# A style discussion of *Afrika Hymnus II* and *Afrika Hymnus III* by Stefans Grové

Herman Gerhardus Jordaan

A thesis submitted in partial fulfilment of the requirements for
the degree

Doctor Musicae (Performing Art)

School of the Arts: Music
University of Pretoria

Supervisor: Prof. A.F. Johnson

January 2021

**Summary**

*Afrika Hymnus II* and *Afrika Hymnus III* are two large-scale works for solo organ by the eminent South African composer Stefans Grové. They complete a cycle of three works that are unmatched in scope in the South African organ literature. *Afrika Hymnus II* has received acclaim and been the subject of academic enquiry, but has not been taken up by many performers. *Afrika Hymnus III* is shorter than the other two works and has seen relatively little attention; the present study is the first to provide an in-depth examination. Neither composition has yet seen widespread performances and multiple recordings like *Afrika Hymnus I*. The latter was the subject of a study that forms the precursor to the present one; this investigation completes an examination of all three works in the *Afrika Hymnus* cycle. To that end, *Afrika Hymnus II* and *Afrika Hymnus III* are studied according to the parameters of musical style, with the objective of contributing towards a better understanding of Grové's distinctive style. Each movement is discussed separately, with a focus on the following topics: structure, melodic content, vertical aspects, rhythm, texture, registration (the latter being unique to organ music), and an aspect not routinely included in such a discussion: instrumental idiomaticism. The study makes the case for including this in an investigation of the composer's style. The discussion yields prominent stylistic traits, such as the use of short motifs and their derivatives; specific intervals being accorded great significance; the use of non-diatonic scale formations; recurring chord structures; a frequent reliance on an underlying additive rhythmic framework; a rich diversity of textures ranging from simple to multi-layered and inventive; a distinctive and evocative application of registration; and an approach to idiomaticism that demonstrates a deep understanding of the instrument and exploits the many possibilities it affords, while deliberately trying to push the boundaries of what the performer will be able to achieve. In doing this, the last two movements in the cycle approach the limits of what is practical, raising questions about how idiomatic they truly are. The discussion includes rich descriptions of the prominent musical features, complemented by numerous music examples.

**Keywords**

Afrika Hymnus

Organ music

South African organ works

Stefans Grové

Music from Africa

African art music

Style discussion

Idiomaticism

Registration of organ music

Articulation of organ music

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# 1. Introduction

## 1.1. Background and personal motivation

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

Stefans Grové was one of South Africa's most important composers. In fact, Stephanus Muller contends that it is reasonable to discard the "South African" epithet and describe him simply as a major composer of the late twentieth and early twenty-first centuries (Muller & Walton 2006:7). His work earned him worldwide recognition, with multiple awards, entries in important international encyclopaedias about music (Weyer 2013:250), and frequent performances of his compositions. In addition to his work as composer and teacher, Grové was active as a church organist until 2010 and was known to be a skilled improviser (Jordaan 2013:158).

*Afrika Hymnus I*, composed in 1991 (first movement) and 1993 (second and third movements), was the first South African organ work to make use of African elements, an important aspect of Grové's style since 1984. It was Grové's largest-scale organ work up to that date, and it remains one of the most substantial works in the South African organ repertoire. *Afrika Hymnus II* (1997) and *Afrika Hymnus III* (2008) are similar in scope and also exhibit features that are representative of Grové's style. The organist Gerrit Jordaan notes that *Afrika Hymnus I* is the only one of Grové's works for which he wrote follow-up works bearing the same title (Jordaan 2013:159). He also notes the immense challenges that these works present to the performer. In performance, *Afrika Hymnus I* and *Afrika Hymnus II* are each around 25 to 30 minutes in duration, while *Afrika Hymnus III* is somewhat shorter at around 15 to 20 minutes. While *Afrika Hymnus I* has been performed and recorded relatively frequently, the second and third parts of the *Afrika Hymnus* cycle have yet to find the same level of prominence, even though *Afrika Hymnus II* was awarded a major prize for composition in South Africa. Nevertheless, the unprecedented style and scope of the *Afrika*

*Hymnus* cycle contribute to the unique position it holds in the South African and international organ literature.

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

Gerrit Jordaan (2013:158) notes that the technical difficulty and level of detail that is present discourage organists from tackling Grové's organ works. Learning *Afrika Hymnus I* certainly presented a huge challenge to me – technically as well as in developing the grasp of the work's content and style that is necessary for a successful and convincing rendition. However, it is a challenge that comes with significant rewards: studying the work gives a performer the opportunity not only to extend their technical and musical capabilities, but also to present audiences with a virtuosic, attractive and novel work. As such, I consider it one of the cornerstones of my repertoire. Learning *Afrika Hymnus II* and *Afrika Hymnus III* has proved even more challenging.

Jordaan (2013:158) also draws attention to the fact that Grové viewed the organ part in his earlier orchestral work, *Kettingrye* (*Chain Rows*), dated 1978, as a study in organ idiomaticism ("'n studie in orrelidiomatiek"). In the section entitled *Cadenza IV* of this large work, the organ takes a *concertante* role, as Rörich (1987:97) describes it. From even a cursory glance at the score, similarities to passages in the *Afrika Hymnus* cycle are immediately evident. Examples include the following.

- Pedal glissandos: *Kettingrye*, bar 208, 227 and 228; *Afrika Hymnus II*, final movement, upbeat to bar 1, bar 11, 21, 208 and 212
- A texture in which a continuous, fast-moving pedal part in unpredictable groups of two notes or three notes (some groups containing reiterated pitches) is accompanied by dissonant, staccato chords in the manual part: *Kettingrye*, bar 266 to 270, bar 290 to 293, and bar 337 to 342; *Afrika Hymnus I*, final pages of both the first movement and last movement
- Individual notes from a cluster-like chord being released according to a separately notated rhythm: *Kettingrye*, bar 301 and 302; *Afrika Hymnus II*, fourth movement, opening bar as well as later bars
- Registration changes on a sustained chord: *Kettingrye*, bar 305; *Afrika Hymnus III*, second movement, bar 1 to 6, as well as later bars

The composer's statement on organ idiomaticism, and encountering the formidable technical demands in both *Kettingrye* and the works in the *Afrika Hymnus* cycle, contributed to the idea of specifically investigating and evaluating Grové's approach to idiomatic writing for the instrument. In my MMus dissertation, discussion of idiomatic writing was included alongside discussion of texture; discussing it separately as an aspect of Grové's style would be more appropriate. This view is supported by Schoeman's (2016:197) statement that Grové "never stopped amalgamating his artistic conviction with the desire to create an idiomatic product".

Along with the academic studies on Grové's organ music by Pelser (1995), Ebersohn (2001), and Jordaan (2008), my own MMus dissertation (2014) on *Afrika Hymnus I* was an attempt to examine the work in detail according to the parameters of musical style. Taking Kostka (2012) as a starting point, notation and symbols were developed to help describe and label elements relevant to the discussion, such as scale formations and complex chord formations frequently used by Grové. The close examination brought to the fore a number of aspects that

previous studies had neglected or avoided (such as harmony, or as I referred to it, "the vertical dimension"), took much greater care in describing features accurately, and ultimately may even have addressed some misconceptions about the composer's style. I strongly feel that the other works in the *Afrika Hymnus* cycle deserve the same scrutiny. To date, there has been no study of *Afrika Hymnus III*. This study will therefore constitute a further development of the work started in my MMus dissertation, and complete a body of research devoted to all the works in the *Afrika Hymnus* cycle by Stefans Grové.

Through this study, I hope not only to extend my own knowledge and understanding of the works, but also to make them more accessible to others who are interested in performing, understanding or researching them.

### 1.2. Research questions

#### Main research question

What are the distinctive stylistic features of Stefans Grové's *Afrika Hymnus II* and *Afrika Hymnus III*?

#### Sub-questions

Which aspects are relevant in a style discussion of Stefans Grové's *Afrika Hymnus II* and *Afrika Hymnus III*?

What are the features of idiomatic writing for the organ that are relevant in a style discussion?

### 1.3. Purpose of the study

- To determine an appropriate approach to analysing *Afrika Hymnus II* and *Afrika Hymnus III*
- To analyse and discuss critically *Afrika Hymnus II* and *Afrika Hymnus III* in terms of musical stylistic phenomena
- To analyse and discuss critically *Afrika Hymnus II* and *Afrika Hymnus III* in terms of musical-instrumental idiomaticism

- To discuss how Grové establishes a distinctive musical style in *Afrika Hymnus II* and *Afrika Hymnus III*
- To discuss Grové's idiomatic writing for the organ in *Afrika Hymnus II* and *Afrika Hymnus III*

### 1.4. Methodology

This study can be classified as empirical, and it mainly comprises qualitative content analysis of primary sources. The two works under discussion can be viewed in the context of case studies: each becomes the subject of a case analysis, using the music-analytical methods set out in the following paragraphs. The methodology integrates elements of artistic practice-based research, as discussed in Doğantan-Dack (2016).

The primary sources for this study are the scores of *Afrika Hymnus II* and *Afrika Hymnus III*. The scores will be analysed in order to identify, categorise, and describe prominent aspects of style and idiomaticism found in the works. Observations that other researchers and writers have already made about stylistic aspects of Grové's music will also guide the analysis and discussion of *Afrika Hymnus II* and *Afrika Hymnus III* in this study.

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

- **Structure:** The sections that make up the larger structure of each movement will be determined, labelled, and presented in tabular format. This segmentation will be used as a basis for the investigation into the other stylistic aspects. Presentation of the data regarding each movement's sections will be followed by a discussion of the movement's form.
- **Melodic content:** The stylistic features of melodic material will be investigated and discussed, especially aspects that have been highlighted in other studies as being typical of Grové's style, such as contour, the use of certain scale formations, and the presence of

certain intervals (such as descending perfect 4ths). The discussion will also consider the use of motivic devices (such as repetition, return, sequence, and inversion), and phrase structure, in addition to investigating how melodic content draws from previously stated material.

- **Vertical aspects:** This part of the discussion will look at chord formations that are found in the work. The focus will be on chords that are structurally and texturally significant, as well as on recurring formations.

- **Rhythm:** This part of the discussion will describe the primary rhythmical features of sections, such as metre, note grouping, and the use of rhythmic devices such as syncopation. It will also highlight notable figures and motifs that are primarily rhythmical, and investigate how these are developed.

- **Texture:** Each section will be studied separately in order to identify foreground, middleground and background material, and to categorise the texture according to standard classifications such as monophonic, homophonic, and contrapuntal. Sections that cannot be classified easily will be investigated and described in detail.

- **Registration:** Grové provides a large number of registration indications, and often employs unusual combinations. The discussion will look at typical combinations that are found, consider the effects that are produced, and investigate how registration aligns to the structure of the work.

- **Idiomaticism:** An examination of Grové's idiomatic writing for the organ – how these works harness and perhaps challenge the capabilities and limitations of the organ, ultimately evaluating how well they suit the instrument. Consideration will be given to physical aspects of the keyboard writing, along with the ways in which the separate manual keyboards must be negotiated, as well as to the writing for the pedals, and how manuals and pedals work together. Separately from the discussion of registration, which focuses on the registration choices, this section will examine the challenges posed by implementing and rendering the registration and dynamic markings, the use of playing aids (such as pistons and sequencer), use of expression pedals, and any other aspects relating to the layout and disposition of the instrument. Instances of writing that are especially innovative and well-suited to the instrument will be highlighted, as will

the opposite – instances of writing that are problematic. If warranted, solutions may be suggested for specific problems.

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

### 1.4.1. Sections

The sections of a movement are labelled A0, B0, A1, B1, and so forth. Using the same letter does not necessarily indicate the return of previously stated material (although this may be the case), but rather that the section has notable commonalities, in terms of the stylistic elements under discussion, with others that have the same letter in their label. The structural outline and labels serve as a springboard for discussion of the movement. Since there are many references to A-sections, B-sections, and so forth, a number has been added to the first instance of a section (e.g. A0) to avoid confusion. Zero-based numbering is used because, when discussing musical form, a letter with a one attached to it would generally be understood to mean the first *return* of a section, rather than the first appearance.

### 1.4.2. Bar numbers and subdivisions

It is often necessary to refer to something that occurs at a specific point in the middle of a bar. To do this, a shorthand is used where the bar number is followed by a number in superscript that indicates the number of a beat within that bar. For example, if bar 3 has four crotchet beats, one can refer to the fourth crotchet beat in that bar as $3^4$. However, in most of the movements discussed in this study, the music does not have a regular metre, but instead is built up from groups of two or three of the basic durational value. In most cases, the basic durational value is a quaver, except in the second part of the fourth movement of *Afrika Hymnus II*, where the basic duration value is a semiquaver. In order to refer to specific points in a bar in those movements, the following system has been devised.

- A group of notes in the basic durational value (quaver or semiquaver) that is beamed together counts as one unit and as one subdivision of the bar. These notes are most often

beamed together in groups of two or three, but groups of four and five also occur. These groups also count as one unit, and therefore one subdivision of the bar.

- A rhythmic pattern that is clearly based on an underlying unit also counts as one subdivision. For example, ♪♩, which is based on an underlying ♩♩♩ unit, counts as one subdivision.
- A single note or chord with a duration longer than the basic durational value counts as one subdivision if it appears on its own. For example, if the basic durational value is a quaver, and no quavers are present in the texture, then a crotchet, dotted crotchet, minim, or dotted minim would count as one subdivision.
- For the larger units (that is, those that are longer than the basic durational value), the shortest value that occurs anywhere in the musical texture determines the subdivision. For example, if there is a minim in one voice, but there are two crotchets in another voice, then the crotchets are used for the subdivision.

As with a regular beat, the subdivision is shown as a number in superscript following the bar number. The following example illustrates this system (cue-sized rests are editorial and have been added for clarity).

Example 1: *Afrika Hymnus II*, first movement, bar 34, with subdivisions of the bar




Using this system, one could, for example, point out the grace notes that appear at bar $34^{9}$ and $34^{12}$, and that the same chord appears at bar $34^{10}$ and $34^{13}$.

The first section of the fourth movement of *Afrika Hymnus II* comprises a single bar that spans multiple pages. For this section, each system as it appears in the manuscript score will

be represented by a second number after a decimal separator to indicate the current system. For example, the first system of bar 1 will be numbered 1.1, the second system 1.2, and so forth, up to 1.8. The text will refer to these as "segments". For example: segment 1.1, segment 1.2, or segment 1.8.

### 1.4.3. Scale formations

The discussion frequently refers to certain scale formations. To avoid overburdening the text with descriptions of a particular scale being discussed, the system outlined below has been devised. It has been adapted from examples in Kostka (2012). The twelve pitch classes in the equal-tempered scale are numbered 0 to 11. Pitch class C (all instances of C, regardless of octave placement or enharmonic spelling) is represented by the number 0, pitch class C♯ is represented by 1, and so forth.

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

Example 2: PT-7 (G)



Five modes are available. Mode 1 is the original form of the scale (as shown above in example 2), mode 2 begins on A, mode 3 on B, and so forth. When the discussion refers to a pentatonic scale or pentatonic collection, it denotes the anhemitonic pentatonic scale and its members, rather than any of the various other five-note formations that are possible.

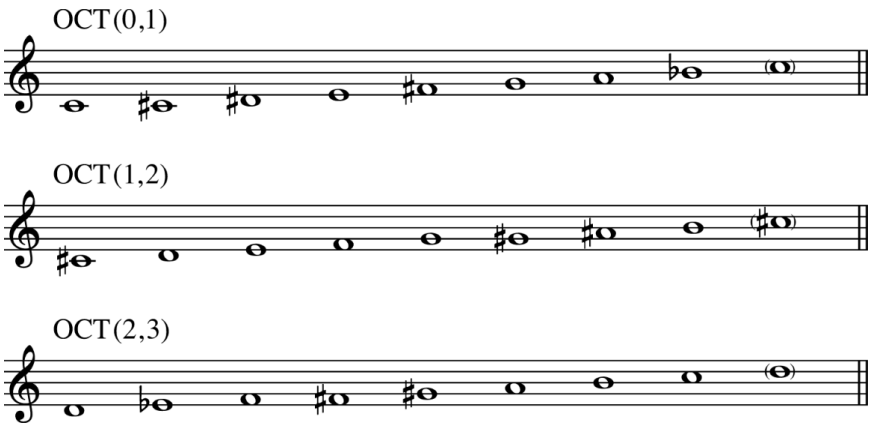
The **diatonic hexachord** is a series of six consecutive pitches with the following succession of intervals: two whole tones, a semitone, and two further whole tones. The label adopted for this scale is "HX" followed by the pitch-class number of the first pitch. For example, "HX-7" refers to the diatonic hexachord scale on G, which contains the following pitches: G, A, B, C, D, E. Notable in the collection of pitches is that none of them form the interval of a tritone.

Example 3: HX-7 (G)



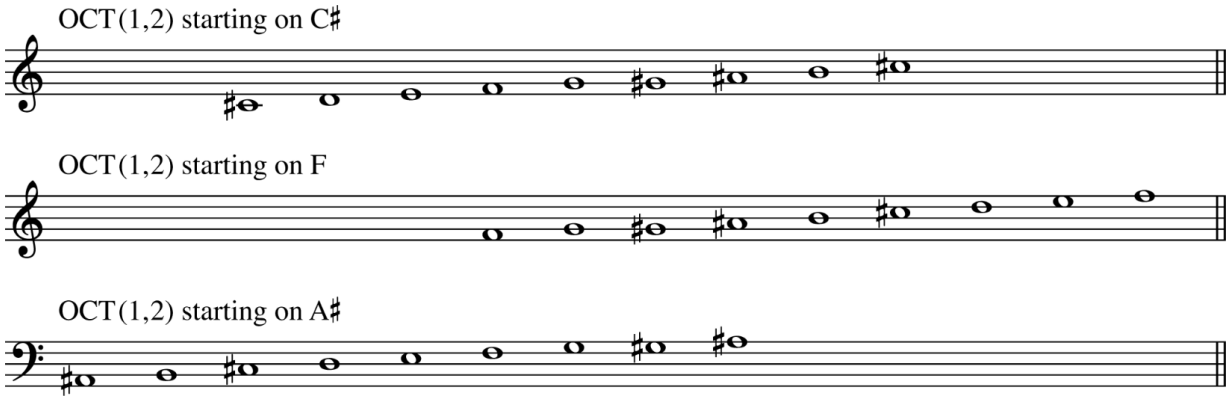
The designation **octatonic** refers to the eight-note scale that consists of alternating tones and semitones. Because of the symmetrical nature of the scale, transposing it up a minor 3rd results in the same collection of pitch classes as the original. As a result, there are only three transpositions of this scale that contain a unique set of pitch classes. Furthermore, determining a main note is often impracticable. Therefore it is more apt to refer to an octatonic collection if the pitches are not used in a scalar pattern. The label adopted for an octatonic scale or collection is OCT, followed by an identifier for the transposition, in brackets. The transposition is identified by the lowest pitch-class numbers of two pitch classes that are present only in that transposition. For example, "OCT(0,1)" refers to the collection that contains the pitch classes C and C♯. No other transposition contains both. The following example shows the three transpositions of the octatonic scale.

Example 4: The octatonic scale




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

Example 5: Three transpositions of OCT(1,2)

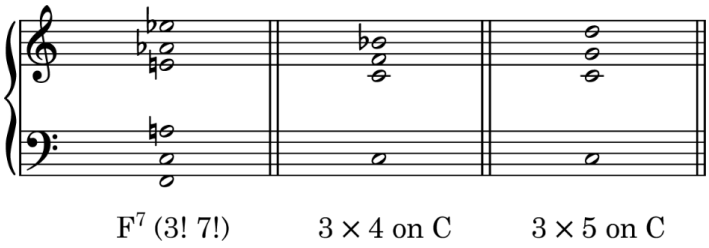



### 1.4.4. Chords

In his survey of chords found in music since 1900, Kostka (2012:47) describes tertian chords with split chord members as follows: "A special kind of added-note chord features one or more chord members that are 'split' by adding a note a minor 2nd away. Common examples are triads and 7th chords with split 3rds, but split roots, 5ths, and 7ths also occur." Since a standard notation for this does not exist, he uses an exclamation mark to indicate the split member. For example, F (3!) indicates a tertian chord on F that contains both a major and a minor 3rd degree; the chord members are F, A♭, A and C. He does not give any examples of chords with multiple split members. This discussion will extend his notation where necessary by simply adding additional split members inside the brackets. For example, an F chord with both a split 3rd and a split 7th degree would be notated as $F^7$ (3! 7!).

Kostka (2012:50) also provides a useful notation for quartal and quintal chords. The notation indicates the number of pitch classes (octave doublings are excluded), the type of interval that the chord is built from, and the note from which it is built. For example, "3 × 4 on C" means a quartal chord that contains three pitch classes, with C as the bottom pitch class upon which the 4ths are stacked. In this example, the chord members are C, F and B♭. In the same way, "3 × 5 on C" denotes a quintal chord consisting of C, G and D.

Example 6: Chord notation




### 1.4.5. Registration and manual indications

In the score of *Afrika Hymnus II*, registration and manual indications reflect the disposition of the organ in the ZK Matthews Great Hall (previously named the Old Mutual Hall) at the Muckleneuk (Pretoria) campus of the University of South Africa (Unisa), built by the firm Rieger and completed in 1994. (It is occasionally referred to in the discussion as the "Unisa Rieger organ".) The manuscript even provides the disposition on the contents page, without specifying the instrument. However, in order to make general observations, the discussion will use generic stop names in English, where possible, and refer to families of stops (principal, flute, reed, and so forth). "Stopped" may be used as a shorthand for "stopped flute". For example, where the score indicates "Gedackt 8'" or "Ged 8'", the discussion may simply refer to "stopped 8'". The names of specific stops will be used only where necessary. English terms will be used to refer to manuals, which are indicated in the manuscript score with Roman numerals.

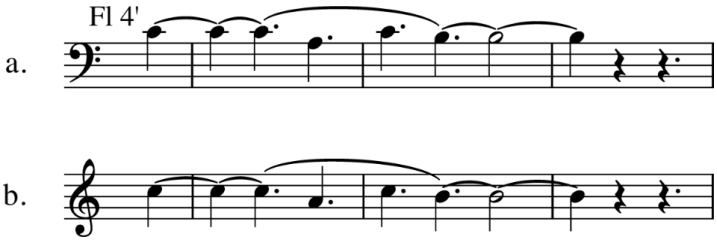
Table 1: Names of manuals

| **Manual number** | **Manual name (and abbreviation)** |
|---|---|
| I | Great (Gt) |
| II | Swell (Sw) |
| III | Positive (Pos) |

The score of *Afrika Hymnus III* does not indicate any specific stops. As in *Afrika Hymnus II*, manuals are also indicated by Roman numerals. The assumption is made that these refer to the same manuals as listed in table 1.

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

Example 7: *Afrika Hymnus II*, movement 1, bar 5 to 8, pedal, (a) as notated;
(b) actual sounding pitches




### 1.4.6. Music examples

A large wavy line in a music example indicates that some material within an extract has been omitted. In the following example, bar 77 is omitted, and then the end of bar 78 is also omitted.

Example 8: *Afrika Hymnus III*, first movement, bar 76 to 78, left hand




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

### 1.5. Literature overview

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

In *A Guide to Musical Analysis* (1994), Nicholas Cook discusses the main techniques of analysing music. Although a large number of analytical methods exist, many appearing to be very different, they all examine pieces of music by dividing them into sections and making enquiries about how the components of the music relate to each other. Bent & Pople (2001:527-528), in the article on analysis in *The New Grove Dictionary of Music and Musicians*, discuss the analytical activities that are common to all kinds of musical analysis, such as determining structural elements and comparing them, and they state that no single method or approach reveals the truth above all others. In the *Grove* entry on style, Pascall (2001:638-639) identifies form, texture, harmony, melody, and rhythm as the main phenomena of style. He notes the importance of personal style as a distinguishing feature of the Western tradition. In light of this, it is noteworthy that Grové considers the development of his "Afrocentric" style, in which he combines African impulses with Western structural principles, thereby creating an immediately recognisable style and distinct compositional voice, as the greatest success of his career (Schoeman 2012).

