirational work and influences from this composer can be seen in *Nelle Mani d'Amduscias* as well as in *Raptus*, both these works, as well as other music by Hendrik Hofmeyr, have an original and distinctive musical flavour. The eclectic inspiration of his musical language is as diverse as his output (Hofmeyr Interview: July 2001). Hendrik Hofmeyr's music is also different from other inspirational composers such as Ravel and Skriabin, who also served as models for the Polish composer Szymanowski.

Possible further research for study connected to this topic would be an investigation relating to the influence of religious principles or myths in the development of music in different cultures, the dogma of the Christian religion perhaps being connected to the more restricted usage of key signatures, harmonies and tonal melodies and influencing the classical European tradition, which only deviated from these principles in the 20th century. Music of the European tradition was often related to religious worship, while music of the African culture is also strongly connected its religious culture of meditative gatherings. As discussed in this dissertation, in the *mbira* culture music and instrument playing are even used as a medium for connection with ancestral spirits. Therefore this dissertation could lead to further research on the effect of religion on music.

A recommendation from the author would be that violinists could learn much about composition in the analysis of violin works written by contemporary composers. In the analysis of cross-cultural works, musicians can gain a greater understanding of the culture in which they live, and perhaps also learn how to compose their own pieces that draw from the rich and diverse musical culture that surrounds them. Students of particular instruments may be able to draw upon contemporary music and in the analysis of such music, perhaps compose music for their own instrument, which they well understand. The study of existing pieces and improvisation are essential parts of composing, and the performer could learn to extend his or her classical music skills in these ways. The author is of the opinion that this creative composing, not intended for professional reasons, may heighten the musical sensitivity of certain performers. Through the exploration of this creative channel, each musician could perhaps contribute to forming the bridge in collective consciousness between the learned Western classical tradition and the improvisational nature such as found in the African tradition. A quotation found in the book *Composing the Music of Africa* illustrates this attitude well: "For me, to live in Africa without taking cognisance of its rich variety of music would be akin to observing the sun without feeling its warmth" (James 1999: 17).

5 Sources

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