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

In addition to its proclaimed use of African elements, Grové's style is firmly rooted in twentieth-century post-tonal practices. Kostka (2012) provides a compendium of compositional techniques used in music since 1900. In a chapter on harmonic progressions and tonality, he states that the lack of a common harmonic vocabulary and the fact that there is no generally accepted theory of chord roots forces one to view harmonic progression as a

non-issue (Kostka 2012:99). This corresponds to the view of several writers on the subject of Grové's harmony, such as Johnson (1992:3). Kostka uses the terms "vertical dimension" when discussing chords and simultaneities, and "horizontal dimension" when discussing melody and voice-leading. Persichetti (1961) also provides relevant material on scale formations, chord structures, and understanding harmony in a twentieth-century context.

The entry by Mary Rörich in Klatzow's *Composers in South Africa today* (1987) provides a broad account of Grové's style, supported by a discussion of representative works. Rörich only briefly mentions the Afrocentric works, which did not account for a significant part of the composer's œuvre at the time. According to Wolff & Stewart (1988:34), Rörich's view is that the same criteria need to be applied to those works that use African elements as to the others. The points made in the 1987 chapter are certainly equally applicable when considering the Afrocentric works such as the *Afrika Hymnus* cycle – the way in which timbre is used as a primary form-creating parameter; the use of pantonal centres, sometimes with quasi-tonal functions; the use of ostinato; and what she has to say about harmonic idiom and chord structures. In a subsequent article, she states that the basic features of Grové's syntax have not changed significantly and highlights aspects similar to those she emphasised previously (Rörich 1992:71).

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

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

Afrocentric style: "African" rhythmic groupings, descending tendencies in phrase construction, and the ostinato element.

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

Gerrit Jordaan has established himself as a champion of Grové's organ works (and contemporary South African organ music in general), and the composer dedicated *Afrika Hymnus II* to him. He places great emphasis on the African inspiration and content in Grové's music. This is evident in his doctoral dissertation (2008) and in articles from 2012 (published in the highly respected Dutch journal *Het Orgel*) and 2013. He has collaborated with the composer in preparing performances of the works in the *Afrika Hymnus* cycle, and has collected notes and instructions based on this for what he envisions to be a "critical edition". It is as yet unpublished and, at the time of writing the present discussion, still in need of editing, correction, and further review. The present discussion relies on the manuscript scores of *Afrika Hymnus II* and *Afrika Hymnus III* as primary sources, and will therefore focus mainly on what is provided by the composer in his manuscript scores. Simultaneously considering Jordaan's work is problematic where, for instance, it contradicts the manuscript scores (although most instances of this are relatively minor). However, it should be acknowledged as having the potential to be a major resource for future studies, as well as for performers wishing to take on learning and performing the works.

The following works by Grové are analysed and discussed in dedicated research studies: *Sonata on African Motifs* (Joubert 1987), *Songs and Dances of Africa* (Jacobs 1989; Johnson 1992), *Afrika Hymnus I* (Pelser 1995), *Afrika Hymnus II* (Ebersohn 2001; Jordaan 2008), *Images from Africa* (Joubert 2006), *Raka* (Ebersohn 2006), *Concertino for piano and chamber orchestra* (Botha 2007), and *Dance Rhapsody: An African City* (Van Graan 2009).

The study by Van Graan also examines Jeanne Zaidel-Rudolph's *Fanfare Festival Overture*. All of the works by Grové consist of multiple movements, except the *Dance Rhapsody*. Starting with Johnson (1992), the studies follow a fairly standard procedure. Most writers discuss each movement separately, usually in a discrete chapter, examining the technical features of each in turn. In nearly all cases, this includes structure/form, melody, rhythm, and texture. Additional topics include permutation, motivic manipulation, polyphony, and instrumentation; these are usually discussed under the sections previously mentioned where applicable.

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

The studies about the organ works are of particular interest. Pelser's study about *Africa Hymnus I* dates from 1995, before the publication of the work as part of the Unisa Organ Library. This is problematic when she refers to bar numbers that do not match the Unisa score (for instance, when she discusses the structure of the first movement). She groups her observations under the following headings: Structure; Rhythm; Polyphony; Melody; Registration and the realisation of sound effects; Harmony and tonality; Motivic manipulation; and Texture. In some cases, not all the movements are included in the discussion of a particular topic. This may be partly the result of her main objective being to identify African elements, rather than to present a comprehensive discussion of all aspects of the work.

Ebersohn (2001) follows a more systematic approach by examining each movement of *Afrika Hymnus II* under the following headings: Introduction; Form; Texture; Rhythm; Melody; and Registration. At the end of his dissertation, he then gives a comparative summary in which he presents his observations in terms of the work as a whole. While Ebersohn presents some worthwhile insights, this study is terse and lacking in detail. The present study reaches different conclusions about the structure of some of the movements.

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

The year 2013 saw a sizeable contribution to the literature on Grové, with the publication of a special edition of the journal *Tydskrif vir Geesteswetenskappe* devoted entirely to the composer. This set of articles can be seen as representative of current views and topics of interest around Grové. The way in which the composer's music is influenced by Africa is a recurring subject in these articles, notably those by Barz, Jordaan, Pooley and Weyer. Pooley examines this aspect of the composer's music in a postcolonial context. Jordaan's contribution is important to the current study, as it deals with Grové's three "*Afrika Hymni*" (as he calls the three works collectively) for organ. Mareli Stolp opts for the unusual view that a "bodily" or "somatic" analysis can yield an alternative understanding of the structure of the piano composition *Yemoja: Great Mother of the Waters*, the last movement of the piano cycle *Images from Africa* (1999). In addition to this, the accredited academic online journal *LitNet Akademies* published an article by Bertha Spies about *Raka*.

This study takes the view that idiomaticism warrants investigation and discussion as an aspect of style in a work or in a composer's œuvre. A clear definition of what constitutes idiomaticism or idiomatic writing in music is elusive. One finds authors facilely noting that a work is "idiomatic" for the instrument in question, as if the meaning of this is self-evident; Van der Vyver (2010:22) makes a similar point in discussing idiomatic transcription for viola. Vasques, Tahiroğlu & Kildal (2017:178) write that "[e]ven though idiomatic composition is a generally understood concept and a widely used idea, the research focusing exclusively on the topic and its implications is remarkably low in quantity."

Apel (1970:401) in the *Harvard Dictionary of Music* defines "Idiomatic style" as follows:

> A style appropriate for the instrument for which particular music is written. To write idiomatically is a matter of prime concern for modern composers, particularly in orchestral scoring, since the quality of the score is judged largely by the degree to which the various parts exploit the technical and sonorous resources of the instrument without exceeding them. In early music, however, including that of Bach, the question of "idiomatic style" is often controversial, since examples abound in which the style does not confirm to the technical properties of the instrument or voice. For example, a piece such as the E-major Fugue from *The Well-Tempered Clavier*, vol. ii, is neither in harpsichord style nor in clavichord style, but in organ style or even instrumental ensemble style (string quartet). Examples like this show that idiomatic writing cannot always be considered a valid criterion for evaluating a composition or composer.

This is the only entry specifically on the topic of idiomaticism in any of the standard music dictionaries and encyclopaedias. A key point to be taken from it is that idiomatic writing *can be* considered an aspect of style. Apel's mention of Bach is also notable. In Bach's fugues for organ, there are many examples of the fugue subject being adjusted when it appears in the pedal part to make it more suitable for playing with the feet. David Yearsley's *Bach's Feet: The Organ Pedals in European Culture* (2012) is a book that focuses solely on the topic of the role and development of the pedal in organ music, especially in Germany. On the topic of Bach's keyboard music, Hall (2015) in his article *Keyboard Technique as Contrapuntal Structure in J. S. Bach's Clavier Works* explores how "considerations of the kinaesthetics of keyboard technique" and the "mechanics of the hands on the keyboard" influence Bach's compositional choices, instead of him relying on purely abstract operations. Bungert (2015) in *Bach and the Patterns of Transformation* analyses in minute detail the performance challenges in the *Corrente* from Bach's Keyboard Partita in E minor, and hypothesises that the piece was conceived around two particular physical challenges. Cusick (1994) in *Feminist Theory, Music Theory, and the Mind/Body Problem* gives an example from an organ work of where a moment of intense difficulty, of "terror" (1994:18) for the organist (specifically, a challenge to balancing the body at the instrument), as well as the resolution when the difficulty passes, aligns with the text in a chorale-based work (*Aus tiefer Not*, BWV 686).

The topic of idiomaticism and a focus on the bodily aspects of performing specific repertoire has attracted interest in recent years. *Music at Hand* by Jonathan de Souza (2017) is a book devoted specifically to the topic of "idiomaticity" – the affordances offered by instruments and how composers and performers interact with these. His use of the term "instrumentation" most closely matches the concept of idiomaticism and idiomatic writing as discussed in this study; this, according to him, is "a fundamental part of composition" (De Souza 2017:118).

*Boccherini's Body* by Elizabeth Le Guin (2006) develops a notion of "carnal musicology", analysing how the music she discusses is composed *for* the body and focussing on her own very personal and visceral responses to the music. Doğantan-Dack (2016) also addresses instrumental affordances and integrates personal artistic insight into her research project on the performance of the finale of Beethoven's Piano Sonata Op. 110 in A flat major. In illuminating CD booklet notes for a recording of his piano études, the composer György Ligeti describes how his fingers at the keyboard guided and influenced the composition of these works: beginning by laying his fingers on the keyboard, imagining music, and pressing the keys, a feedback loop emerges between idea and motor execution; the anatomy of his hands and the configuration of the keyboard transform his imaginary constructs (Ligeti 1996:8). He concludes that "[f]or a piece to be well-suited to the piano, tactile concepts are almost as important as acoustic ones" and that "[a] well-formed piano work produces physical pleasure" (Ligeti 1996:9).

Huron & Berec (2009) state that, in music, the concept of idiom is commonly associated with "the use of distinctive instrumental resources" (Huron & Berec 2009:103), adding that the "mechanics of musical instruments commonly influence how the music itself is organized". They develop and illustrate a theory of idiomaticism, limiting themselves to music for B-flat valve trumpet, and use statistical means to measure how aspects such as key and tempo affect playability and, by extension, idiomaticism. The authors make a distinction between the concepts of difficulty (how hard it is to play a particular passage) and idiomaticism (how well suited a passage is to a specific instrument) but note that these concepts are related.

A small number of articles and academic works touch upon the subject of idiomaticism in works by Stefans Grové. Jordaan (2013:157) writes about the characteristics of organ sound and the techniques Grové uses to manipulate the sustained and static organ sound: use of the swell box, interaction between the manuals, innovative articulation, and registration. He also discusses how Grové challenges the conventional idiom by portraying, for example, hands clapping and nature sounds, as well as the role of registration and the role of an assistant in *Afrika Hymnus III* (an assistant is indispensable in order to execute some of the registration).

Schoeman (2016) analyses technical elements and "pianism" in Grové's piano works, noting that "Grové constantly strived towards a more personal and idiomatic expression" (Schoeman 2016:74) as well as constantly "striving towards timbral innovations" (Schoeman 2016:151). He describes in detail physical and technical performance aspects of particular passages in

Grové's piano works, also pointing out instances that are less successful in terms of idiomaticism. He provides detailed, helpful descriptions of stylistic elements in Grové's keyboard works, in a similar vein to what Hinch (2004) does for a set of works by Grové for wind instruments.

There are two academic works focussing on idiomatic writing for specific instruments in works by Grové. Lamprecht (1990) discusses the use of the guitar in a collection of songs where it is used as accompaniment. He conflates idiomaticism and technical difficulty, and considers the application of a large spectrum of textures and sound effects to be idiomatic to the twentieth century. To him, Grové's works "open a treasure trove of sound and expressive possibilities on the guitar" (Lamprecht 1990:2, my translation) while remaining technically accessible. Struck (1991), discussing the idiomatic use of the flute in Grové's works, begins by describing the idiomatic qualities of the flute in general and then proceeds to discuss each piece under the same headings: range, tone quality, technical aspects, trills and tremolos, and special effects (which include harmonics, flutter-tonguing, and glissandos). She concludes that Grové handles the flute idiomatically, but that all the works discussed present a high level of difficulty. In the discussion, she points out passages that present technical difficulties and are less idiomatic. She notes that performers sometimes get the opportunity to show off their technical prowess. This brings to mind comments by Le Guin (2006) on Boccherini's works for cello and how some passages are written in such a way as to impress the audience, as well as Yearsley (2012) on virtuoso writing for organ pedals.

Further sources that inform the discussion of idiomaticism include Laukvik's third volume (2015) in his series on historical performance practice in organ playing; this volume is devoted to music of the twentieth century. Style and technical aspects of many works contemporary to those by Grové are discussed. A short booklet by Soderlund (1994) elucidates many aspects that composers should keep in mind when writing for the organ. Modern organ methods such as those by Ritchie & Stauffer (2000) and Gleason (1996) give general instruction in developing an instrumental technique that is suited to performing twentieth- and twenty-first-century organ works.

### 1.6. Delimitations of the study

- This study will focus mainly on *Afrika Hymnus II* and *Afrika Hymnus III*. Only brief consideration will be given to Grové's other works for solo organ.

- There will be no discussion of organ works by other South African composers in this study.
- This study does not set out to provide detailed harmonic analysis of the works or attempt to analyse any form of fundamental harmonic procedures, since Grové does not utilise any traditional or otherwise discernible harmonic system. The discussion of harmonic content is limited to selected chord formations and recurring sonorities.
- The subheadings under each movement were chosen because they are central to a discussion of style. Compositional procedures such as motivic development will not be discussed in separate sections, but will be addressed, where relevant, under the headings that are present.
- Grové provides titles for each movement in Afrikaans, German and English. Only the English titles will be used in this study.
- A biographical overview of the composer is not included.

### 1.7. Value of the study

This study will make a contribution towards the literature about Stefans Grové, about his organ music, and specifically about *Afrika Hymnus II* and *Afrika Hymnus III*. Since the existing research literature regarding *Afrika Hymnus II* is limited in focus, the proposed study will broaden the scope of available literature. No academic research has been done to date on *Afrika Hymnus III*, and in this regard the study will make a major contribution to literature on Grové's music.

Muller (2006:55) has expressed the hope that "thorough and substantial analysis might yield some stylistic traits that different works in the African series have in common." By examining the stylistic features of *Afrika Hymnus II* and *Afrika Hymnus III*, this study will contribute towards a better understanding of Grové's distinctive style.

The study will be a source of reference for performers. By providing a thorough discussion of the contents of *Afrika Hymnus II* and *Afrika Hymnus III*, it hopes to make these works more accessible to performers.

Furthermore, for composers of organ music (especially those perhaps unfamiliar with the instrument) looking to Grové's works as models for their own compositions, the study will

provide information on writing idiomatically for the instrument. For researchers, the focus on idiomaticism could provide reference material for future studies on that topic.

Finally, having long been an advocate for Grové's works, it is my hope that the study will make a contribution towards their international exposure.

## 2. *Afrika Hymnus II*

### 2.1. *Double Scene: Young Women Dancing; Drumming with Handclapping*

#### 2.1.1. Structure

The composer sets the scene as follows in his programme notes (Grové 1997:4):

> In the first movement the listener should picture the dancing girls in a landscape of fleeting cloud shadows and then observe the drum players and those behind them who clap their hands. The dancing and drum playing activities follow each other in succession. Of special note is the hypnotic theme which accompanies the dancing girls.

The contrasting nature of these two scenes is brought into being through the parameters of style under discussion.

Table 2: Representation of the structure of *Afrika Hymnus II*'s first movement

| Section | Bars | Content |
|---|---|---|
| A0 | 1-34 | Cascading accompanimental figures and first appearance of theme: phrase *a* (4 statements), phrase *b* (5 statements), phrase *a* (2 statements) |
| B0 | 35-43 | Running pedal figures ("drumming") and chords with acciaccaturas ("handclapping") |
| A1 | 44-59 | Return of cascading figures and second appearance of theme: phrase *a* (3 statements), phrase *b* (3 statements) |
| C0 | 60-67 | Texture evolves from section A1; new melodic material |
| B1 | 68-73 | Return of drumming and handclapping figures |
| A2 | 74-83 | Return of cascading figures and final appearance of theme: only phrase *a* (3 statements) |

At first glance, the structure resembles a rondo form that alternates A-sections and B-sections. Ebersohn (2001:7) and Jordaan (2008:38) both identify five sections, seeing bar 44 to 67 as a single section. (Both put forward the fanciful idea of the number five having a symbolic value in the work as a whole.) The analysis above identifies bar 60 to 67 as a separate section, C0. While it is true that there is no break or unequivocal change in texture,

as there is from section A0 to section B0, and from the latter back to section A1, the melodic material that appears from bar 61 is new, and the thematic material in the pedal part that so clearly belongs to the A-sections does not appear at all. The accompanimental material for this section is established in the preceding bar (60) after a seamless transition from section A1.

### 2.1.2. Melodic content

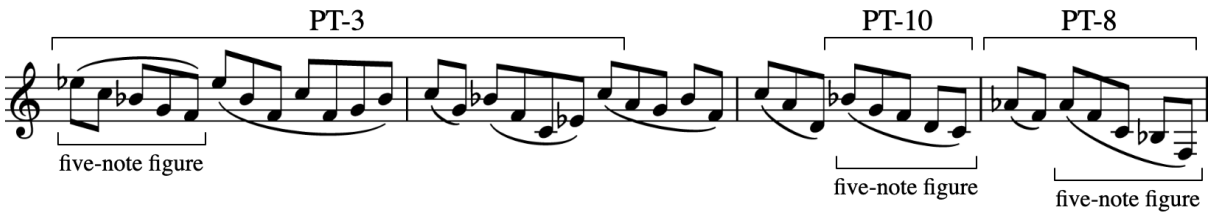
A gentle, repetitive melody in the pedal part is the primary melodic material of this movement. An uninterrupted but rhythmically asymmetrical flow of quavers in the manual part makes up the accompaniment and secondary melodic material in the A-sections. This flow of quavers extends into the pedal part of the B-sections and is partly the basis for new material in section C0.

The succession of quavers in the manual part are beamed together in units of two, three, or four quavers. These units combine into groups that usually comprise one or two units (occasionally more) that are played on one of the manuals, usually by one hand. For the most part, what results is a single line. It will be approached as such for this part of the discussion, despite the line being split across different manuals. (It is also shown as a single line in some of the music examples.) The prevailing single line diverges only briefly into two separate lines in bar 33, bar 51, and at the start of bar 57. When select notes are sustained in section A1, it is the texture that is affected (see “2.1.5. Texture”), and no additional melodic line emerges from these sustained notes (except perhaps briefly in bar 52).

The first group comprises a descending figure in the right hand, outlining PT-3 (E♭), mode 2. This opening figure can be seen as a kind of prototype for the patterns that follow. Groups tend to have a descending contour, or one that is not strongly directional. A group often begins on a note higher than the preceding group’s last note, lending any given segment of the overall line a cascading contour. This fits with the composer’s own description of the opening as being “like waterfall-cascades” (Jordaan 2013:164). A group that does not begin on a higher note either stays within the interval outlined by the previous group or continues a descending trajectory initiated by it.

Immediately following the opening figure, the line embroiders on the PT-3 collection, but then diverges from it from bar $2^3$. There are two further instances of five-note descending figures that are also based on pentatonic collections, in bar 3 and bar 4.

Example 9: Bar 1 to 4 (melodic line), pentatonic scale transpositions and five-note figures

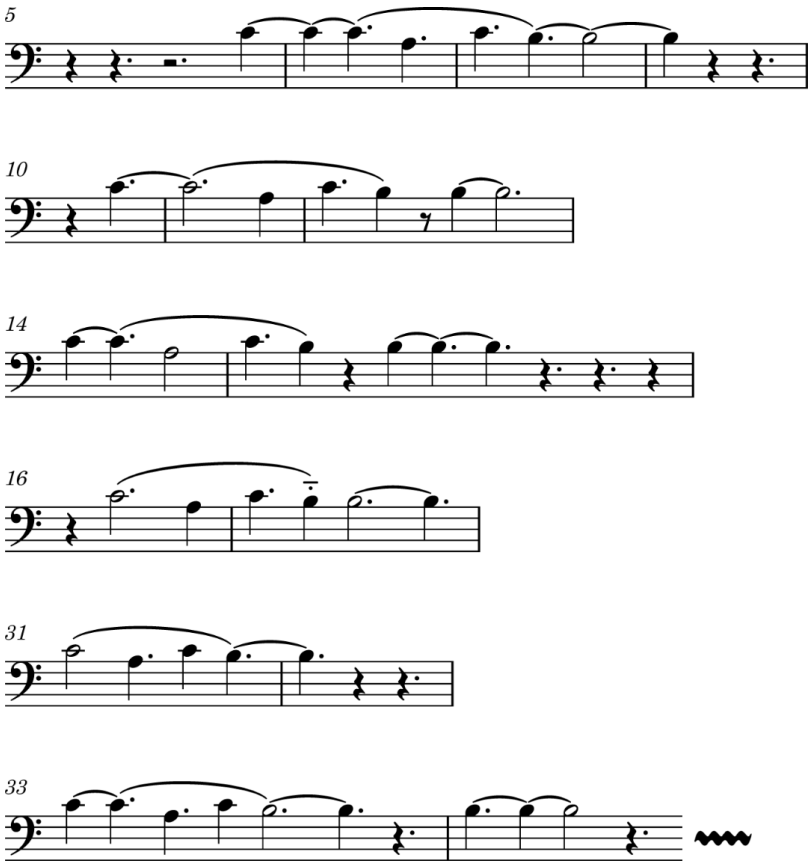



After that, there are further instances of similar five-note descending figures throughout the movement in the A-sections, and further instances of figures that briefly congregate around a pentatonic collection (for example, bar $8^2$ to $8^3$, bar $9^4$ to $9^5$, bar 52, and bar $55^3$ to $55^6$), but those two aspects are separated. The line becomes more chromatic, and this coincides with the entry of the primary melodic material in the pedal part in bar 5.

The melodic line in the pedal in the A-sections, which the composer identifies as the theme (Grové 1997:4), comprises two short phrases, labelled *a* and *b* for the sake of this discussion. Each is repeated several times consecutively, with a conspicuous break between each appearance. No reappearance is exactly the same. While phrase *a* sees only minor adjustments between appearances, phrase *b* sees more development. Even with adjustments, each appearance consists of only three to five notes. Each comprises a limited set of pitches and intervals and is never transposed. It may seem insubstantial, but it is worth examining the content of this material closely, since certain aspects found within it are key throughout the movement and the entire work.

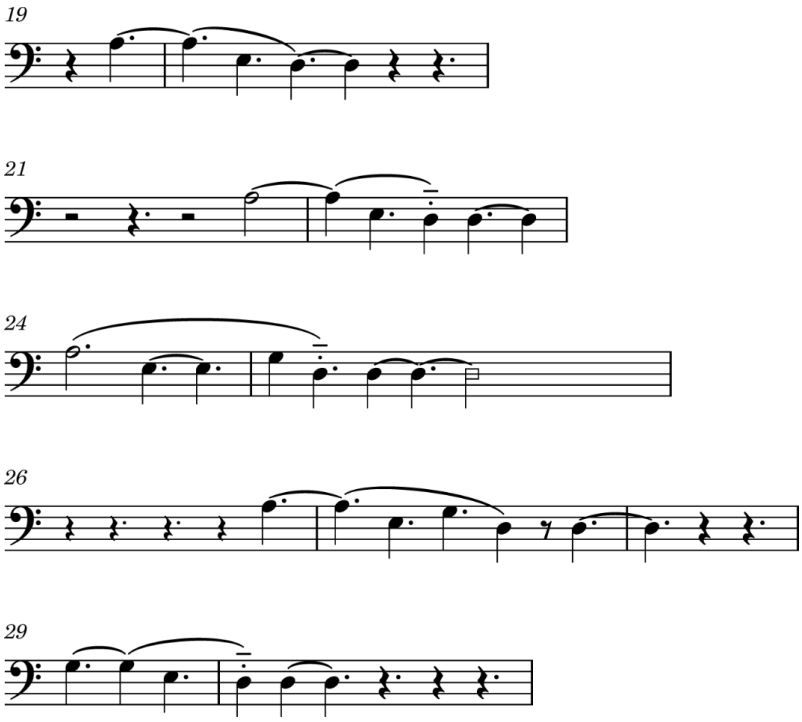
Phrase *a*, starting on C, consists of a descending minor 3rd, ascending minor 3rd (back to C) and a descending minor 2nd, leading to its point of melodic arrival, B. The final B may be repeated. Whenever phrase *a* returns, it is first presented without this reiteration, but all subsequent appearances are extended by restating the final note. For each appearance of phrase *a*, as well as the whole phrase group, the span is a minor 3rd and any sense of contour is negligible. Example 10, below, shows how phrase *a* evolves over the course of section A0. (Also see example 33 under “2.1.4. Rhythm”.)

Example 10: Appearances of phrase *a* in section A0




The first instance of phrase *b* starts on A, descends a perfect 4th to E, and then a major 2nd to D. As with phrase *a*, the final note is restated in subsequent appearances. The contour is descending, and each instance falls within the initial range of a perfect 5th. At the third and fourth appearance in section A0, and the third appearance in section A1, a G is inserted between the E and D, forming a succession of two descending perfect 4th intervals. Finally, in the fifth appearance in section A0, the phrase returns to its original descending contour, but the A is lowered to G.

Example 11: Appearances of phrase *b* in section A0




In terms of the primary melodic material, section A0 has a ternary substructure of *a*-*b*-*a*. The set of pitches used in phrase *b* – A, G, E and D – is then also used at the start of section B0, in the pedal part, lending a logicality to the course of the sections. Section A1 has three appearances of *a*, followed by three of *b*. The return of *a* is delayed to the final section A2, where it has another three appearances, completing a second round of *a*-*b*-*a*.

Overall, the primary melodic line only spans the interval of a minor 7th and contains only six pitches (starting from the lowest): D, E, G, A, B, and C. These pitches belong to HX-7, a diatonic hexachord scale starting on G. One defining feature of this formation is that it contains no tritone. This aspect of the primary melodic line, along with the short phrases, repetition, and long note values, may account for its almost hypnotic quality – the composer calls it a "hypnotic theme" (Grové 1997:4). Only a small set of intervals are found: minor 2nd and major 2nd, minor 3rd and perfect 4th. These are also by far the most frequent intervals in the rest of the melodic content of this movement.

In contrast to the relatively narrow range of the primary melodic content, the accompaniment spans a very wide range. Overall, the manual part in the A-sections covers almost four octaves, from the bottom C on the keyboard to the A♭ three octaves and a minor 6th above that. The use of predominantly smaller intervals gives the line its flowing character, although

there are occasional large upward leaps (up to two octaves plus a major 3rd, found in bar 17 and from bar 31 to 32) that return it to the upper part of the range, from which it then gradually descends again. When it reaches the lower end of the range, it often lingers there, and the contour briefly becomes non-directional or "squiggly", for example in bar 22, bar 27, bar 33, and bar 44. In section A2, most of the line is active in the lower octaves of the keyboard; from bar 75, it only extends up to the A♭ below middle C. Also unlike the primary melodic line, no pitch centre is prevalent for more than a few note groups at a time.

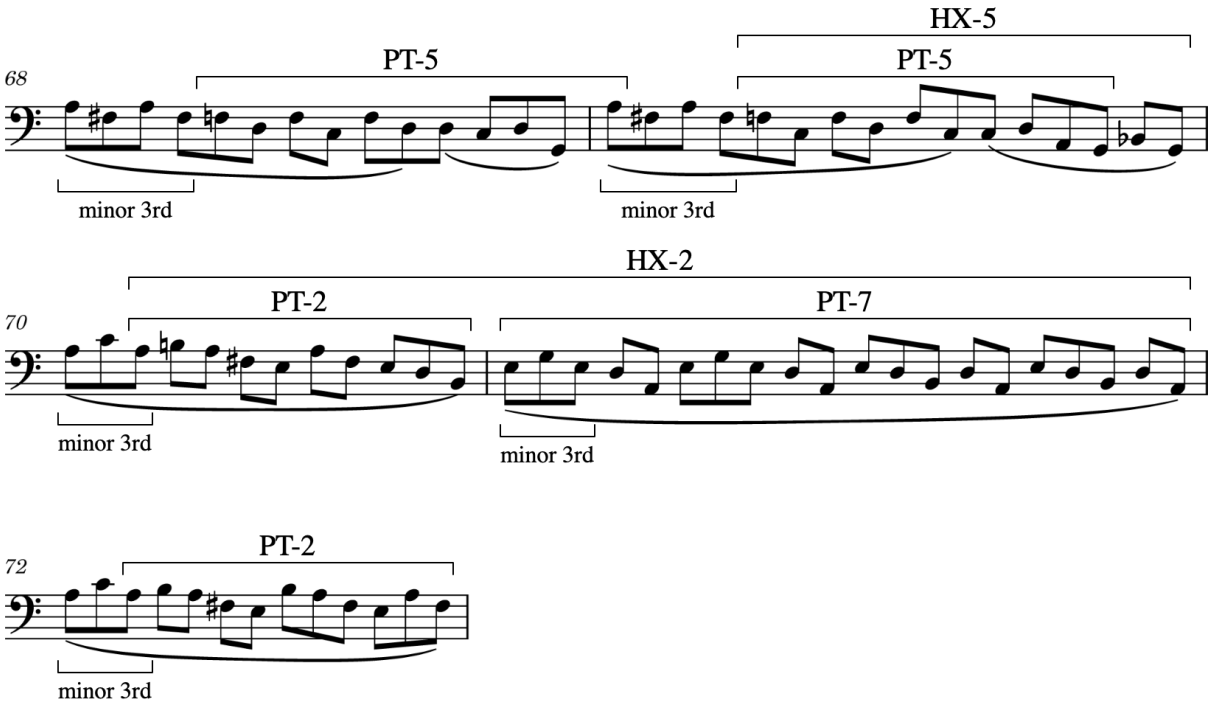
The flow of quavers is taken over by the pedal part in the B-sections. Many of the same characteristics are apparent: units of two, three, or four quavers, the predominant use of smaller intervals (particularly the major 2nd, minor 3rd and perfect 4th), a relatively wide range (covering an octave plus a minor 6th in section B0, and an octave plus a perfect 4th in section B1), and a descending contour with large leaps back to the top of the range, here at the start of each bar. The melodic content shows a greater amount of repetition and more restricted use of pitch material and scale formations. For example, in bar 35 to 38, the first nine pitches in each bar are the same, albeit grouped differently, and bar 37 is an exact repetition of bar 36. In section B1, bar 68 and 69 also start the same, bar 70 and 72 start the same, and bar 71 contains two instances of a pattern immediately followed by its repetition. The greater amount of homogeneity could be ascribed to the composer's intention for the pedal part to depict drum playing, compared to the A-sections' representation of "a landscape of fleeting cloud shadows".

The composer and Jordaan (2008:46) describe the melodic material in the B-sections as pandiatonic, but that is not quite accurate. In section B0, it is actually based on pentatonic and diatonic hexachord collections.

- All pitches in bar 35 to 38 belong to HX-0 (C).
- All pitches in bar 39 and 40 belong to HX-5 (F). Alternatively, if the single A at the start is disregarded, these bars are based on PT-10 (B♭), mode 2.
- The pitches in bar 41 belong to either PT-3 (E♭) or PT-8 (A♭).

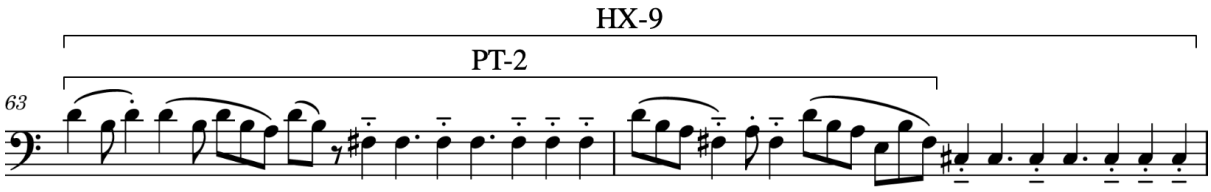
Section B1 partly corresponds to these formations, but the start of each bar contains pitches that do not fit with the formation that is found in the rest of the bar. It is notable that each bar starts with a minor 3rd. These points are illustrated in the following example.

Example 12: Bar 68 to 72, pedal, scale formations deviations and minor 3rd patterns




This type of hexachord formation is also found in the third phrase in section C0. It is ambiguous at first, looking like a pentatonic scale right up until the last pitch.

Example 13: Bar 63 and 64, pedal, scale formations



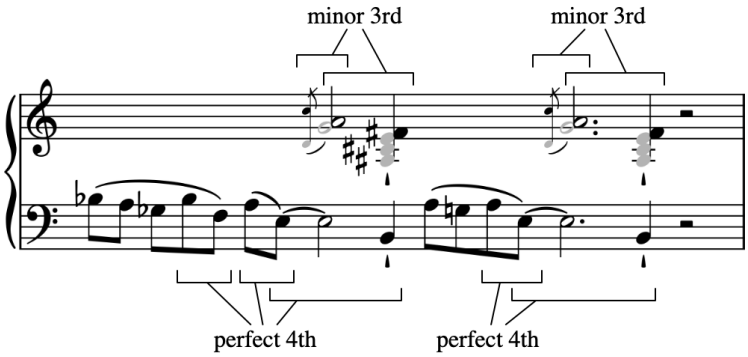

A detail worth noting is that the descending-ascending configuration of minor 3rd intervals at the start of bar 68 and 69 in the pedal part (and also found many times in the manual part of the A-sections) may be related to the first three notes of the main melodic material. In fact, the first four notes of bar 70 (see example 12, above) correspond to the pitches of phrase *a*, with the contour inverted.

Example 14: (a) Notes of phrase *a*; (b) bar 72, pedal

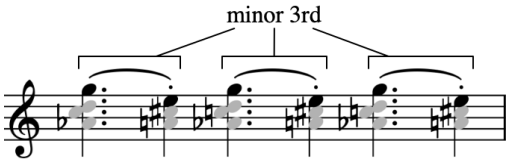


The minor 3rd has already been highlighted as an important interval – the movement even starts with a descending minor 3rd (E♭-C) and, as already noted, the primary melodic line in the pedal part starts with a descending minor 3rd. This interval also appears at the cadential gestures in bar 34, which concludes section A0, and bar 42, the penultimate bar of section B0. In bar 34, this is not only between the main notes – the top voice of the acciaccatura is a minor 3rd above the top voice of the main note with which it is struck, so a descending minor 3rd can also be heard at these points. Simultaneously, the left hand, which is a continuation of the flow-of-quavers line in the preceding bars, contains several descending perfect 4th intervals. Throughout the movement, perfect 4ths are nearly always descending.

Example 15: Bar 34 (extract), manuals, minor 3rd and perfect 4th intervals

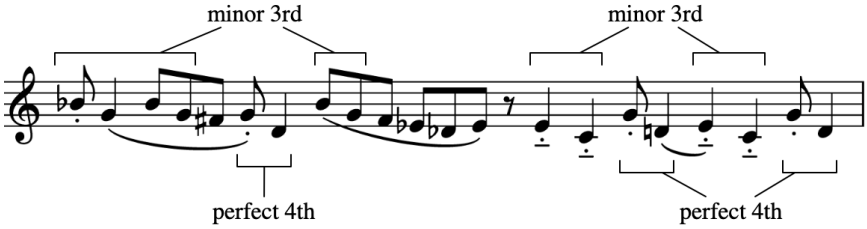



Example 16: Bar 42, right hand, minor 3rd intervals

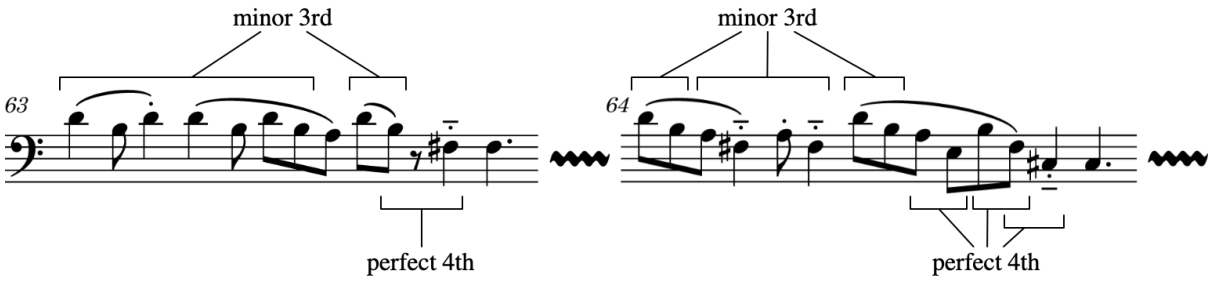



The descending minor 3rd, along with the descending perfect 4th, is also conspicuous in the second and third phrase of section C0.

Example 17: Bar 62 (from $62^3$), right hand, minor 3rd intervals

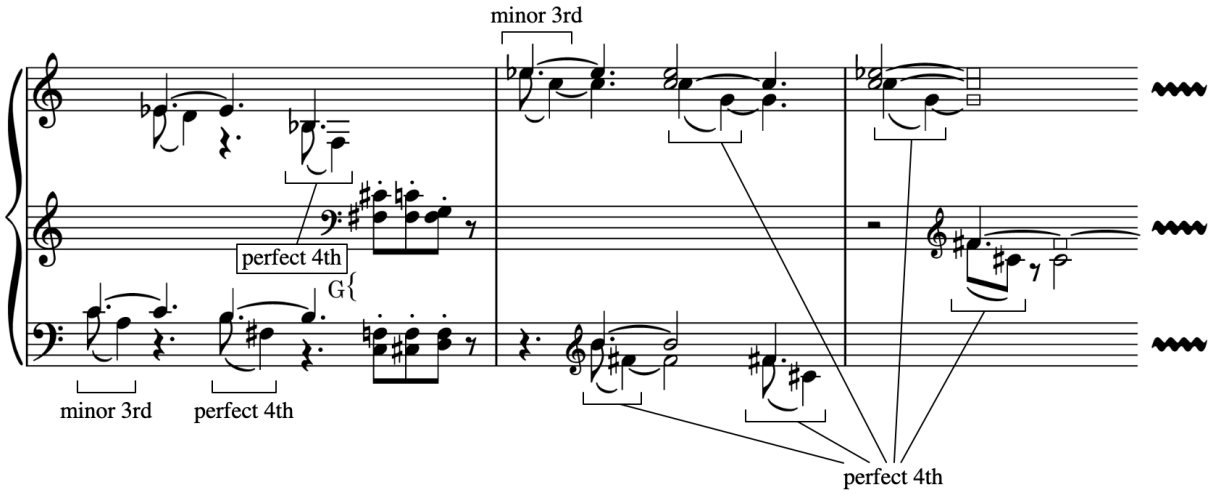


Example 18: Bar 63 and 64, pedal, perfect 4th intervals



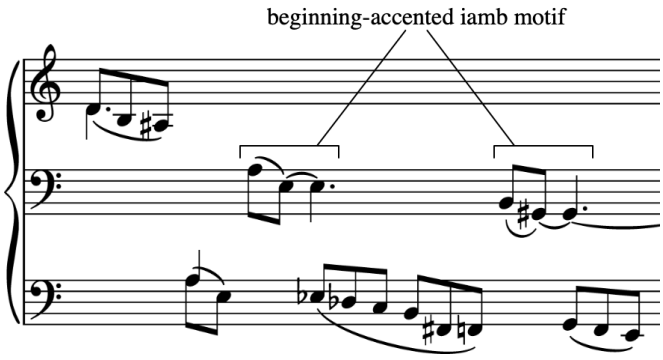

Both these intervals – particularly the descending perfect 4th – also appear in the lowest and inner voices of bar 65 to 67.

Example 19: Bar 65 to 67, manuals, minor 3rd and perfect 4th intervals




A motif has been subtly emerging in the preceding section (A1), one that is a hallmark of works in Grové's so-called Afrocentric style. This two-note motif has a short note value followed by a long note value, with the first note in an accented position. It most often has a descending contour, with its most immediately recognisable manifestation in Grové's works being as a descending minor 3rd. It is frequently called "iambic" in discussions of Grové's works, but this designation does not capture an essential feature, namely that the short note value at the start is in an accented position. To remedy this, while also remaining compatible with previous studies, it will be called the "beginning-accented iamb" motif. Other names for the rhythmic pattern exist – "Lombardic rhythm" or "Scotch snap" – but they seem unsuited for the present discussion. Hooker (2000:21) calls a similar figure the "'Hungarian' iamb" in the context of Bartók's music.

Example 20: Bar $44^{1}$ to $44^{7}$, manuals, first appearance of beginning-accented iamb motif




After being alluded to throughout section A1, it crystallises in section C0, in the melodic material that evolves from the quaver motion. At its first appearance in section C0, the interval is a minor 7th (notated as an augmented 6th).

Example 21: Bar 61 (from $61^{4}$), left hand, beginning-accented iamb motif



In subsequent appearances in the same section, the interval is a descending minor 3rd or perfect 4th, as can be seen in example 19 and 20, above. At the start of bar 65 (see example 19, above), several instances of the motif appear in quick succession in different voices.

Another important component of the melodic content is the combination of pitches produced by a minor 3rd plus a minor 2nd in the same direction – there are countless instances of this throughout the work (and indeed the entire *Afrika Hymnus* cycle). In the subfield of analysis that uses set theory, frequently encountered in discussions of post-tonal music, this trichord is labelled [014]. While the present discussion is not concerned with set theory, this label will be borrowed to use as a shorthand for referring to this trichord. It does not imply a specific order of pitches, only that a certain segment contains a set of pitches that correspond to the [014] trichord. In the following example, single and overlapping instances are marked by brackets. The example after that shows the individual [014] trichords that can be identified, each in its normal order.

Example 22: Bar 80, manuals (melodic line), instances of the [014] trichord



Example 23: [014] trichords in bar 80



Passages such as this one freely juxtapose and combine various permutations of the [014] trichord. They are not based on scale formations that contain augmented 2nd or minor 3rd intervals – looking for the application of such scale formations proves fruitless. Further examples of this melodic feature will be provided in the discussion of the other movements of the work.

To conclude, a brief look at the remaining content: the manual parts of the B-sections. It is moot whether the top voice of the sustained notes produces a line that is experienced as melody; the real focus is arguably on the pedal part. At the start of section B0, the line in the manual part reflects the activity in the pedal, with a descending contour containing descending 4th intervals. As tension starts increasing from bar 39, the line ascends, but after that there is not much direction or melodic interest to contribute to the movement's melodic discourse. In section B1, the notes that are sustained in each hand's part are unpredictable, with the lines clashing and crossing over each other, making it difficult to discern a melodic line here. Once again, the focus is more on the pedal part. In fact, the manual part in both B-sections, with its acciaccaturas and staccatissimo notes, is intended to evoke the sound of hands clapping – not inherently a melodic activity – so one could go so far as to suggest that it is deliberately non-melodic.

### 2.1.3. Vertical aspects

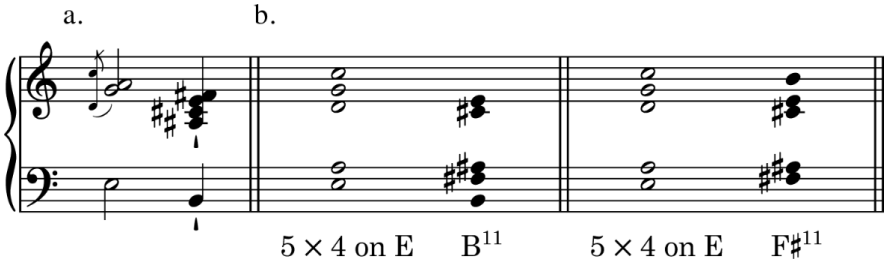
As noted in the study of *Afrika Hymnus I* that forms a precursor to the present study (Jordaan 2014), Grové's harmonic language is difficult to define, and the topic is generally avoided by others when analysing the various aspects of a work or set of works. Johnson (1992:3) notes that harmony is an intuitive device in Grové's palette and that the harmonic content is not

linked to any particular traditional or twentieth-century system or method. Nevertheless, when considering vertical collections of pitches, a number of chord structures are frequently discernible. The present study will focus on these recurring sonorities.

This movement contains a large number of chords with grace notes, to be performed as acciaccaturas. The score stipulates that the performer should "[p]lay the acciaccaturas with the chord and lift them immediately". This instruction is applicable to all instances in the movement. These chords therefore have a short component (the acciaccatura notes) and a sustained component (the main notes). This should be kept in mind when looking at the music examples.

Given the contrapuntal nature of the A-sections and the high degree of independence between the lines, these sections will not be discussed. An exception can be made for the final bar of section A0, where the linearity is suspended and the first truly chordal sonorities appear. Two types of formation are juxtaposed. The first chord is quartal, 5 × 4 on E, which means that it also contains all the pitches of PT-0 (C). This draws a connection between the way pentatonicism is suggested in the opening bars (see example 9 on page 26) and briefly at other points during the movement. The second chord's formation suggests a tertian origin, with $F\sharp^{7}$ in first inversion in the right hand over a B in the left hand. Without the context of tonality, the formation is ambiguous – it could be read as a $B^{11}$ chord with a major 7th and omitting the 3rd, or $F\sharp^{11}$ in inversion – the latter sounding arguably more convincing when tried at the keyboard. Kostka (2012:43) points out how ambiguous and problematical the inversions of "ninths and other tall chords" can be from an analytical perspective. The salient feature is the combination of a clearly tertian component ($F\sharp^{7}$) with a pitch that causes a sharp dissonance (the major 7th interval between the B and the A♯). Both types of formations in this bar – tertian and quartal – appear throughout the work.

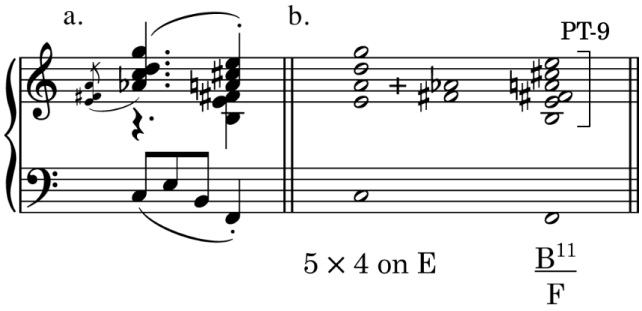
Example 24: (a) Bar 34 (extract), manuals; (b) possible interpretations



Section B0, up to bar 41, features a succession of four-note chords in the manual part. These chords are intended to evoke the sound of hands clapping. No doubling occurs, and each successive chord has a different formation (except in two cases, the chords at bar $36^2$ and $36^3$, and the chords at bar $37^3$ and $37^4$). All the chords contain some measure of dissonance, either sharp (a minor 2nd or major 7th) or mild (a major 2nd or minor 7th), and in more than half the cases there is also a tritone. When the pitches in the pedal part that are sounded at the start of each chord (together with the acciaccatura) are also considered, an even higher level of dissonance is found. In each case, two of the chord members are sustained, namely the inner notes in the manual part. The intervals between these are most frequently a major or minor 2nd, but can also be a 3rd, a perfect 4th, or a tritone. The choice of intervals seems arbitrary, but an increase in the number of sharp dissonances in bar 38 and 39 corresponds to an increase in tension overall – the position of the pedal line rises in bar 39, and the contour of the manual part starts ascending. In bar 41, the pedal line moves back to a lower tessitura, the manual part's contour is neutral (that is, there is no specific direction), and there are no sharp dissonances between the sustained pitches. A sense of harmonic progression is therefore subtly present, or is at least a contributing factor in negotiating levels of tension and resolution, even though it is clear that the composer does not employ traditional harmonic progressions.

Bar 42, the penultimate bar of section B0, has a cadential gesture similar to the last bar of section A0, where a pair of two different chord formations are repeatedly alternated. Here, the first chord has quartal underpinnings, again 5 × 4 on E (the C in the pedal places it in fourth inversion), with the F♯ and A♯ adding sharp dissonance. In the second chord, the manual part contains all the pitches in PT-9 (A); the pitches also correspond to 5 × 4 on C♯, but in a closer spacing that does not suggest a quartal formation. It instead suggests a $B^{11}$ chord omitting the 3rd. The F in the pedal part adds sharp dissonance. There is a noticeable link between these chords and the ones in bar 34 (example 24).

Example 25: (a) Bar 42 (extract), reduction; (b) possible interpretation




Bar 43 introduces a type of pattern that will recur in other movements: the use of unconnected major and minor triads in first or second inversion along with two-note chords, in quick succession and alternating between the hands. Here, perfect 4ths in the right hand alternate with a diminished triad on B in first inversion and an F minor triad in second inversion.

Example 26: Bar 43, manuals, succession of unconnected chords



When a pedal part is added to this type of pattern, it usually introduces dissonance. This can be seen in the cadential gesture at the end of section B1, where the manual part has two minor triads (G♯ minor and A minor) and the pedal part adds a sharp dissonance (a major 7th) to the first and a mild dissonance (a minor 7th) to the second (resulting in a half-diminished 7th chord on F♯). The first chord, for manuals only, introduces yet another recurring formation: a tertian chord where one or more of the members are "split". The chord here looks like A minor with a minor 7th, with both a perfect 5th (E, at the top) and a diminished 5th (E♭, at the bottom); following the notation suggested by Kostka (2012:47), this would be $a^{7}$ (5!). In nearly all cases, a tertian chord with split members contains at least one [014] trichord in the vertical dimension. Two can be found here: C-E♭-E and E♭-E-G.

Example 27: Bar 73 (extract); [014] components



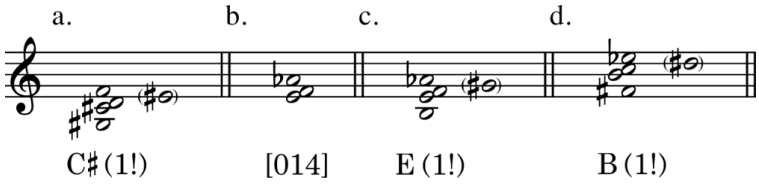

Section B1 also demonstrates the use of successive unconnected triads in first or second inversion, here in the right-hand part in bar 68, 70 and 72, against chords in the left-hand part that produce sharp dissonance. In the other bars, two- or three-note chords in each hand are superimposed; together with acciaccaturas, all are sharply dissonant, and all but one also contain a tritone. The sustained notes in each case contain either sharp or mild dissonance.

Example 28: Bar 68 to 72, manuals



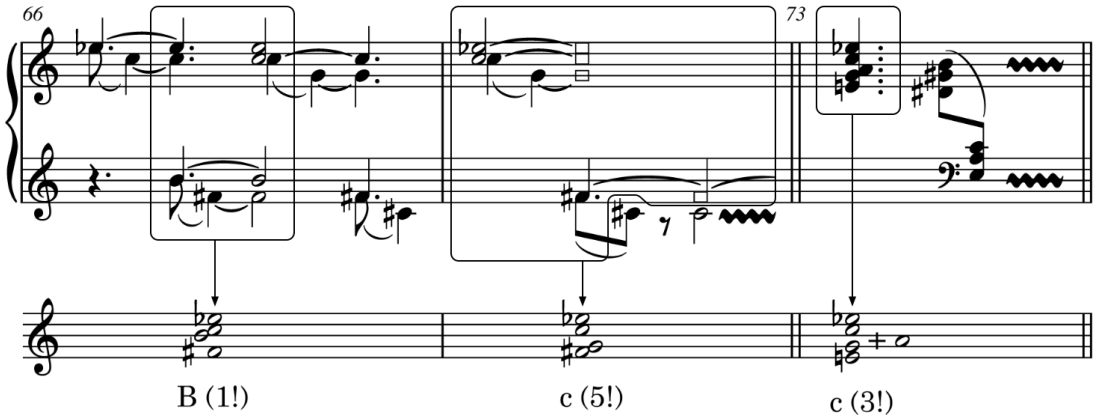
The sustained sonorities in section C0 also demonstrate the use of triads in inversion and triads with split members, as well as the [014] trichord in the vertical dimension. The sustained sonority in the right hand in bar 61 (from $61^4$) can be read as C♯ in second inversion (E♯ is enharmonically notated as F) with a split root; that is, C♯ (1!). By the same token, bar 63 and 64 has E (1!) in the left hand and bar $66^2$ to $66^3$ could be read as B (1!). All of these contain a [014] component, while the sustained sonority in bar 62 is [014] on its own.

Example 29: Chords in section C0, (a) bar 61; (b) bar 62; (c) bar 63; (d) bar 66




Not far removed from the B (1!) chord in bar 66 is a C minor sonority that is strongly present in the right hand in bar 63 to 64 and bar 66 to 67, extending into the next section at the start of bar 68 and bar 70, and in bar 72 (see example 28, above). The sustained sonority in bar 63 and 64 superimposes C minor and E major (with a split root) to produce a rather harshly dissonant sonority with 7 pitch classes; for each chord member of one triad, the other triad produces a split member, along with an extra semitone between E and F. A few bars later, the sustained sonority in bar 67 is c (5!). Considering the sustained presence of the C minor triad, it may then be more logical to read $73^1$ as c (3!) with an added 6th.

Example 30: Bar 66 to 67; bar 73 (manuals); resulting sonorities



Finally, the movement ends on a sharp dissonance with C at the bottom and B two octaves and a major 7th above – the first and last note of phrase *a* of the primary melodic material.

### 2.1.4. Rhythm

As in *Afrika Hymnus I*, the rhythmic content of this movement, and all but one of the other movements, is based on the principle of additive rhythm. The basic durational value is the quaver. Quavers are grouped into units of two, three or four (with four naturally being equal to two units of two), producing asymmetrical, irregular patterns. Longer durations are also based on these two-, three- and four-note quaver groups. There are no time signatures. Bars vary in length from two groups (bar 48, with five quavers in total) to 20 groups (bar 44, with 54 quavers in total). Barline placement is irregular. A barline sometimes appears before a note with relative importance in the manual line in the A-sections (such as the highest note in a segment, or a temporary pitch centre), but on the whole it is unpredictable and no overall pattern can be detected. Barlines in the other sections more clearly delineate segments (the pedal line in the B-sections) or phrase structure (in section C0). Rests are regularly omitted in empty bars or in parts of bars that contain system breaks (indicated by dashed barlines in music examples). The tempo is very fast, at ♩. = 112, with the indication *Prestissimo e delicato*. According to Gerrit Jordaan (2008:48), an earlier version had the tempo even faster, at 𝅗𝅥 = 152!

In the A-sections, the manual part proceeds exclusively in quavers, without any stop, except for the cadential gesture at the end of section A0 in bar 34. The same is true of the pedal part in the B-sections; again, only the cadential gestures in final bars see a break in the quaver-note motion. In section A1, some notes in the manual part are sustained, but the overall effect is still of an unbroken flow of quavers. However, the effect of the continuous quaver-note motion in the A-sections is different from the effect in the B-sections. In the latter, the effect is more percussive, due in part to the registration and the more repetitive nature of the material (as discussed on page 29 under “2.1.2. Melodic content”).

The theme in the pedal part in the A-sections proceeds in longer note values, based on the irregular units in the manual part. A phrase may enter at any point in the course of a bar. When it enters one unit before the barline, this does not produce any sense of syncopation as it might in a regular metre, since no steady pulse is present. All notes coincide with the first note of a two-, three- or four-note group in the manual line (except at bar 46[4]). With the

length of a unit being unpredictable, the pedal line has a fluctuant quality. Note durations vary from a crotchet (corresponding to a unit of two quavers) to the equivalent of 16 quavers (bar 25), not counting the very long note in the final bar. The first and last notes of a phrase are usually the longest. Rests within a phrase can appear before the final note, if it is a reiteration of the previous pitch, and vary in length from a quaver to a dotted-crotchet rest. The theme therefore has a rhythmic character distinct from the accompanimental part, yet it also seems oddly bound to it, rather than being truly independent and having the "floating" quality to which it seems to aspire.

In the B-sections, the roles are reversed, and here the chords in the manual part coincide with the first note of a unit in the pedal part. The irregular unit lengths, along with the explosive accents produced by the acciaccaturas at the start of each chord, convey the aural image of disorderly, tumultuous handclapping that is portrayed in these sections. In section B0, the length of a chord on the Positive manual is always a crotchet; if the underlying unit is longer than that, the remainder of the duration is made up by a rest. It is not clear what the thinking behind this might have been, other than perhaps to introduce some relief in the otherwise incessant and somewhat chaotic clamour of sound. Section B1 introduces more rests in the manual part and is less frenetic.

Section C0 is the only one that does not feature continuous quaver motion throughout the main body of the section – this is one of the reasons it was identified as a separate section in the movement's structure. Quaver-note patterns appear at the start of bar 61, 62 and 63, but their motion is suspended into long, sustained chords (notated with rectangular noteheads to indicate that the notes should be sustained for the rest of the bar) that form the background to the melodic activity. This activity incorporates crotchets along with the quaver motion that now occurs mainly in three-note units. A pattern of alternating crotchets and dotted crotchets appears from bar 63. A defining rhythmic motif in this section is the one described on page 32 under "2.1.2. Melodic content", labelled the "beginning-accented iamb" motif, with its characteristic short-long rhythm (see example 20 and 21 on page 33). In fact, the pattern of a crotchet followed by a dotted crotchet in bar 63, 64 and 67 may be a version of this motif, since the rhythm is also short-long and the crotchet gains an accent by virtue of its articulation. The crotchet is always shortened in this way, just as the quaver is marked staccato in the other instances.

Example 31: The beginning-accented iamb motif in (a) bar 61, left hand; (b) bar 63, pedal




The beginning-accented iamb motif has already been alluded to in section A1, with the use of sustained notes in the manual part, but without disrupting the quaver motion. As a matter of interest, the opposite pattern, a dotted crotchet followed by a crotchet, appears at the cadential gestures in bar 42 and 73 (in the latter case, the crotchet is divided into two quavers).

Example 32: Cadential gestures in (a) bar 42; (b) bar 73




Like all of the other movements except one, there is no indication to slow down towards the end. However, the final phrase of the theme in the pedal part has longer note values than before – perhaps a kind of written-out slowing-down, while the accompaniment layer proceeds at the regular pace. There is only a diagonal-stroked caesura before the last note in the left hand, to indicate a short break in the sound, presumably without disrupting the stepwise voice-leading. This is the only time in the *Afrika Hymnus* cycle that this symbol is used.

Example 33: Appearances of phrase *a* in section A2




### 2.1.5. Texture

In this movement, the A-sections depict young women dancing in a "landscape of fleeting cloud shadows", while the B-sections depict "drum players and those behind them who clap their hands". The A-sections are transparent and mostly in a two-part polyphonic texture. The manual part establishes what turns out to be the background layer to the primary melodic material that appears in the pedal part, which enters at the end of the fifth bar. Although the manual part is spread across three manuals, each with a different timbre that changes incrementally in the course of a section, it forms a single line (with only occasional, brief bisections). The effect is not of separate entities that are juxtaposed, but of a single, kaleidoscopically coloured, evolving line. The fact that the composer omits most rests, except where necessary for the sake of clarity, supports the notion of a single line rather than individual utterances. (As in all his final handwritten manuscript scores, the notation is so meticulous that the omission of rests is unlikely to be simply due to carelessness.) In section A0, the Great is marked ***mf***, while the Swell and Positive are both marked ***mp***; the groups on the Great are therefore slightly more prominent. In Section A1, all manuals are marked ***mf***, although the registration means that the Great will still have more prominence, since the Swell is coupled to the Great. In section A2, the Great is marked ***f*** and the others ***p***.

The pedal line in the A-sections, on the other hand, has the same timbre throughout. The registration is a single 4' stop, making it sound an octave higher than notated. It is marked ***mf*** in section A0 but ***p*** in section A2. It has a relatively narrow sounding range from the D above middle C to a minor 7th above, compared to the manual part's much wider overall range, which reaches from the lowest C to the A♭ three octaves and a minor 6th above – a 6th above

the pedal line's highest sounding note. As a result, the pedal part's melodic line is often at the top of the texture, although the lines intersect and cross over each other at times. The following example, which contains the first appearance of phrase *a*, shows this distribution of the parts by notating the accompaniment as a single line and placing the primary melodic line (at its sounding pitch) in the same stave.

Example 34: Bar 5 to 8 (renotated)

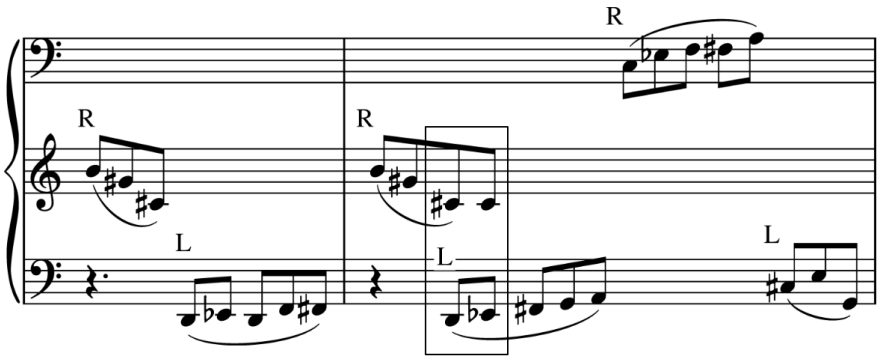



The pedal line's limited range, longer note values, consistent timbre, and its frequent placement above the manual part's line, means that it does achieve prominence despite its relatively subdued registration, at a dynamic level not specifically elevated above its surroundings. In section A2, the manual part is mostly in a medium-to low range within the lowest two octaves of the keyboard, and the pedal line is at the top of the texture throughout.

Both lines are predominantly legato. The groups in the manual part are slurred separately, but as a whole it may amount to what Laukvik (2010:239) calls a "continuous legato slur". Within the phrases of the pedal line, there are only breaks before reiterated pitches, achieved through articulation or rests. The articulation mark used here, and also frequently throughout the work, is a staccato dot combined with a tenuto line. Schoeman (2016:253) labels this a "half-tenuto", a term that will also be adopted for this discussion. Schoeman uses a catalogue of articulation markings by Bartók as a basis for discussing Grové's finely nuanced and meticulously notated use of articulation; the half-tenuto is described as "the symbol for half-shortening (the tones should sound longer than half of the note value)" (Fischer 1995:288). Schoeman (2016:255) furthermore notes that the symbol may carry expressive implications.

While the manual part in the A-sections mostly forms a single line, it occasionally and fleetingly splits into two lines that each briefly maintain a separate tessitura and engage in what seems like passing dialogue. This first happens in bar 29 and 30, with the right hand above middle C and the left hand at the bottom of the keyboard.

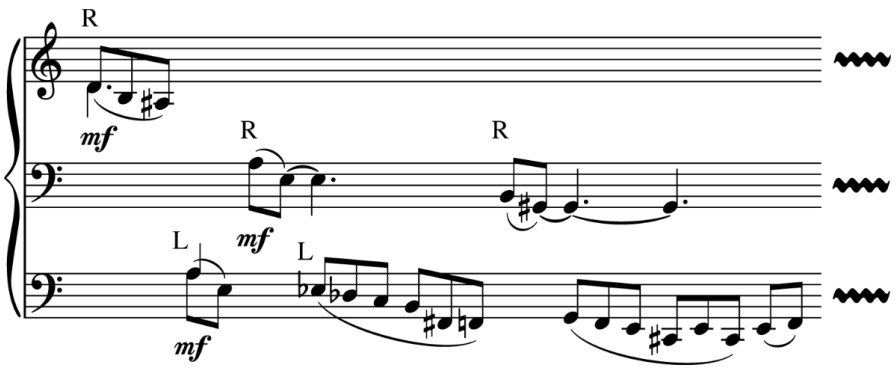
Example 35: Bar 29 to 30, manuals, splitting of line




In bar 33, the left hand continues uninterrupted at the bottom of the texture while the right hand interjects at bar $33^4$ and $33^7$, approximately three octaves higher, before taking over as the main strand in the next bar. In bar 51 and 57, two strands appear together in contrary motion, emerging from the sustained notes in preceding groups. Finally, in bar 79 and 80 the hands again briefly engage in a dialogue at separate tessituras.

Section A1 sees a subtle change in texture in the manual part when individual notes within a group are sustained. Only one note from a group at a time is sustained. No melodic line emerges from the sustained notes; instead, it affects the texture, which becomes subtly less transparent. It could be compared to shading achieved by using the piano's sostenuto pedal, and attests to the composer's "constant striving towards timbral innovations" (Schoeman 2016:151).

Example 36: Bar 44, manuals, sustained notes in accompaniment




The final A-section does not feature these sustained notes until the very last bar, where the low C at the bottom of the texture is briefly sustained at times, hinting at a pedal point leading towards the final C.

The device of sustained notes is extended from bar 59, where all notes of a group are sustained, leading into section C0, where the continuous flow of quavers becomes suspended and the sustained notes form long, unchanging chords that provide a background layer of static support for the melodic activity in the foreground, resulting in a texture that is essentially homophonic. This melodic activity passes from the left hand at the bottom of the texture in bar 61, to the right hand in bar 62, where it intersects with the background layer but remains distinct by avoiding the pitches in the left-hand chord. The next phrase is in the pedal part, which, at 4' pitch, starts at the top of the texture but then intersects into the range of the rather dense chord sustained by both hands. After a brief interlude (bar 65 and 66), the last phrase appears in the left hand, at the bottom of the texture. The start of bar 65 sees the first appearance of a figure where several instances of the beginning-accented iamb motif appear in quick succession in different voices; this "accumulation" figure will also be seen frequently in the other movements.

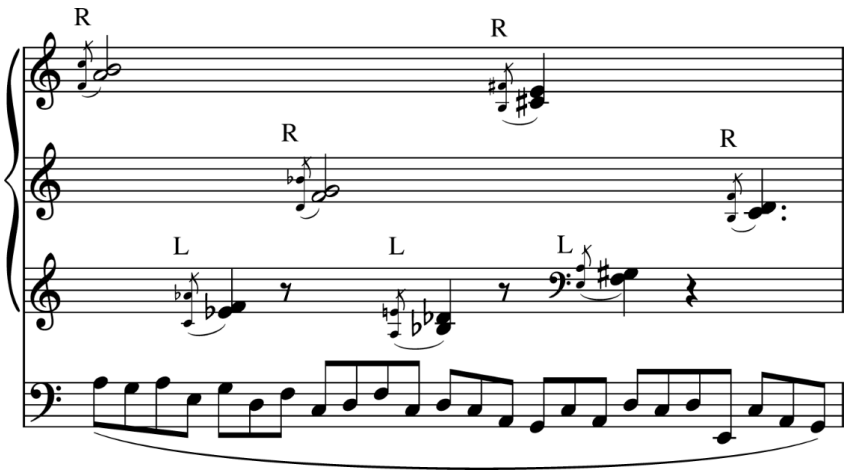
Example 37: Bar 65, beginning-accented iamb motif "accumulation" figure



The B-sections take over the textural feature of a single line in continuous quaver-note motion from the A-sections. It is repositioned at the bottom of the texture, with a registration that primarily employs 32' and 16' stops, which sound two octaves and an octave below the notated pitch. This strategy cleverly shifts the focus away from the melodic aspect, less discernible at these lower pitch levels, to the rumbling effect produced by playing on the very largest pipes at a fast tempo; this is how the drumming of the movement's title is depicted. The handclapping is depicted by chords in the manual part that combine a very short component at the start, notated as acciaccaturas or notes marked staccatissimo, with a sustained component. The acciaccatura or staccatissimo notes correspond to a handclap's initial explosive sound, immediately dissipating and leaving behind a reverberation, which corresponds to the sustained notes. The manual part operates on a further level, being

distributed across three manuals, each with a different timbre. All parts are marked ***f***, including the pedal. In section B0, each successive chord is on a different manual, and the distribution across manuals does not follow a predictable pattern for any significant amount of time. Each successive "clap" seems to come from a different person, as it were. Both the Swell and Positive are coupled to the Great, so that chords on the Great receive greater accent. The manual covers a large range but only briefly crosses below the pedal part's line.

Example 38: Bar 36, "drumming" (pedal) and "handclapping" (manuals)

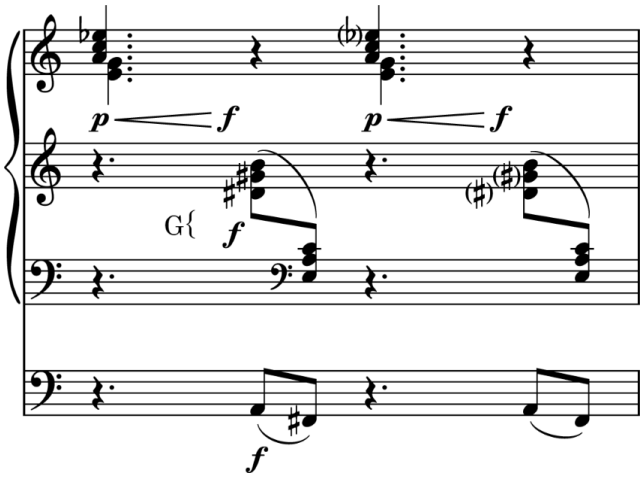



Section B1 develops the "handclapping" texture in a number of ways. Rather than switching manuals for each successive chord, the left-hand part stays on the Positive manual throughout, while the right-hand part alternates, per bar, between the Swell and the Great. In bar 68 and 70, the short component is played by the right hand and the sustained component by the left hand. In bar 69 and bar 71 to 72, the successive chords in each hand have both short and sustained components. In contrast to the chords in section B0 that all followed a configuration where the acciaccaturas were the two outside notes and the sustained notes were the inner ones, the chords in these bars follow no such pattern; the configuration is unpredictable. The hands intersect with each other, causing voice-crossings and dissonances. Once again there are multiple levels at work: each hand is on a different manual with a different timbre, and, on both the manuals, each hand has a short component and a sustained component. (See example 28 on page 38, which shows bar 68 to 72.)

There is only one bar where dynamic shading is indicated with "hairpin" crescendo signs, which indicates the use of an expression pedal. Bar 73 calls for the rapid opening of the Swell box's shutters, from ***p*** (almost, but not fully closed) to ***f*** (almost or fully open) on the dotted-

crotchet chords in the right-hand part. This effect, of a rapid crescendo on a single chord, is also found later in the work.

Example 39: Bar 73, rapid crescendos on Swell




### 2.1.6. Registration

The idea of a "double scene" set forth in the title is supported by the registration, with the A-sections delicate and colourful compared to the more forceful B-sections. Throughout, the composer reveals a fondness for combinations that are rich in partials and mutation stops.

Each A-section starts with a flute ensemble, to which mutation stops, strings, and principals are added on the manuals, while the pedal registration remains unchanged. The movement starts with the following registration:

Swell: stopped 8' and flute 2'
Positive: Quintadena 8' and flute 4'
Great: flute 8', Sw/Gt
Pedal: flute 4'

During the course of the section, the following is added: Swell string 8' and Tierce 1⅗' (bar 9), Positive flute 2' (bar 13), Swell flute 4' and Nazard 2⅔' (bar 14), Swell and Positive 4' principals (bar 26). No mutation stops are added on the Positive; the Quintadena, with its prominent third harmonic, suffices.

Section A1's registration is similar to that of section A0 at the start, but with the addition of the Nazard 2⅔' on the Swell and the flute 2' on the Positive. The Quintadena 8' on the

Positive (or possibly the stopped 8') is erroneously indicated as Gamba 8'. There are fewer changes in the course of the section: the Tierce 1⅗' is added on the Swell towards the end of the long first bar (bar 44), and in the following bar, 8' and 4' principals are added on the Swell, while the Great registration is changed to stopped 8' and flute 4' with both manuals coupled. There are no further changes during that section. Section A2 is the most restrained, featuring only flutes and no mutation stops; on the Positive, the stopped 8' is used instead of the Quintadena 8'.

A complete registration scheme with refinements provided by Jordaan (2008:118-124), documenting a performance at Unisa in 1997 prepared in collaboration with the composer, shows that expression pedals for Swell and Positive were to be completely closed in the A-sections. Jordaan (2008:51) notes that in section A1, the ***mf*** indicated for all manuals reflects the number and combination of stops, rather than the position of the shutters. This explains what might otherwise be a rather robust registration, which on the Swell includes 8' and 4' principals along with the stopped 8', flute 2', and mutation stops at 2⅔' and 1⅗'. Appropriately positioning the shutters would also be essential in order to ensure that the theme in the Pedal remains audible. Section C0 flows uninterrupted from section A1 with only minor changes. The addition of the principal 2' on the Great and the principal 4' on the Pedal brings the primary melodic material on these divisions more prominently into the foreground.

According to Jordaan (2008:50), the composer had envisaged the pedal theme in the A-sections as being performed on a soft reed, but since the Rieger organ at Unisa, on which the registration indicated in the manuscript is based, does not have such a stop, the Pedal's 4' flute was deemed an acceptable alternative. A soft 4' reed can be considered if available on an instrument with larger resources. Avoiding 16' stops in the Pedal in quieter sections is a favourite strategy of the composer – this is also seen in *Afrika Hymnus I* and in the second and fourth movements of *Afrika Hymnus II*.

In stark contrast, the Pedal registration for the B-sections is based on 32', 16' and 8' stops. It includes both principal 16' and stopped 16', but only stopped 8' and not the principal 8'. As noted under "2.1.5. Texture" (see page 46), this creates the "drumming" effect. Principals 8' and 4' and the strong reeds (Posaune 16' and Trompete 8') are added at section B0's climax in bar 42, while the 32' and principal 16' are removed.

In the manuals, the registration for section B0 is largely the same as at the end of the preceding section (A0) – still predicated on foundation and mutation stops, with the addition of the Hautbois 8' on the Swell and the Quinte 1⅗' and mixture (Scharff) on the Positive. The shutters should presumably be opened to reflect the ***f*** dynamic level specified for all manuals, although this is not indicated either in the manuscript or by Jordaan in his registration scheme (2008:118). The omission of both principal 8' and stopped 8' on the Positive is notable; the result is a piercing sound lacking in warmth, fitting for the depiction of handclapping. The Positive mixture is replaced by the Cromorne 8' for section B1, along with the addition of the principal 2'. The resulting sound is gruff and biting, especially in the context of dissonant chords and acciaccatura notes.

### 2.1.7. Idiomaticism

In the A-sections, the timbre of a single melodic line changes significantly and rapidly over an extended period, at a very fast tempo. The organ is surely the only acoustic instrument that enables a single performer to achieve this on a single instrument. The relentless manual changes present a significant, if not insurmountable, technical challenge throughout the movement. There are no situations where there is not enough time for a hand to move to another manual, even at the fast tempo. The challenge lies in the fact that there is little predictability to what comes next; the performer simply needs to be very well-rehearsed and well-prepared. Adapting to an instrument with a different keyboard arrangement – for example, moving from an instrument with a standard layout, with the Great as the middle manual, to an instrument with a French layout, with the Great as the lowest manual and the Positive in the middle – would be a real stumbling block, however. A substantial amount of time and effort would be needed to adapt to this.

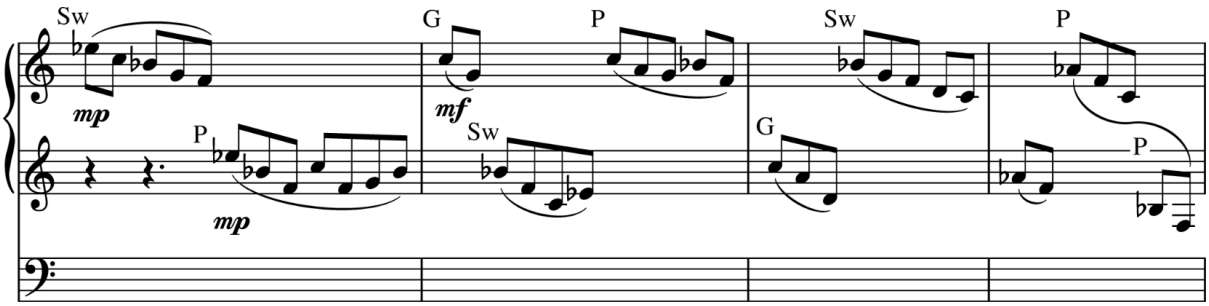
An aside is due regarding the score layout: each manual is notated on its own stave, and the letters “R” and “L” used to indicate which hand should be playing.

Example 40: Bar 1 to 4, manuscript score




In practice, this can prove cumbersome to read, since, as Gould (2011:304) points out, "[t]he most usual keyboard layout is to allocate right-hand pitches to the upper stave, and left-hand pitches to the lower stave" and, furthermore, "it is important to show how the hands of the player move" (Gould 2011:303). The layout in the following example has been found to make reading much easier, at the same time making approaching and learning the movement much less daunting. It turns the composer's notation around, instead following Gould's guidance for distributing material between the staves and using text to indicate the manual. This could also make the score more adaptable between instruments.

Example 41: Bar 1 to 4, layout with manual part on two staves




Generally, the groups in the A-sections are comfortable for the hands; since most groups are short, much of the material can even be played without crossing the thumb. There is one segment where a more convenient and secure division between the hands can be suggested (shown here with the right hand in the top stave and the left hand in the bottom stave):

Example 42: Bar 5 to 7, manuals, alternative distribution between hands




In section B0, a comfortable hand position also seems to have been a consideration for the chords, as noted by Jordaan (2008:47). All the chords contain four notes, and none spans more than the interval of a 7th.

In the A-sections, the fast tempo and continuous flow of quavers demand meticulous precision for the registration changes, which need to be very well planned and rehearsed to ensure that they coincide exactly with the start of a group where necessary (particularly at bar $9^{2}$, $26^{1}$ and $44^{16}$). Although the placing of slurs suggests a continuous legato (as noted on page 44 under "2.1.5. Texture"), the performer could judiciously shorten the last note under the slur just before these points to help accomplish this. In fact, it would be at least worth experimenting with such an approach throughout – making a slight detachment between slurred groups of notes. A hybrid approach, where this is used only in certain places to articulate and thereby colour or emphasise certain groups, or a certain length of phrase, is also conceivable.

In section A1, the effect of the sustained notes is somewhat akin to shadings applied on a piano by using the sostenuto pedal. As noted under "2.1.5. Texture" (see page 45), this attests to the composer's "constant striving towards timbral innovations". The composer had already deliberately attempted to translate the use of the piano's sustaining pedal in the final movement of *Afrika Hymnus I*, in bar 45 to 55 (Pelser 1995: Appendix B, vi).

Meanwhile, the primary melodic material throughout the A-sections appears in the pedal part, sounding an octave higher than notated. It often appears at the top of the texture, or otherwise mixes comfortably with the accompaniment. This is a typical configuration for organ music, even if the kaleidoscopic accompanimental line makes it appear somewhat more audacious.

In the B-sections, the composer imaginatively and ingeniously depicts a scene of drum-playing and handclapping – something that one would not immediately associate with the

instrument. The drumming is depicted in the pedal part. Although “toy stops” that imitate drums have long existed (for example, see Owen 1997:55), as well as actual percussion stops, the composer here uses standard stops to achieve the effect. The fact that the rapid flow of quavers on the 32', 16' and 8' registration may affect the wind supply and not allow sufficient development of the sound from the pipes only contributes to the effect.

In the interest of performers who may be coming to this study with a view to learning the work, it is worth discussing an extreme technical challenge in bar 72, where the Swell expression pedal must be closed while the pedal part contains a continuous flow of quaver notes. Presumably the shutters must be open before this point, to reflect the ***f*** dynamic marking at the start of the section, and because achieving balance between the manuals would dictate this. However, bar 73 demands a rapid Swell crescendo starting at ***p***, meaning that the shutters must be closed near the end of bar 72. One solution would be to make a break between bar 72 and 73, but this would cause an unfortunate disruption of the momentum towards the climax of the section. The following solution, where most of the pedal part is played by the right foot, has proved to be workable. The dynamic markings found in the manuscript score are shown above the stave, with additional indications below.

Example 43: Bar 72 and 73, with pedalling and additional dynamic markings




Since the passage is located at the upper end of the pedalboard’s range, it should be played by the right foot. However, it is not possible to play the final group of quavers with the right foot alone, continuing the pattern of alternating toe and heel, since that would require the final F♯ to be played by the right heel – impractical at best and physically dangerous at worst at the required tempo. If the penultimate note, A, is played with the right heel, the right foot can pre-emptively be positioned closer to the expression pedal, so that it can quickly be placed there during the final quaver.

The two Swell crescendos themselves, in bar 73, also pose a challenge. There is very little time to execute the crescendo in the time allowed by a dotted crotchet and additionally to

close the shutters again during the crotchet that follows. Depending on the resistance and responsiveness of the expression pedal, it may be necessary to start closing it before the end of the dotted crotchet. Again, it would be a shame to slow down at this point and lose the momentum that has been building up. If executed successfully, while maintaining tempo and energy, the effect can be electrifying.

## 2.2. *Afrika Madonna*

### 2.2.1. Structure

In the overall design of *Afrika Hymnus II*, this movement serves as a "slow movement", along with the fourth.

Table 3: Representation of the structure of *Afrika Hymnus II*'s second movement

| | Section | Bars | Content |
|---|---|---|---|
| | A0 | 1-6 | Chordal figures in manuals; double-pedal figures |
| B | B0 | 7-11 | Entrance of the primary melodic material |
| | B1 | 12-18 | Continuation of the primary melodic line; development of accompaniment's texture |
| | B2 | 19-21 | Further continuation of primary melodic line, incorporating material from the first movement; further development of the accompaniment's texture |
| | C0 | 22-23 | Contrasting interlude that links section B2 and A1 |
| | A1 | 24-27 | Return of opening texture, but with only a single pedal line, incorporating material from the first movement |

The main body of the movement comprises the three B-sections that appear successively without other intervening sections, as indicated by the bracket on the left in table 3. They are set apart from one another by subtle changes in texture and registration, and by the way the material evolves. Since the primary melodic material only enters at the start of this long, composite B-section, the first section, A0, has the quality of a long introduction. Although the final section, which has been labelled A1, repeats melodic material that appears in the

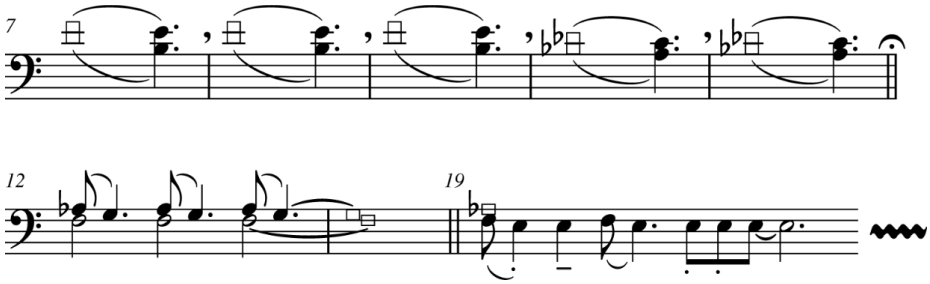
B-sections, it has commonalities with section A0 in terms of registration, texture, vertical aspects, and melodic content – even if the last may not initially be obvious. Section C0's content is not related to the rest of the movement, so it forms a complete contrast, with the additional function of linking the sections that precede and follow it.

### 2.2.2. Melodic content

The primary melodic material in this movement is an expansive, haunting melody in the left-hand part, later taken over by the pedal part, that appears in the B-sections. There is no traditional phrase or period structure in the continuously evolving line. Instead, cohesion is achieved through the use of recurring motifs, scale formations, and a melodic contour where segments seem to gravitate towards a fundamental pitch and rebound from it. Towards the end, there is a return to material from the first movement. The accompanimental material also has melodic activity that is relevant to the discussion of this movement and the work in general.

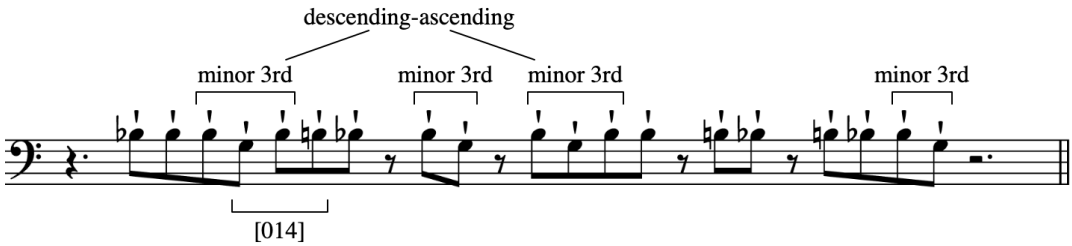
The movement starts with a long introduction (nearing one and a half minutes if taken at the tempo indicated) in which what will become the background layers are established. The top line of each layer will be examined here. The manual part comprises two-note descending figures – Jordaan (2008:53) calls them "sighing" motifs. The first two have the interval of a descending diminished 4th, the second a descending major 7th, and the last two a descending semitone. The descending semitone figure then continues, becoming a principal element in the accompaniment for the rest of the movement. It features throughout section B0 in the pedal part, which sounds two octaves higher than notated, placing it at the top of the texture; it therefore has some prominence. It first appears as an F-E pair (bar 7 to 9), and then as a D♭-C pair (bar 10 to 11). In section A0 and B0, the first note is long and the second short, but, from section B1, this is switched. In its new short-long configuration, it is related to the beginning-accented iamb motif described in the discussion of the first movement (see page 32). Section B1 features a A♭-G pair, and section B2 an F-E pair, but in an inner voice.

Example 44: Bar 7 to 12, bar 19 (extract), pedal, descending semitone figures



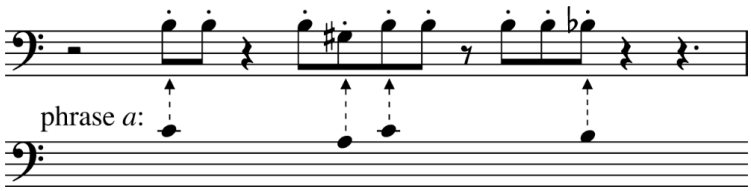

In section A0, the top line of the pedal part consists of quaver notes marked staccatissimo, in groups of two to seven consecutive quavers interrupted by rests. The line contains many reiterated pitches – a frequently recurring pattern of three notes of equal value on the same pitch has already appeared at the start of bar 4 and in bar 6, and will continue to appear throughout the movement. Elements already familiar from the first movement are the characteristic pattern of a descending-then-ascending minor 3rd (which may be related to the first three notes of phrase *a* of that movement), along with instances of descending minor 3rd intervals on their own, and a [014] trichord formed by G-B♭-B♮.

Example 45: Bar 2, pedal (upper line only), melodic elements



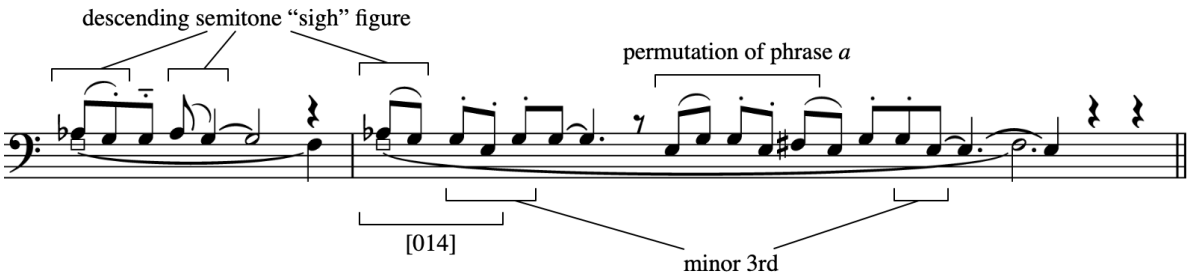

In the following example, where this line has moved to the right-hand part, the relationship to phrase *a* from the first movement becomes clear.

Example 46: Bar 8, right hand second stave, compared to phrase *a* from the first movement



From section B1, the staccatissimo notes are dropped as a separate textural element. The accompaniment takes on elements of both the "sighing" motif (as seen in example 44, above) and the staccatissimo line, as evidenced by the reiterated notes, the incorporation of detached articulation, and instances of melodic elements already discussed, as shown in the following example. The descending semitones used in the "sighing" motif adds a sense of poignancy.

Example 47: Bar 16 and 17, pedal, melodic elements




The primary melodic material enters in section B0, bar 7, in the left-hand part. The first three phrases have a characteristic pattern at the start (ascending perfect 4th and descending major 2nd), but this is dropped after these three instances. Instead, the characteristic motifs in the course of the melodic line are the following.

- **Motif *a*** is a two-note descending motif, with a short-long rhythm and the first note in an accented position – an instance of the beginning-accented iamb motif.

  Example 48: Motif *a* (from bar 8, left hand)



- **Motif *b*** also has a descending contour, with a semiquaver triplet starting in an accented position alighting on a longer note. This motif first appears in bar 10 in section B0.

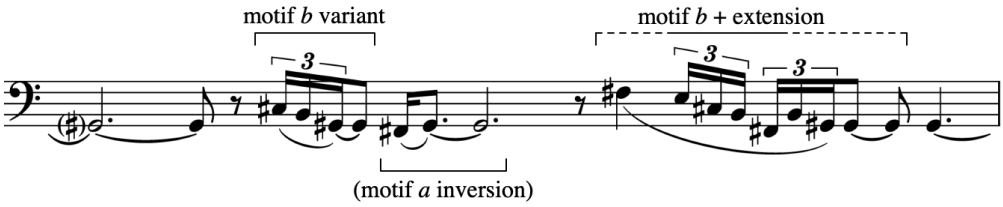
  Example 49: Motif *b* (from bar 10, left hand)




It is evident from the preceding examples that there are similarities between these motifs – both have a descending contour, both start with a short note or notes and end with a long

note, and they use similar intervals. However, for the sake of this discussion they are treated as separate motifs. Motif *a* is frequently extended with reiterated pitches, or to form a syncopated pattern  that first appears in 11. The intervals used are limited to a perfect 4th, minor 3rd, and major 2nd. It is inverted once, at bar 17[6], but otherwise always has a descending contour. Motif *b*, on the other hand, is used more flexibly: the last note of the triplet may be tied to the next note, or the rhythmic position may shift, and occasionally other figures use the triplet rhythm in a different contour.

Example 50: Bar 17, left hand, development of motif *b*




In all cases, it comprises the same intervals that can be found forming motif *a* – major 2nd, minor 3rd and perfect 4th. These are characteristic intervals of the pentatonic scale, and the use of this scale formation is characteristic of this movement, with much of the primary melodic material based on transpositions of it.

In section B0, the primary melodic line in the left hand is based entirely on PT-11 (B/C♭), mode 2. The range is a minor 7th, D♭ to C♭, reaching only once beyond this, to the D♭ above, in bar 11. At first, the pitch centre appears to be E♭, but from bar 9 it is clearly D♭, the lowest pitch. In bar 10, the first instance of motif *b*, at the start of the bar, spans the full range from the top C♭ to the fundamental D♭. This is followed by a variant that starts on G♭ and again quickly alights on the fundamental D♭ a perfect 4th below. Finally, there is an instance of motif *a* that starts on E♭ and forms a descending major 2nd interval to the D♭. (Here the relationship between the two motifs is especially evident, and it almost looks as if motif *b* transforms into motif *a*.)

Example 51: Bar 10, left hand



Other phrases follow a similar course: the lowest note is reached close to the start, then the line rebounds upwards in intervals of decreasing size, continually alighting again on the lowest note. Bar 11 is somewhat of an exception, lingering at the top of the range at the start.

Section B1 is more flexible in its use of the pentatonic scale. The melodic line is mostly based on PT-4 (E). Bar 13 looks like mode 2 of this transposition, but the grace-note A near the end means that the scale is actually HX-4 (E). Bar 15 starts with notes from PT-4, but then very briefly deviates with pitches that suggest PT-7 (G), before returning to PT-4 and maintaining this until the end of bar 17. The line follows a pattern in these bars where it dips a tone beyond the pitch centre and fundamental tone of the phrase – C♯ in bar 15 and G♯ in bar 16 and 17. Starting with F♯ in bar 13, the pitch centre is a perfect 4th lower in each successive phrase, before ascending a minor 3rd to B in bar 18. It affords the line in this section a very wide range, spanning the lowest F♯ on the keyboard to the E above middle C (as notated). Overall, it descends steeply across this range and lingers at the lower end, before making an ascension to the section's last phrase in bar 18. In this phrase, the pentatonic scale is no longer used and the line contains semitones and a tritone.

Section B2 sees an appearance of phrase *a* from the first movement. There have been hints up to this point, as described earlier in the discussion of the accompaniment's melodic activity, but here it is unconcealed, albeit with a more straightforward rhythm than in the first movement.

Example 52: Bar 19, left hand, appearances of phrase *a* from the first movement



There is a link to the opening of the movement: the B♭ and G also appeared in the upper pedal line in bar 1 and 2, hinting at this material with descending and ascending minor 3rd intervals (see example 45 on page 56). There are two statements of phrase *a* in bar 19, the second of which is extended with instances of motif *a* and reiterated pitches. The end of bar 20 briefly, and for the last time, invokes a pentatonic sound. The descending segments bring the line to its pitch centre of A, making this another instance of the contour described earlier. Finally, there are three further statements of phrase *a* in the pedal line of section B2, this time at the same pitch level as in the first movement. These bring the movement to its conclusion.

Example 53: Bar 24 to 27, pedal, further appearances of phrase *a* from the first movement

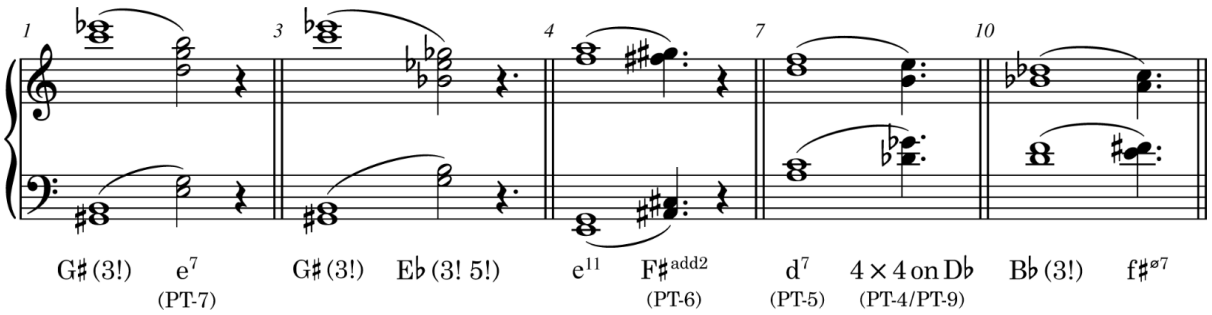


It is the unconcealed appearance of this material at the end that ties the movement together. Section A0 only alluded to it, but section A1 reveals it fully.

### 2.2.3. Vertical aspects

One of the main ideas in this movement is the pairs of chords in the accompaniment that move in contrary motion to each other, from further apart to closer together. This occurs in the A- and B-sections. In section A0 and B0, each bar has one pair of chords; the first is a long, sustained chord, and the second is shorter. In later sections, this is rhythmically inverted and diminished, with several short-long pairs per bar. The first of the pair always comprises superimposed 3rds, one in the left hand or pedal and one in the right hand (or two, making a triad, in section B2). Most often, both are minor 3rds, but they can also be a minor 3rd plus a major 3rd, as in bar 4 and 5, bar 19 to 21 (where the right hand has two major 3rds against the pedal part's minor 3rd), and bar 24 to 27. In many cases, the resulting four-note sonority is a triad with a split member (see example 54, below). The semitone clash of the split chord member produces a sharp dissonance. In section A0, B0, and A1, the second chord of the pair usually has a mild dissonance (no semitone clash, but containing a major 2nd or minor 7th). This means that there is a pattern of tension interplay between these chords: a sharp dissonance "resolving" to a mild dissonance, or a mild dissonance moving to another mild dissonance with a different formation, as in bar 7 to 9.

Example 54: Pairs of chords in section A0 and B0 (sounding pitches)

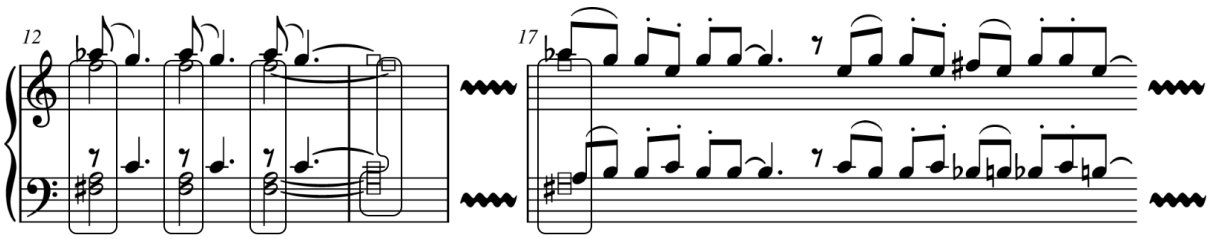


There are exceptions. For example, in bar 3, the second chord has two sharp dissonances and is therefore more dissonant than the first. Since this bar is the middle of the five pairs that make up section A0, this means that the tension increases towards the middle of this section, followed by a decrease towards the end of the section.

Most of the chords with only mild dissonances exclude a tritone, with the result that the chord members all belong to a pentatonic collection (as shown in example 54, above), perhaps reflecting the use of the pentatonic scale in the primary melodic line. Some manifest as minor 7th chords, while the second chord in bar 7 to 9 is a quartal sonority, 4 × 4 on D♭. The first time a tritone appears is in bar 10, towards the end of section B0, heralding the increased complexity, dissonance, and restlessness in the following sections.

In section B1 and B2, the accompaniment becomes more melodically active, and the number of voices increases, with up to six different pitches in a sonority. In section B1, a [014] trichord, F-F♯-A is present throughout, around which melodic activity in separate voices in each of the accompaniment parts revolves.

Example 55: Section B1, accompaniment (sounding pitches), static [014] component

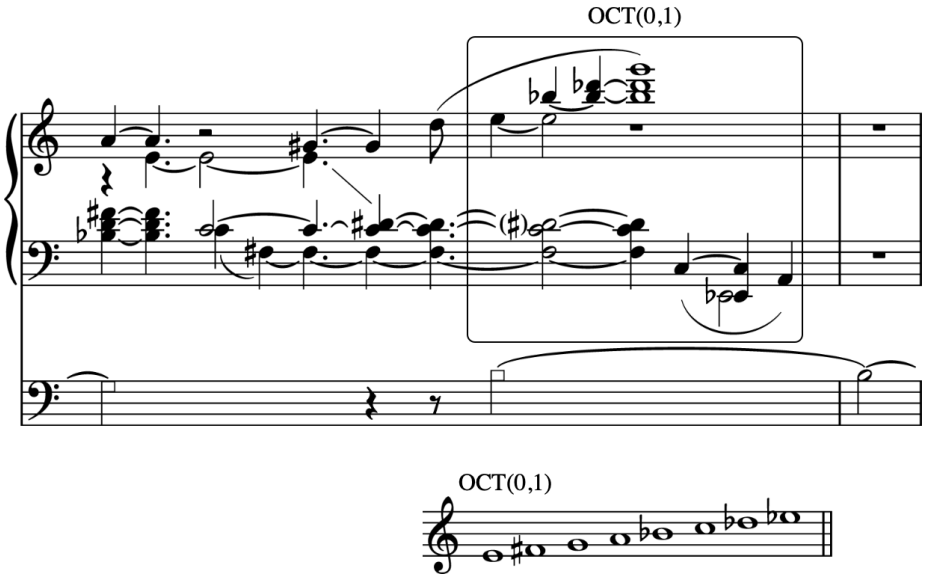



The harmony is most complex and restless in section B2. Here the superimposing of tertian chords is evident. Bar 19, for the most part, alternates between two sonorities: an augmented chord on B♭ in the right hand plus a minor 3rd, F-A♭, in the pedal, and a G minor triad in first inversion in the right hand (the B♭ and D are sustained from the previous sonority) plus a major 3rd notated as a diminished 4th, E-A♭, in the pedal. Each sonority has both sharp and mild dissonance; the first has one tritone and the second two. Bar 20 continues this pattern. The right-hand part in bar 20 sustains the F♯ and replaces the G with B, giving another triad with a split member, b (1!). In bar 21, the right-hand part sustains another [014] sonority, B♭-B-D. The pedal part alternates pairs of minor and major 3rds; the final sonority can be notated as G (3! 5!), although it is ambiguous. It is also the only sonority in this section

without a tritone, making it more akin to the first sections of the movement and providing some measure of relief from the restlessness of the preceding bars.

The succession of chords in section C0 contrasts with the sustained sonorities and restricted range of the preceding sections. The augmented chord on B♭ in the left hand is a remnant from the previous section. From bar 22[4], each successive sonority contains at least one tritone. The last seven crotchets of the bar see the superimposition of diminished chords: a diminished triad on C in the left hand, a broken diminished 7th chord on E in the right hand, and then a broken diminished triad on A in the left hand. Unsurprisingly, all the pitches in the manual part belong to an octatonic collection, OCT(0,1). However, the pedal B, which belongs to the primary melodic line of the final section, does not fit into this collection.

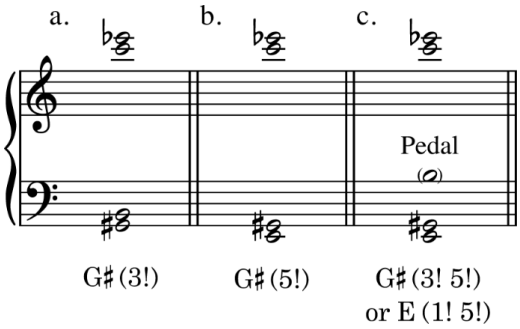
Example 56: Section C0, octatonic collection




From the start of the movement, it has seemed as though the primary melodic material is intended to clash with the accompanying sonorities. In section A0, very few of the pitches in the pedal part overlap with the pitches in the sustained chords in the accompaniment: none in bar 1, only the B♮ in bar 2 and 3, only the E in bar 4 and 5, and none in bar 6. In the first three bars of section B0, all melodic activity is on black keys, against sustained chords on white keys (not counting the chords at the end of the bar, where the melodic line is not active). The effect is similar to bimodality, such as might be found in Bartók. From bar 11, however, the primary melodic line's pitch centre (usually the lowest note in a phrase) can usually be found in the accompanying sonority, so the effect is less strong than at the start.

The movement ends on another triad with a split chord member, similar to the sonority at the beginning (the first chord in bar 1 to 3). In fact, three of the pitches are the same: G♯, C and E♭. The chord at the beginning can be notated as G♯ (3!), and the one at the end as G♯ (5!). The melodic line helps to tie things together in the end. It contributes a B – the other pitch that was present at the beginning – and this also forms a perfect 5th with the lowest note, E, lending some finality to the overall sonority. One can speculate that the sonority at the start was incomplete, and is completed at the end.

Example 57: Chords at (a) the beginning; (b) the end; (c) alternative interpretation of the end




### 2.2.4. Rhythm

Like the first, this movement is based on the principle of additive rhythm. The basic durational value is a quaver, and quavers are grouped into units of two, three or four. This is evident from the start, with the pedal part in section A0 comprising asymmetrical patterns of two to seven successive quavers, interspersed with rests. These patterns continue in section B0 in the right-hand part, played by the thumb. Within this framework, the quaver units in the primary melodic line are divided into semiquavers and semiquaver triplets. The rhythmic organisation therefore has divisive aspects within its additive framework.

The longest note durations are frequently notated with rectangular noteheads; otherwise, their length and the underlying additive organisation would result in too many tied notes of varying durations. Bar lengths range from short (the transitional bar 23 is only four quavers in length) to extremely long, with bar 19 the longest at 49 quavers. Barlines substitute to some extent for what would otherwise be very long phrase marks; this is confirmed by the use of commas over barlines. But the lack of barlines also helps to communicate the sense of timelessness that the movement aims to convey. As the composer states in programme notes from 1997, the movement expresses “timelessness and peace” (Muller & Walton 2006:115).

This is reflected in the tempo indication, *Largo e piacevole*, although the accompanying metronome marking of ♩ = 54 yields a tempo with perhaps more drive than expected; this mitigates the risk of the music feeling too stationary and directionless. It contrasts with the tempo of ♩ = 35 suggested by Gerrit Jordaan (Grové 2011b:16), which is markedly slower.

The texture is made up of distinct layers. Along with textural aspects such as tessitura, position in the texture, timbre, and articulation, each layer is defined by its rhythmic content. The individual layers and their attributes can be summarised as follows.

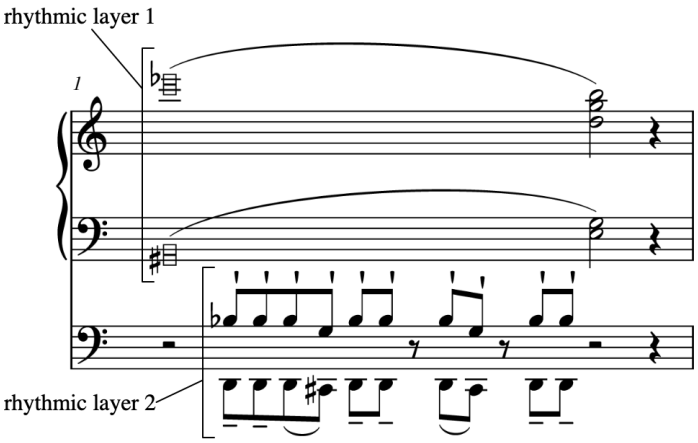
(1) Long, sustained note values, where a single duration takes up all or most of a bar

(2) Rhythmic motion primarily in quavers, interspersed with rests

(3) The primary melodic line, featuring durational contrasts in close proximity, from semiquavers and semiquaver triplets to much longer durations

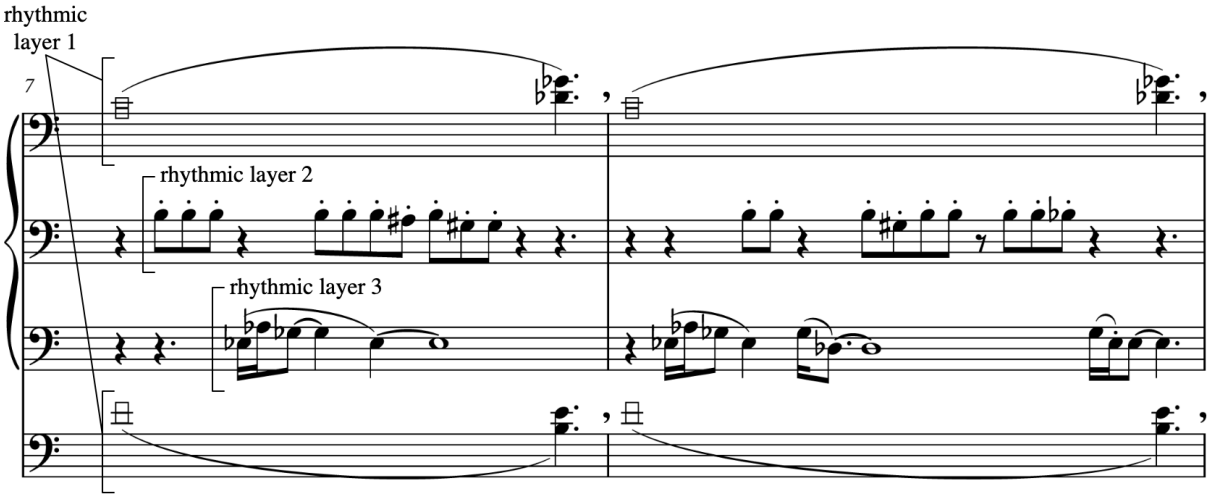
Section A0 comprises the first two of these layers: the very long, sustained note values, and the motion in quavers.

Example 58: Rhythmic layers in section A0




Section B0 continues both of these and adds the third, the primary melodic line.

Example 59: Rhythmic layers in section B0




In section B1, the first and second layers combine to form a hybrid, compound layer with long, sustained notes as well as motion in quavers and longer durations built from asymmetric quaver-based units. The third layer continues in the same way as before. As already noted, the primary melodic line is rhythmically the most varied. Much of it proceeds in semiquavers, but a semiquaver figure might be followed by a duration long enough to require a rectangular notehead, as at the end of bar 18. Bar 13 in particular can be highlighted: in addition to the already-established syncopated and semiquaver triplet figures, it contains a demisemiquaver quintuplet as well as grace notes – the only appearance of these in the movement. Its declamatory quality is heightened by the way all other rhythmic activity ceases in order to accommodate it.

Example 60: Bar 13




The individual layers accommodate each other by largely limiting rhythmic activity to points where the other layers have longer note values or are stationary. For example, in section A0, the pedal part (rhythmic layer 2) is only active when the notes in the manual part (rhythmic

layer 1) are sustained. In section B0, the quavers in the right-hand part (rhythmic layer 2) only occur when the primary melodic line (rhythmic layer 3) is silent or has note values of a crotchet or longer. It is only in bar 18 in section B1 that there is an increase in simultaneous rhythmic activity between the quaver motion component and the primary melodic line. This corresponds to an increase in tension towards section B2, which can be seen as the climax of the movement, since it is the most complex and restless harmonically, and sees the return of significant material from the previous movement.

Phrase *a* from the first movement is not the only material that returns. Most significant is the short-long beginning-accented iamb motif, which first appears in the primary melodic line in section B0, with a semiquaver as the first note. The motif appears in rhythmic augmentation in the accompaniment from section B1, with a quaver as the first note, and makes its presence felt in the rhythmic activity of all the B-sections, as well as section A1. In contrast, the rhythmic blandness of section C0 warrants its designation as a section separate from the rest of the movement, although it contains only a single bar of activity (bar 23 merely has a sustained note that acts as a link to the next section). Also worth noting is that phrase *a* is rhythmically different from its appearances in the first movement. It incorporates the divisive semiquaver motion when it first appears in section B2, but in section A1 reverts to using the basic durational value of the overarching additive framework (see example 52 on page 59 and example 53 on page 60).

### 2.2.5. Texture

Because the registration frequently stipulates stops at pitch levels other than 8', parts of the texture sound at different octaves than notated. In the discussion of texture that follows, music examples show the sounding pitches except where otherwise indicated, and may redistribute the parts in a way that is different from the score to clarify certain points.

Three layers are present throughout this movement in the A- and B-sections, corresponding to the rhythmic layers discussed under “2.2.4. Rhythm”.

(1) Background: long, sustained chords and compound pedal points

(2) Middleground: more active melodically and rhythmically (moving mostly in quavers or longer note values), but still part of the accompaniment

(3) Foreground: the primary melodic line

Layer 2 is further characterised by its articulation, with markings encompassing staccatissimo, staccato, half-tenuto, tenuto, and slurred pairs of notes, while layer 3 is largely legato, with some occasional nuance at the end of a figure or for reiterated pitches. The layers are distinct at the start, but in later sections, layers 1 and 2 start inhabiting the same register and become something of a hybrid.

Section A0 comprises the first two layers. In the background are the long, sustained chords of the manual part. Each hand plays two notes (occasionally three in the right hand). At the start, the left hand is in the lowest octave of the keyboard and the right hand in the highest; there are up to three octaves and a minor 2nd between the inside notes (that is, the highest in the left and the lowest in the right hand). The distance between the constituent parts and the very soft dynamic level (marked ***pp***) yields a hollow and somewhat other-worldly backdrop, as if there is an emptiness waiting to be filled. The pedal part (in the foreground in this section, at ***mp***) is similarly compound, with a marked distance between the constituent voices, ranging from two octaves and a minor 2nd at the furthest (in bar 4 and 5) to a major 9th at the closest (in bar 6, at the end of the section). Despite this distance, the pedal as a whole is situated within the chords in the background. The second chord in each bar in the background layer does cross into this range, but at that point the pedal is always silent. The following example shows the distribution of the constituent parts.

Example 61: Section A0, bar 1 and 2, sounding pitches

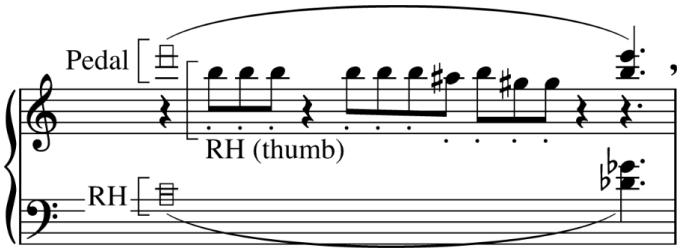



While the two voices that make up the pedal part always move at the same time, their articulation is distinct: all notes in the top voice are marked staccatissimo, while the notes in the bottom voice are either marked tenuto, or pairs of notes are slurred. The voices move in the same direction at first, albeit at different intervals, but from bar 3 they move in contrary motion. These are also features of the background layer and the accompaniment layers of the

whole movement: slurring of pairs of notes (or chords, in section A0's background layer) and movement in contrary motion.

The limited melodic material, articulation, and frequent reiterated pitches lend the pedal part an ostinato-like quality, especially towards the end of the section, in bar 6, where the same notes are repeated in groups of three. This is carried over into the next section, B0, along with the pairs of chords – the first sustained for most of the bar as static support, and the second at the end of the bar, moving in contrary motion. The quasi-ostinato middleground layer (played by the right thumb) is now situated just below the upper component of the background layer; it moves to the top in bar 10. The component parts of the background layer, now in the pedal (at the top of the texture, since it sounds two octaves higher than notated) and the right hand, are still far apart from each other – two octaves and a major 2nd between the inside notes at the start of the section. The right-hand part sounds at the bottom of the texture, making it the *de facto* bass, although its lowest note is only situated within a small range of pitches around middle C for all of sections B1, B2 and A1, and the primary melodic line will partly sound below it, due to its registration.

Example 62: Section B0, bar 7, accompaniment layers (sounding pitches)




The primary melodic line finally enters in bar 7, marked ***mf*** and clearly in the foreground (all the accompaniment parts are marked ***p***). Its timbre reflects the "hollowness" that has already been established in the sound-world of this movement. The registration comprises a 16' and a 2' flute, so there are three octaves between the constituent pitches. To what extent it is heard that way (compared to, for example, if it were two instruments in an ensemble, or played on the piano) is a moot point, but it is certainly a singular timbre that is created by this combination. The lowest component of the sound is at the very bottom of the texture; the highest is close to the top, just below the quasi-ostinato quavers of the middleground layer and occasionally intersecting with the sustained notes of the background layer.

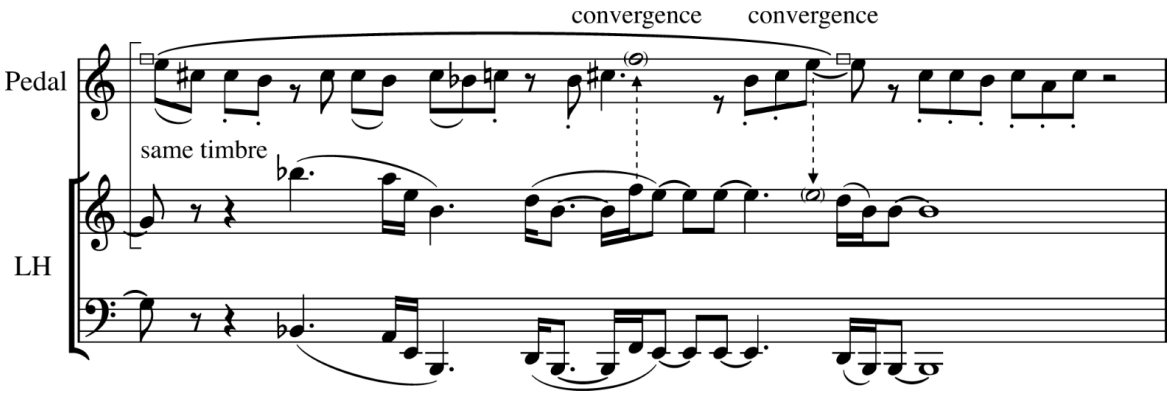
Example 63: Section B0, bar 7, with primary melodic line (sounding pitches)



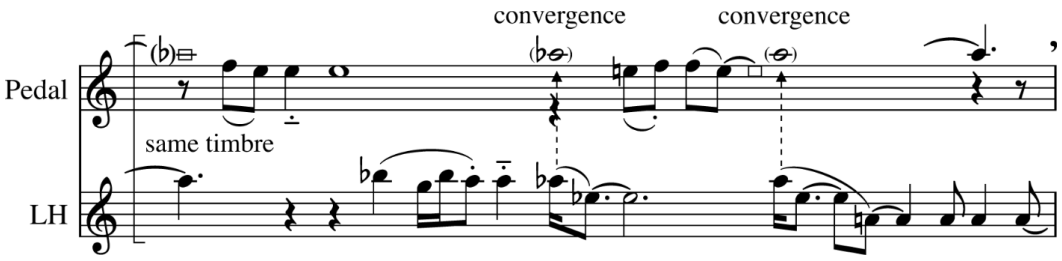

If the registration indications in the score are being followed, the same 2' flute used in the primary melodic line is simultaneously also being used in both the pedal part *and* in the middleground part played by the right thumb. For the background and middleground, this does not present a problem – they remain distinct because they never converge and because the character and articulation of the two layers are so different. However, the primary melodic line occasionally contains a note that does converge with the accompaniment parts, and this can be very disruptive – the texture is too transparent for it to go unnoticed. The following situations occur.

- At bar $11^{3}$, the D♭ in the primary melodic line is already being sustained in the pedal part.
- At bar $17^{10}$, the E in the primary melodic line is already being sustained in the pedal part.
- At bar $18^{7}$, the F in the primary melodic line is already being sustained in the pedal part.
- At bar $18^{9}$, the E in the pedal part is already being sustained in the primary melodic line.
- In bar 19, the A♭ that appears at two points in the primary melodic line is already being sustained in the pedal part.

Example 64: Bar 18, left hand and pedal (sounding pitches), converging notes



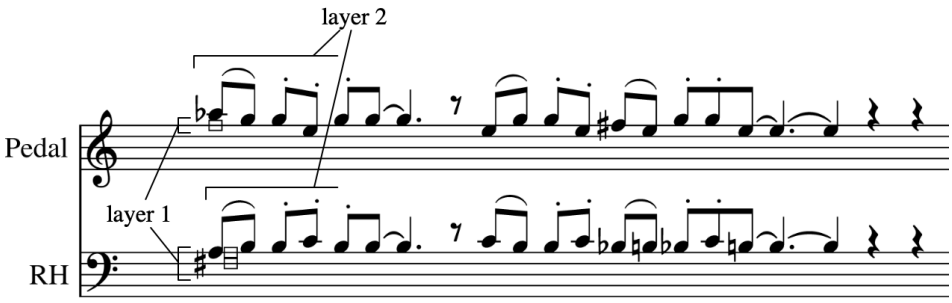

Example 65: Bar 19 (from 19[7]), left hand and pedal (sounding pitches), converging notes




In bar 11, 17, and 19, one solution might be for the sustained note to be released to make way for the melody, so that the note can be sounded anew; it should then be sustained again. However, there is a risk that when the melodic line proceeds to the next note, it sounds as though the previous one is still being sustained so as to overlap with the following note. In bar 18, it is the sustained note in the melodic line that should be released to make way for the one in the accompaniment (which will not be heard at all otherwise), but it would be a pity to distort the melodic line in that way. It is curious to find these flaws in such a transparent and carefully crafted texture, and knowing the care the composer takes in general. Different solutions are proposed under “2.2.6. Registration”, below.

In section B1 and B2, layers 1 and 2 are combined in each of the separate parts (pedal and right-hand), so that each part now has elements of both. The static chords of layer 1 (background) manifest as compound pedal points distributed across the texture, while each part also has a separate voice that moves in quavers or longer durations based on the additive rhythmic framework, derived from layer 2 (middleground).

Example 66: Bar 17, accompaniment layers (sounding pitches)




The right hand has a double or triple pedal point in the bottom voices throughout (briefly a single pedal point in bar 16), while the top voice is active. The pedal part has a single pedal point in its bottom voice (played by the left foot), while its top voice is also the active one, albeit in very close proximity to the pedal point. In bar 17 it starts crossing under the pedal point (see example 66, above) and from bar 18 it becomes the bottom voice, so that the pedal point is now at the top of the texture. Throughout section B1 and B2, the active accompaniment voices move in contrary motion (with only a brief exception at the end of bar 19 and in bar 21). The accompaniment in section A1 is comparable to this.

From bar 18, the 2' component of the primary melodic line reaches above the pedal part, so it is briefly at the top of the texture, before crossing below the pedal part again. In bar 19, the 16' element is dropped, and the primary melodic line again appears at the top of the texture, before dropping below the pedal part into the middle of the texture. (It is here that the registration as indicated is especially problematic.) It also intersects with the upper voice of the right-hand part, but remains distinct because of their difference in timbre.

At the end of bar 21, the pedal part sustains a single G into the next section, C0. This very brief section is texturally very different from the rest of the movement, being limited to some chordal writing in the manuals only, with both hands on the same keyboard, starting close together in the middle of the keyboard range. However, they soon start moving in contrary motion – another manifestation of the idea that has been present throughout – taking the hands to approximately the same positions they were in at the start of the movement. The pedal part initiates a B about half-way through bar 22, sustained through bar 23 on its own, and then revealed to have been the next entry of the primary melodic line, stating the same material as at the end of section B2. In the final section, A1, it is in the middle of the texture, in approximately the same range as the top line of the pedal part in section A0.

Example 67: Section A0, bar 1 and 2; section A1, bar 24 to 26 (sounding pitches)




Although the articulation of the A-sections is different, the melodic material has the same origin: phrase *a* of the first movement. The hands are also in a similar situation to the start of the movement, and both the manual and pedal part have reverted to the same registration as at the start. The layers have evolved through the course of the movement and arrived back at the starting point in a transformed but recognisable state.

### 2.2.6. Registration

This movement has a minimal, subdued registration throughout; changes are subtle.
The A-sections have the following registration.

Manuals: stopped 8' on Swell
Pedal: flute 4' coupled from Positive

The Pedal division on the Unisa Rieger organ has a flute 4' stop, but the Positive flute 4' is used instead, presumably because it is an enclosed division and the dynamic level can be regulated. The pedal part is marked ***mp*** in both section A0 and A1.

In the B-sections, the left-hand part has the primary melodic line, played on the Great.
All three B-sections use the Positive flute 2' coupled to the Great. In section B0 and B1, it is combined with the stopped 16' on the Great itself to form a strikingly distinctive

16' + 2' gapped solo registration. The 16' is removed in section B2, so that the flute 2' sounds on its own.

The Positive flute 2' is also coupled to the Pedal and used on its own for the pedal part in all three B-sections. Furthermore, the right thumb plays a line in section B0 on this stop as part of the accompaniment. The dynamic level for the accompaniment parts is ***p*** throughout the B-sections. The main right-hand part on the Swell has the following registrations.

- Section B0: Swell stopped 8' (right thumb: Positive flute 2')
- Section B1: Swell string 8'
- Section B2: Swell Voix Céleste 8'

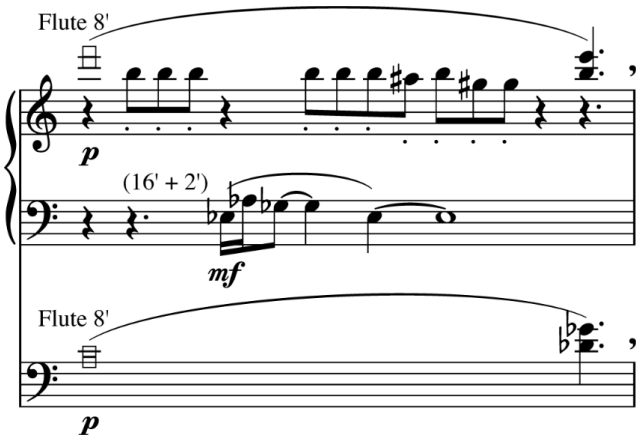
The accompaniment is therefore divided between the Positive flute 2' and single, soft 8' stops on the Swell. It is unusual for the Voix Céleste to be used on its own, without another 8' string that would result in the characteristic undulating sound of the combination of stops. Presumably, the intention was to have a change in timbre but still have the thin string sound and subdued dynamic level. In practice, the fact that the Voix Céleste is tuned at a slightly different pitch is not too bothersome in this context, and it contributes to the ethereal atmosphere.

As noted under “2.2.5. Texture”, the use of the Positive flute 2' for both the accompanimental pedal part and as part of the primary melodic line’s solo registration is problematic because there are notes that converge at certain points (see example 64 and 65 on page 70). If another 2' flute in an enclosed division is available (or one that is quiet enough on its own, so that it is appropriately balanced against the other stops), using that in either the accompaniment or the solo registration would be an ideal solution. Another solution would be readily available if a division other than the Swell also had a soft string 8' and Voix Céleste 8' (or similar) stop that could be used. On a three-manual organ with an eclectic specification similar to the Rieger organ at Unisa, the following options can also be considered.

- Firstly, for the primary melodic line, it is worth considering using whatever 2' flue stop is available on the Great, even if it is more prominent than would be ideal. Depending on the instrument and the space, it may be more musically beneficial to separate the solo and accompaniment completely. If the work is to be performed on a two-manual instrument, or the Positive division is not enclosed, such a compromise would be needed anyway.

- In section B0, switch the right-hand and pedal parts. Use an 8' flute or stopped flute on the Swell and couple it to the Pedal. Play both parts at the pitch they would sound if using the registration indicated in the manuscript. That is, if using an 8' flute, play the right-hand part (originally the pedal part) two octaves higher. Play the staccatissimo notes, originally played by the right thumb on the Positive, on the Swell as well. Alternatively, use a 4' flute and play the right-hand part (originally the pedal part) just one octave higher and the pedal part (originally the right-hand part) an octave lower.

Example 68: Section B0, bar 7, alternative distribution and registration, option 1

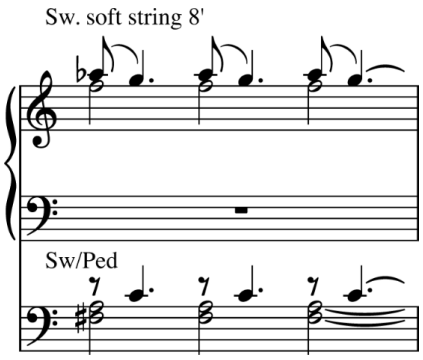



Example 69: Section B0, bar 7, alternative distribution and registration, option 2



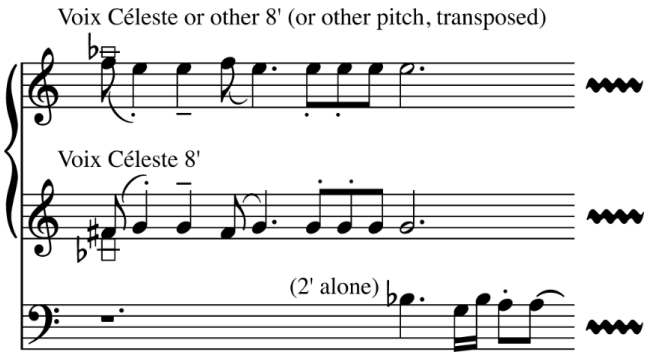

- In section B1, keep the same configuration as described above, playing what was in the pedal part with the right hand two octaves higher. Use a soft string 8' stop on the Swell; the Swell is still coupled to the Pedal. The difference in timbre between the two parts is lost, but the distance between the parts compensates for this to some degree, and the result is still convincing. The right-hand part is entirely playable by the feet, since the left foot can comfortably take the F♯-A minor 3rd interval.

Example 70: Section B1, bar 12, alternative distribution and registration




- In section B2, the right-hand part can be played by the left hand, and the pedal part once again by the right hand; the solo melodic line can be played by the feet, with the 2' stop that has been used now coupled to the Pedal. If playing both accompaniment parts on the Voix Céleste is irksome, the same soft string 8' from the previous section can continue to be used, or some experimentation could yield an alternative solution (perhaps using a soft flute on one of the other divisions, played in a different octave as necessary, for the right hand).

Example 71: Section B2, bar 19, alternative distribution and registration




These proposed solutions would also be useful on an instrument with a standard keyboard layout, unlike the Unisa Rieger organ for which the registration in the score was designed and which has a French layout with the Positive below the Swell and the Great as the lowest manual. A final suggestion: if there is no 16' stop available on any of the manual keyboards, the solo melodic line can reasonably comfortably be played by the feet, using a stopped 16' on the Pedal, although legato may not always be achievable.

Section C0 has a straightforward string 8' + flute 4' registration on the Swell, with both hands playing on the same manual. The pedal part enters about half-way through bar 22 on the flute 4' coupled from the Positive – the same Pedal registration as at the start of the movement. The Swell expression pedal should be opened slightly at the end of section C0 to prepare for the final section of the movement, which is marked ***mp***. The movement ends with a gradual closing of the Swell expression pedal on the final sustained chord, to ***pp*** (fully closed) for a fading-away effect. There are no other dynamic shadings of this kind during the movement – dynamic levels are static during each section or in the course of multiple consecutive sections. This adds another dimension to the level of stasis that is present in this movement in elements such as the long, sustained chords and pedal points.

### 2.2.7. Idiomaticism

*Black Madonna*, a 1929 sculpture by the South African artist Ernest Mancoba, served as inspiration for this movement, and the composer states in his programme notes (Grové 1997:4) that it is "an expression of the timelessness and peace that emanate from the sculpture" (Muller & Walton 2006:115).

Grové frequently exploits the organ's capacity to sustain sound indefinitely, particularly in movements and sections at a low dynamic level. That can be seen in this movement in the long, sustained chords, the compound pedal points that stretch across multiple bars, and even the long note durations that form part of the rhythmically more diverse primary melodic line. Lines with all notes marked staccatissimo form a piquant counterpart to the sustained tones, along with lines with finely nuanced and varied articulation. Dynamic shading by means of expression pedals is not used in either the primary melodic line or the accompaniment.

Writing for double pedals is a feature almost throughout. In the first section, the feet are at opposite ends of the pedalboard – the composer jokingly called this movement "the skirt ripper movement" (Jordaan 2014a). In subsequent sections the feet are close together, with one foot holding a pedal tone and the other active around this tone (both above and below it in bar 17). The performer is expected to execute different articulation with each foot at the same time: in section A0, the top voice, played by the right foot, is marked staccatissimo, while the bottom voice, played by the left foot, alternates between notes marked tenuto and slurred pairs of notes. The interval between two successive notes to be played by the same foot never exceeds a 3rd, making it comfortable and reasonably easy to achieve.

The pedal part never sounds at the pitch that it is notated; because it uses a 4' or 2' stop, it sounds either an octave or two octaves higher. For much of the time it is at the top of the texture. Even though it is not particularly unusual to have the pedal sound at a different pitch (for example, in a chorale prelude where a *cantus firmus* in the pedal could be played on a 4' stop), it can still be confusing and have a destabilising effect on the performer, further increased by the fact that the right-hand part (sounding at the notated pitch) sounds so far below the pedal part. Nevertheless, organists with a proclivity for experimenting on their instrument will appreciate the peculiar sensation of dissociating the sound from the notated pitch. The left-hand part uses a 16' stop, more typically used in pedal lines at the bottom of the texture, but at no point does it constitute a bass line.

Problems in this movement regarding texture and registration were identified and discussed under "2.2.5. Texture", with potential solutions offered under "2.2.6. Registration". Solutions such as those suggested involve an element of compromise – a reality for organists who are often faced with instruments that do not conform to the resources that are called for in a particular work. The composer wishes the 2' stop in the solo melody's registration to be soft and subdued, but if a suitable stop is not available, the performer (and listener) may simply have to settle for a loud, prominent stop, or otherwise an alternative registration using another pitch level will need to be found, although that would also substantially alter the timbre – again, a situation that any organist performing on different instruments will have faced. An argument could be made for compromise being such an intrinsic factor in organ performance that it becomes an element of idiomaticism. The opposite is also true: when the instrument has more resources (stops, manuals, enclosed divisions with expression pedals, pistons), the quintessential organist will want to make use of these resources and possibly expand on what is prescribed – more registration changes, subtler or bolder registrations, more dynamic shadings, and anything else the instrument offers.

Returning to the problems of texture and registration in this movement, another solution suggested the redistribution of parts – switching the pedal part and right-hand part in this case. This brings to mind someone as acclaimed and early as Samuel Scheidt (1587–1654), who had no qualms about redistributing and transposing parts. Commenting on Scheidt's preface to his *Tabulatura Nova* of 1624, Owen (1997:79) notes how "Scheidt goes on to cite some alternate ways to play four-part compositions, such as playing the soprano on the Great, the alto on the Rückpositiv, and the tenor and bass on the Pedal […] He not only has no

compunction about playing two parts on the Pedal but also thinks it a nice idea to let it play the alto part, while the right hand solos the melody on the Positiv and the left hand plays the tenor and bass on the Great." Even though sound colour and content go hand in hand in Grové's work, one hopes that the content is durable enough to afford this kind of more open-minded approach.

### 2.3. *Vuka!*

#### 2.3.1. Structure

Once again, the composer sets a vivid scene in his programme notes (Grové 1997:4):

> The third movement depicts a rather restless elderly man who has become impatient with the tardy attitude of the younger men. He admonishes them with his heavy steps, and his insults are accompanied by often comical gestures.

With the large-scale, multi-movement design of *Afrika Hymnus II* being comparable to symphonies for organ by the likes of Widor and Vierne, this movement is unquestionably the work's "scherzo".

Table 4: Representation of the structure of *Afrika Hymnus II*'s third movement

| Section | Bars | Content |
|---|---|---|
| A0 | 1-23 | Primary melodic material on the Positive over an ostinato-like pedal line |
| B0 | 24-53 | Develops ideas from the previous section, along with new material and rapidly shifting textures |
| C0 | 54-68 | Dynamically contrasted, with the previous ostinato-like line now in the manual part |
| B1 | 69-78 | Similar in character to section B0 |
| A1 | 79-92 | Return of section A0's texture and material |

This analysis corresponds with the one by Ebersohn (2001:34), who identifies an arch structure. While section A0 rigorously maintains its texture, section B0 is characterised by rapid shifts in texture, character, registration, and material. Further subdivision would be possible, but would result in sections as short as one bar, and was not found to be of any

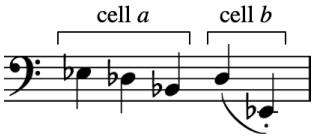
added benefit to the discussion below. Section C0 also sees a shift to a different pitch centre about half-way through, with some adjustment to the texture, but the second part is clearly a direct continuation of the first. Moreover, there is no pronounced change in registration, and double barlines at its boundaries clearly mark off section C0 as a single unit. Section B1 is short but resembles section B0 in character. Section A1 strongly resembles section A0 and could be construed as an abridged recapitulation.

### 2.3.2. Melodic content

The main melodic content of this movement can be found in the quasi-ostinato accompaniment – a steady succession of crotchets that first appears in the pedal – and in the brusque utterances in the foreground, all of it motivically linked. A strong feature throughout is the use of the pentatonic scale.

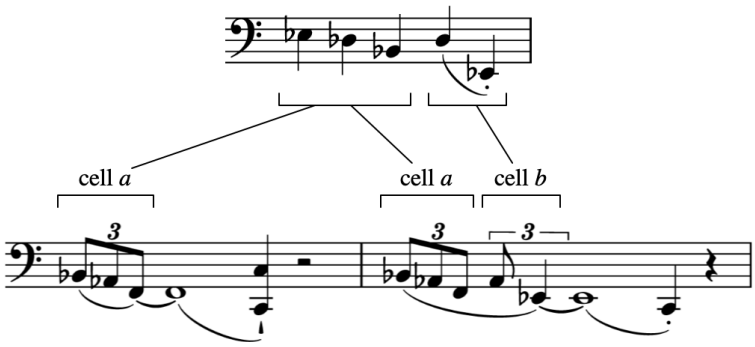
The first bar presents a five-note motif in the pedal part, from which much of what follows is derived. It has a characteristic down-down-up-down contour, where it initially descends from the highest note, returns to the pitch of the second note, and makes a leap to the lowest note. The motif can be divided into two cells, cell *a* and cell *b*, for the purposes of this discussion.

Example 72: Bar 1, pedal, melodic cells




After stating this opening motif, the pedal line shifts to the background and becomes an accompaniment for the material in the manuals. The primary melodic material that enters in bar 4 is derived from the opening motif. The first three notes in the left hand in bar 4 correspond the first three notes of the opening motif (cell *a*), and the beginning of bar 5 corresponds to the opening motif as a whole (cell *a* + cell *b*). Only the last interval is altered, to a perfect 4th. In both these bars, the last note is sustained, and then the figure is extended by one more note.

Example 73: Bar 4 and 5, left hand, links to bar 1




In this rhythmic configuration, cell *a* is strikingly similar to a variant of motif *b* of the second movement, and cell *b* to motif *a* of the second movement. To see this, compare the cells marked in example 73 above with example 50 on page 58 and example 48 on page 57. This represents a motivic link between movements in addition to the link established by the reuse of phrase *a* of the first movement.

The combination of the accompaniment line and the primary melodic material derived from its opening motif appears in the movement's outer sections, A0 and A1, as well as in the middle section, C0. The accompaniment line moves strictly in crotchets and is based on transpositions of the pentatonic scale, very briefly extended to a hexachord at the end of section C0. A certain mode of the pentatonic scale is sometimes apparent; it is never the first mode.

- In section A0 and A1, bar 1 to 12, bar 21 to 23, and bar 79 to 89 are all based on PT-1 (D♭), mode 2 (with E♭ at the bottom).
- The middle of section A0, bar 13 to 20, uses only four pitches. This could be PT-3 (E♭), which has three notes in common with PT-1 (see the point above) or PT-10 (B♭), which has two notes in common with PT-1.
- In section C0, bar 54 to 61 is based on PT-3 (E♭), mode 2.
- Section C0 shifts to PT-2 (D), mode 4, from bar 62.
- But from bar 66, a C♯ is added; the scale in use is therefore HX-9 (A).

The intervals used all correspond to the interval class vector of the pentatonic scale, ranging in size from a major 2nd to a minor 7th. The range of each of the segments listed above is no more than an octave, and all activity occurs strictly within those boundaries. The opening

motif is stated at the start of each main section, and is then immediately developed and extended by repeating or inserting notes, or by adding notes at the end. It resembles an ostinato due to its repetitive nature, but is not a strict ostinato, although there are segments where patterns are repeated without alteration several times in a row. This happens from bar $9^4$ to $12^5$ in section A0 and the corresponding segment in section A1, bar $86^4$ to 89. On the whole, it is more akin to what De Leeuw (2005:48) calls a "variable ostinato" when discussing representative works by Stravinsky. Most bars follow a similar pattern to the one outlined by the opening motif: the highest note appears at the start of the bar, the first few intervals are descending, then the line ascends back to a higher pitch (but not the highest), after which it descends further (perhaps ascending once more as part of its extension), reaching its lowest pitch near the end of the bar. This means that most bars have a roughly descending contour, after which the line leaps back to the highest note of the current boundary. This pattern is also taken up by the manual part at the start of section B0.

Example 74: Bar 24 to 26, manuals



With the primary melodic material that first appears from bar 4 in the left hand on the Positive manual, it is difficult to speak of a line as such. The material is often fragmentary and, rather than phrases, comprises short "utterances" – perhaps a fitting term given the scene and the character being portrayed. Entries are irregular, partitioned by rests or interrupted by dissonant chords on the other manuals. In section A0, there are also short strands on the other manuals that resemble and interact with the primary material. In section C0, the primary melodic material is in the pedal part, and it alternates between two characters as if in a dialogue, or perhaps a call and response. It is only in the last section, A1, that a sense of line is maintained. In section A0 and C0, each utterance is confined to one bar (with one exception from bar $13^4$ to $15^1$). In section A1, however, bar 85 and 86 belong together, as do bar 87 and 88 (and the bars that follow, which just sustain the last note of bar 88). Most of these utterances have a decisively descending contour.

Like the accompaniment, much of the primary melodic material in the A-sections and section C0 is based on transpositions of the pentatonic scale, although usually not for any extended period. In many cases, not all notes of the scale are included, but the intervallic patterns are unmistakable.

In section A0 (left hand):

- Bar 4 and 5 is based on PT-8 (A♭), mode 3.
- Bar 9 contains a single utterance comprising only four pitches, so it is ambiguous. It can be assumed to be PT-3 (E♭), mode 5, as in the pedal line a few bars later.
- Bar $13^1$ to $13^2$ corresponds to PT-1 (D♭), while bar $13^4$ to $15^1$ corresponds to PT-4 (E).

Bar 18 has the only material on the Positive manual in this section that does not correspond to a transposition of the pentatonic scale.

In section C0 (pedal part):

- Bar 56 to 58 is based on PT-1 (D♭); a specific mode cannot be determined.
- Bar 59 to 61 is based on PT-3 (E♭), mode 2, as in the manual part.
- Bar 63 to 65 is based on PT-11 (B), possibly mode 5.
- Bar $66^4$ to 68 is based on PT-4 (E), mode 2.

In section A1, the primary melodic material in the left hand is based on PT-8 throughout – like the beginning of section A0 – starting in mode 3 with C at the bottom, but ending in mode 2 with B♭ at the bottom.

The range covered in each section is wide.

- Section A0: from the lowest C to the D♭ above middle C (two octaves and a minor 2nd)
- Section C0: from the lowest F to the D♭ above middle C (an octave and a minor 6th)
- Section A1: from the lowest C to the E♭ above middle C (two octaves and a minor 3rd)

No single interval within an utterance is larger than a minor 7th, but there can be large leaps between utterances, such as the leap from bar 84 to 85 that covers the entire span of the section. The descending perfect 4th is used frequently, particularly in figures based on cell *b*.

In the opening motif, cell *b* consists of two notes of equal value and a descending interval (see example 72 on page 79). In the primary melodic material, this manifests as the first two notes of a quaver triplet. At its first appearance, the second note is sustained (see example 73 on page 80), making this an instance of the beginning-accented iamb motif already seen in the preceding movements. But, more often than not, the second note is followed by a rest. The following example shows both configurations.

Example 75: Bar 65, pedal



It is often extended by a longer note that starts on the next beat. A similar figure will be one of the main motifs in the fifth movement.

Example 76: Bar 14 to 15, left hand, cell *b* and extension



This figure also appears at the end of section A0 (from bar 21), in section B1 (from bar 74[3]), and section A1 (in bar 86 and 88). When the beginning-accented iamb (short-long) version of the cell appears in section B0, in bar 35 to 39, instances accumulate in a way already seen in the first movement (see example 37 on page 46).

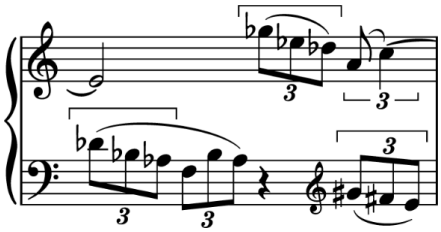
Example 77: Bar 37 to 39, manuals



This example also demonstrates the use of the descending perfect 4th interval, along with another significant interval, the minor 3rd.

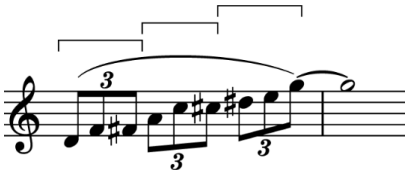
As shown in example 73 (see page 80), cell *a* in the primary melodic material first appears as a triplet with its last note sustained; this is only seen in the A-sections. At a much more general level, all individual triplet patterns in the movement can be thought of as being derived from cell *a*, and longer triplet figures as concatenations of instances of cell *a*. This is easy to recognise when patterns are descending, such as in the following example.

Example 78: Bar 13, manuals, instances of cell *a*



A figure such as the following in bar 19 can also be recognised as a series of inverted *a*-cells.

Example 79: Figure in bar 19 (manuals), inversion and concatenation of cell *a*



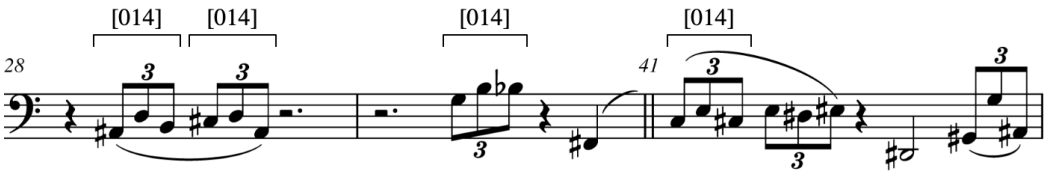
Given the composer's propensity for motivic permutation, thinking of any triplet as a permutation of cell *a* (or at least a derivation) is plausible. Many triplet figures are short, free-standing (that is, not part of a longer line but appearing as an individual utterance), and have what can only be described as a "squiggly" contour.

Example 80: Figure in bar 18 (left hand)



Many of these squiggles appear in the pedal part in section B0, and also in section C0.
A frequent element in section B0 is the [014] trichord, which already starts appearing in the second half of section A0, whereas the pentatonic scale was used at the start.

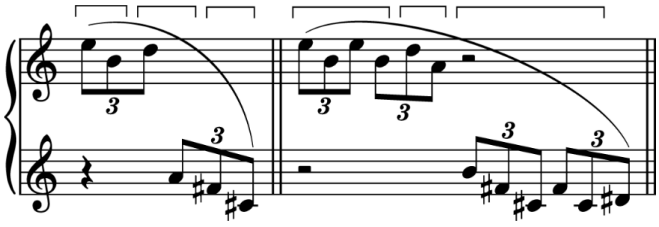
Example 81: Bar 28 and 29, pedal; bar 41, pedal




Examples abound in the pedal part of section B0, many as short as one triplet. The material in the manual part from bar 44 to the end of the section is also derived from this, and it too features the [014] trichord. In contrast, similar patterns in the pedal part of section C0 are based on the pentatonic scale, in bar 57, 64 and 68.

The more chromatic nature of the B-sections is a key factor that differentiates them from the other sections. However, the fantasia-like figures at the start of bar 69 and 70 in section B1 are based on HX-9 (A), continuing from the final bars of section C0, immediately preceding section B1. (The D♯ at the very end of the figure in bar 70 does not belong to the HX-9 collection.) The use of descending perfect 4ths in these figures underscores the significance of this interval.

Example 82: Figures in bar 69 and 70, manuals, perfect 4th intervals



A final notable figure that can be highlighted is reminiscent of the opening motif in the way it descends, leaps back to the first pitch, and then descends further. These short figures are always in duple quavers, contrasting with the predominantly triplet motion. Instances appear in the pedal part in bar 25, 27, 59, 61, 66 and 67. Other features that equate it with the quasi-ostinato pedal line are reiterated pitches and the way in which intervals are limited to those that belong to the pentatonic scale's interval class vector (except in bar 25).

Example 83: Bar 25 to 27, pedal; bar 66 and 67, pedal

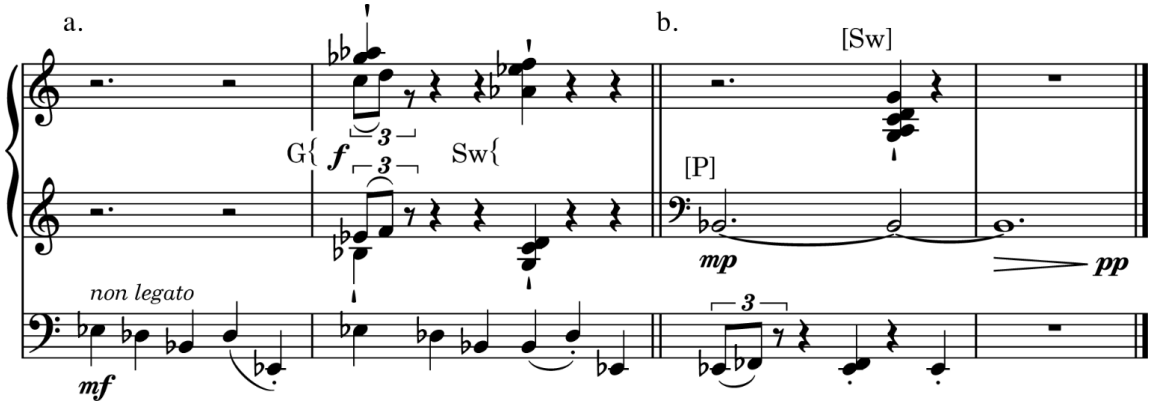



### 2.3.3. Vertical aspects

The overall effect of the sonorities in this movement is one of almost relentless dissonance. Harshly dissonant chords seem to be tossed out in a throwaway manner, presumably portraying the profanities and insults of the elderly man whom the composer describes in his programme notes. The middle section, C0, is milder; accordingly, the atmosphere is very different from the rest of the movement. In the rest of the movement, nearly all sonorities have at least mild dissonance; most have sharp dissonance.

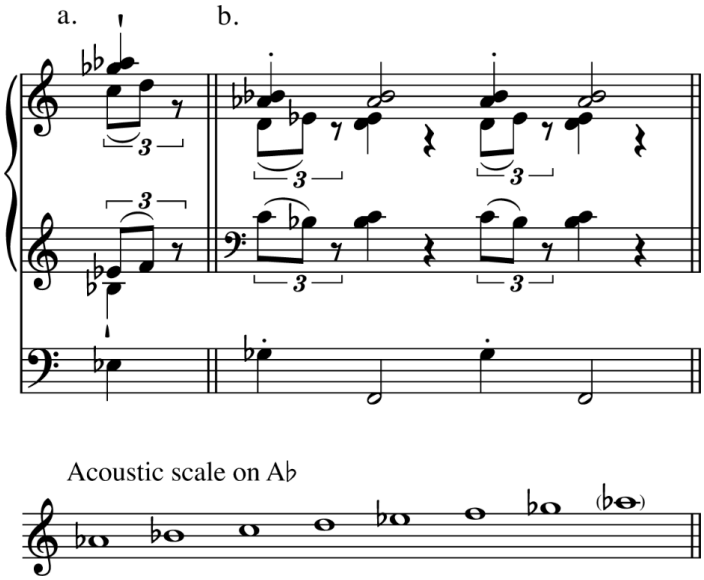
The pedal line in the outer sections, A0 and A1, forms a relatively stable backdrop to the rest of the activity. The juxtaposition of PT-1 (D♭) in the pedal line and PT-8 (A♭) in the primary melodic material, at the start of section A0 and throughout section A1, establishes an E♭-based tonality for the movement, notwithstanding the material in the other parts. The movement starts on an E♭ and ends firmly in E♭ with that pitch in the bass and the B♭ a 5th above in the melodic line. The juxtaposition of PT-1 and PT-8 produces a collection that does not include a 3rd above the tonic, so a sense of major or minor is avoided.

Example 84: (a) Bar 1 and 2 (opening); (b) bar 91 and 92 (ending)



Furthermore, the first chordal sonority at the start returns at the corresponding point in section A1. Taking into account all the pitches appearing at bar $2^1$ and $3^1$, as well as $81^1$ and $82^1$, the exact same collection of pitches is used in the build-up towards the climax in section B1, throughout bar 73 to 76. The collection of pitches corresponds to the acoustic scale on A♭, as shown in the example below.

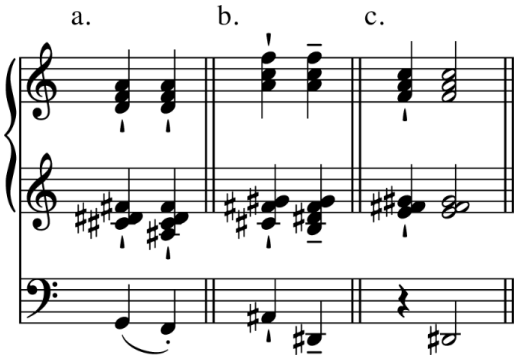
Example 85: (a) Figure in bar 2, 3, 81 and 82; (b) bar 75




This scale was found to be a notable source of sonorities in *Afrika Hymnus I* (Jordaan 2014:123), including dissonant sonorities such as these, but is not used to the same extent in *Afrika Hymnus II*. However, this collection of pitches does seem to have some structural significance in this particular movement, and the five pitches of PT-8, used in the primary melodic material at the start, is a subset of the collection.

Throughout the movement, the use of major or minor triads as components in dissonant sonorities is evident. One simple strategy to create dissonance is to have a triad on white notes in the right hand clashing with black notes in the other parts.

Example 86: Chordal figures in (a) bar 17; (b) bar 36; (c) bar 42




The climactic chord in bar 77 uses a similar strategy: the left hand plays all the white notes from E to B, while the right hand plays a chord with exactly the same structure from E♭ to B♭; the pedal D♭ adds additional dissonance. Even within the context of this movement's continual use of dissonance, this chord comes as a shock.

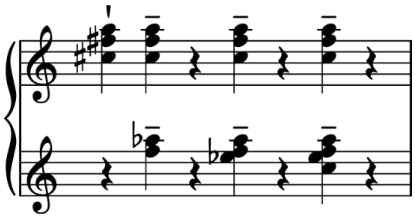
Example 87: Bar 77



Part of the shock comes from the close spacing of the pitches in each hand, which suggests a cluster formation – and clusters as such are almost never used by Grové in the *Afrika Hymnus* cycle. (The fourth movement is a notable exception, but there the effect is gentle and mysterious.) This particular chord has ten individual pitch classes, while the rest of the movement is peppered with chords of up to seven individual pitch classes. Even when it is not as straightforward as white notes in one hand clashing with black notes in the other parts, superimposing a triad in one hand with a clashing group of pitches in the other parts is a common way of producing the dissonant sonorities. These triads are usually in first or second inversion, more frequently the latter. Bar 40 provides a good demonstration of how a sonority is built up: starting from the basis of an F♯ minor chord in second inversion in the right hand, the pitches of an F minor 7th ($f^7$) chord are added in the left hand, until there is a semitone

clash with each of the F♯ minor chord's pitches. The final chord would be easiest to notate as $f^7$ (1! 3! 5!), although this does not take into account that the F♯ minor chord is stated first.

Example 88: Bar 40 (manuals)



Chords in other places defy such straightforward deciphering, and the extremely fast tempo allows the listener little more than to experience a succession of acerbic dissonances. Bar 43, 69 and 70 are brief instances of a pattern where triads and two-note sonorities follow each other in quick succession in the manual part, with the pedal line producing sharp dissonances. (An element of this can already be seen in bar 19.) This type of pattern is used extensively in the fifth movement, and it was also used very extensively in toccata-like sections in the first movement of *Afrika Hymnus I*.

Example 89: Bar 43



Comparing the A- and B-sections, the A-sections are grounded by the steady pedal accompaniment, while the B-sections have sudden shifts in texture and character and contain the movement's most extreme dissonances. Positioned between the B-sections, section C0 is markedly different. As in the A-sections, both accompaniment and primary melodic material are mainly based on pentatonic collections, and different collections are superimposed. In the first half of section C0, the combination of PT-3 (E♭) in the manuals and PT-1 (D♭) in the pedal part yields all the notes of the F natural minor scale, while F is also clearly the pitch centre. Perhaps this can account for the somewhat wistful character of this passage.

Example 90: Section C0, bar 56 and 57, scale formations




In the second half, from bar 62, all notes of PT-2 (D) and later HX-9 (A) are sustained after being sounded, producing a near-static sonority. The simultaneous use of PT-11 (B) in the pedal line in bar 62 to 65 produces a bimodal effect similar to section B0 in the second movement. Then, from bar 66[4] to the end of the section, the use of PT-4 (E) in the pedal part in conjunction with HX-9 (A) in the manuals means that all the notes of the A major scale are used, yielding brightness in contrast with the section's more wistful first half.

Example 91: Section C0, bar 67 and 68, scale formations



### 2.3.4. Rhythm

This movement is the first in the *Afrika Hymnus* cycle that is *not* based on an additive rhythmic framework. Instead, a crotchet pulse is present throughout. The tempo indication is *Con energico* ♩. = 60, so the crotchets move at a very fast pace (equivalent to ♩ = 180). Subdivision is mainly into quaver triplets, and only occasionally into duple quavers. The quaver triplets are the smallest subdivision. At the indicated tempo, they are very fast indeed. There is no sense of a regular metre – if time signatures were present, they would change in most bars.

The A-sections have the very characteristic feature of steady, unbroken crotchet motion in the pedal part. When the composer describes the movement as baroque-like (Ebersohn 2001:41; Jordaan 2008:70), he is presumably thinking of these sections, where the pedal line could be described as something between a walking bass and an ostinato. In section B0, the steady crotchet motion is maintained in the first six or seven bars in the manual part, but is then dropped. The B-sections are more concerned with development and contrast, including rapid changes in character and texture, and there are crotchet rests and minim durations across all parts that sometimes have a halting effect on the pulse. The A-sections' steady pulse by no means yields regular beats, however. Slurs over pairs of notes in the pedal line result in irregular patterns, reinforced by staccatissimo and occasional tenuto crotchet-note chords in the manuals. In section C0, the unbroken crotchet motion moves to the manual part, and the patterning is very similar. Only in the last four bars of section A1, at the end of the movement, does the pulse in the pedal line disintegrate; the effect is of the music dying away.

The primary melodic material and patterns derived from it move mostly in quaver triplets. In fast movements, or fast sections in extended multi-section movements, Grové often creates a fabric where one part in the texture features continuous motion in the shortest note value for extended periods (as seen in the first movement, and in the outer movements of *Afrika Hymnus I*), but this does not occur in this movement. Triplet quavers tied to longer note values over crotchet pulses produce syncopations. The presence of a regular pulse means that these are true syncopations, whereas the effect can only be approximated in an additive framework. The long-short rhythmic pattern of the beginning-accented iamb motif makes its presence felt throughout the movement, not only in solo melodic material but also in chordal figures such as those at bar $10^{1}$, $12^{1}$ and $15^{3}$ (the first chord has a strong accent due to its

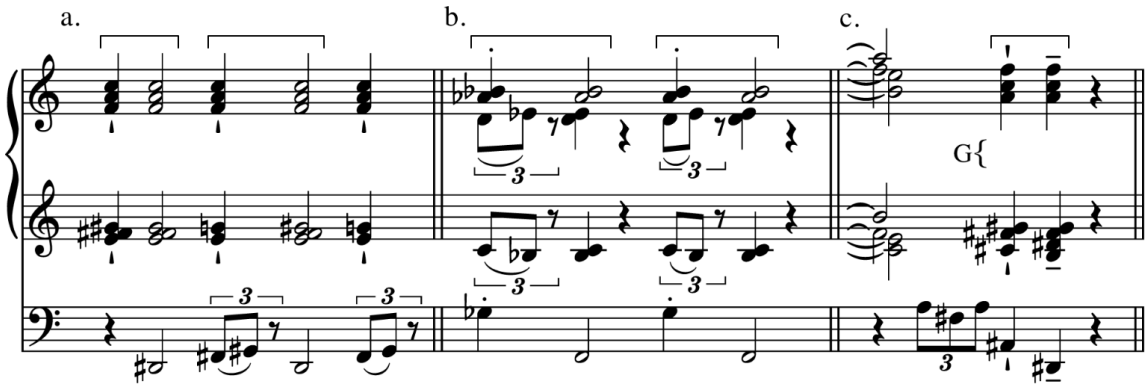
registration), related figures in the pedal line at bar 56[1], 58[1] and 65[1] (see example 75 on page 83), and the accumulations of the motif in bar 35 to 39.

Example 92: Beginning-accented iamb motif in a) bar 10 to 12; b) bar 15; c) bar 35



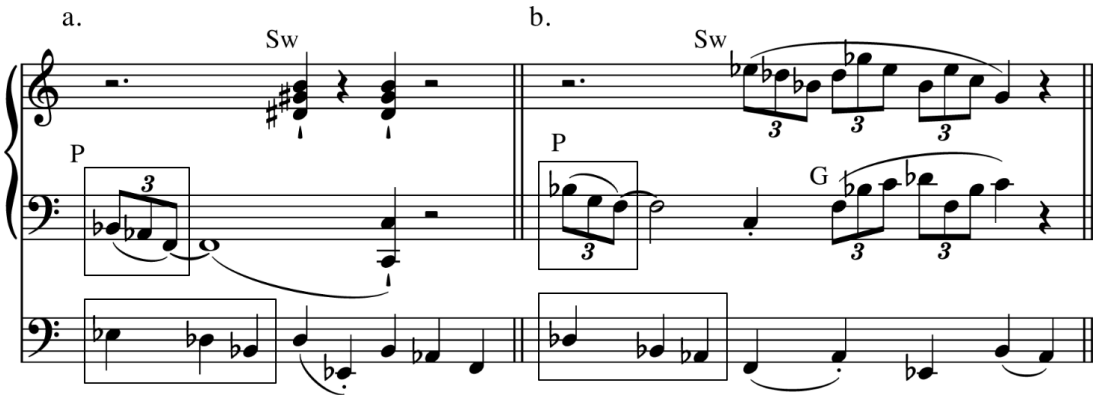

In both B-sections, crotchet-minim patterns could be construed as rhythmic augmentation of this motif (along with the crotchet marked staccatissimo followed by a crotchet marked tenuto in bar 36, which in practice has almost the same effect).

Example 93: Rhythmic augmentation of iamb motif in (a) bar 42; (b) bar 75; (c) bar 36



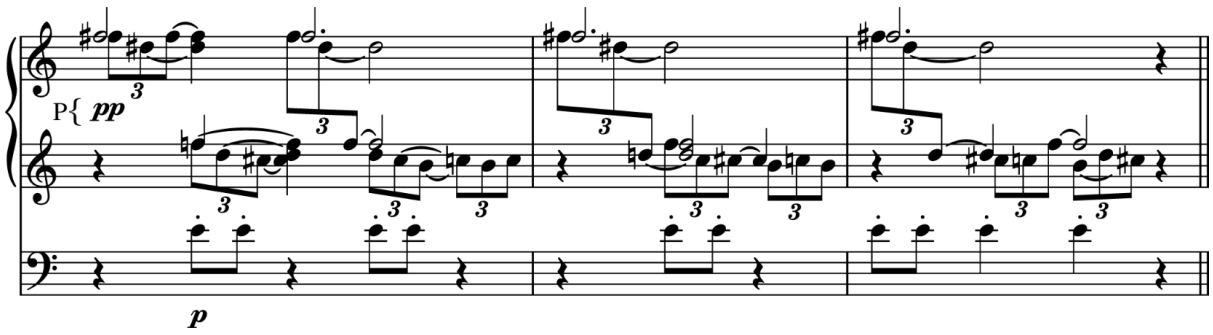
Under “2.3.2. Melodic content”, the triplet motif in the primary melodic material that enters in bar 4 has been taken to be derived from the first three notes of the pedal line’s opening motif (see example 73 on page 80). It is a rhythmic diminution: the crotchets of the pedal line are diminished to quaver triplets. Its appearances at, for example, the start of bar 4 and bar 5 means that the original and the diminution appear concurrently. This seems to be confirmed when its intervallic configuration changes in bar 9 to match that of the pedal line, from a descending minor 3rd and major 2nd to a descending major 2nd and minor 3rd. Apart from the beginning-accented iamb motif discussed in the preceding paragraph, it stands out as one of only rare occurrences of this level of rhythmic manipulation in the work.

Example 94: Rhythmic transformation in (a) bar 4; (b) bar 9




Alongside the triplets, there are occasional patterns where the crotchet pulse is subdivided into duple quavers. These are juxtaposed, and alternated, with the triplet patterns, as in the pedal part of bar 24 to 28 in section B0 and bar 59 to 68 in section C0 (see example 83 on page 86). A different type of figure appears at the start of section B1, where a triplet flourish is followed by a succession of duple-quaver chords. This means that duple-quaver patterns are mainly a feature of the B-sections and section C0; there is only a very fleeting appearance in bar 19 of section A0. Superimposition of the triplet- and duple-quaver subdivisions only occurs in bar 44 to 46 (section B0), a brief – and, up to this point in the work, the sole – instance of three-against-two polyrhythm.

Example 95: Bar 44 to 46, polyrhythm




The climax of the movement features a durational extreme in the form of a chord notated in rectangular noteheads (see example 87 on page 88) presumably equating to a breve, since the preceding bar contains eight crotchets. Along with the very harsh dissonance and registration that includes mixtures and reeds, the fact that the chord is sustained for so long contributes to its frightful effect. An equally long silence follows, although the actual length may be open to interpretation due to the lack of regular bar lengths. Reverberation time will doubtless be a factor in performance.

### 2.3.5. Texture

One of the defining elements of this movement is the quasi-ostinato pedal line in the A-sections. It has an accompanimental role, even if it could not be said to be in the background. It is marked ***mf*** in both A-sections – the same dynamic level indicated for the primary melodic material. It has a percussive character, with its non-legato articulation and the accents that are produced by the occasional slurs between pairs of notes. In his programme notes, the composer describes an elderly man impatiently stamping his feet; this is portrayed here quite effectively. The primary melodic material in the left hand enters in the same register, even slightly below, also marked ***mf***, but it is distinct because of its timbre, slurred articulation, and wholly different rhythmic content; it soon moves to a higher position in the texture. This material operates in counterpoint to the pedal line, as do the similarly patterned strands on the other manuals. For example, from bar 13 to the start of bar 15, there are three distinct lines.

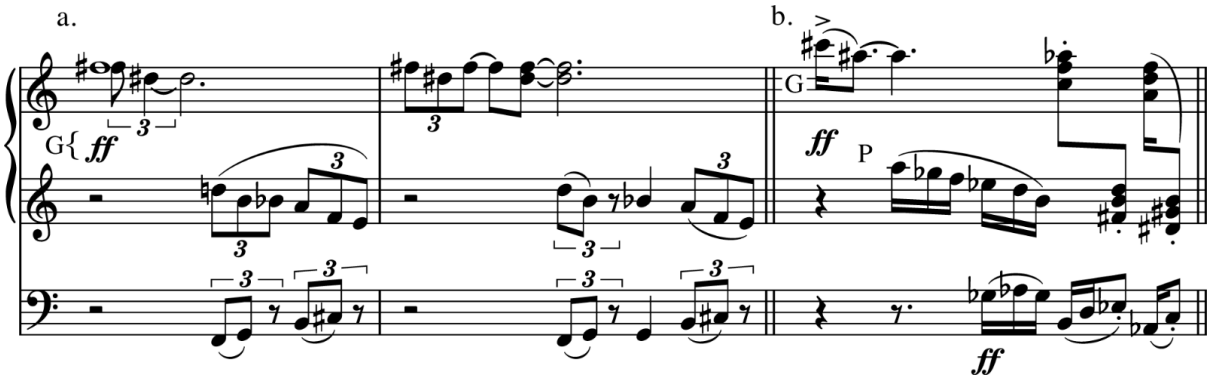
Example 96: Bar 13 to 15




Intruding on the linear activity are the jarringly dissonant chords, of up to seven notes, on the other manuals. These are the "insults" hurled by the elderly man at his audience of youths. The articulation alternates between staccatissimo and tenuto. It is marked ***f*** in section A0 – stronger than both other parts – but ***mf*** in section A1, even though the registration is the same as in section A0.

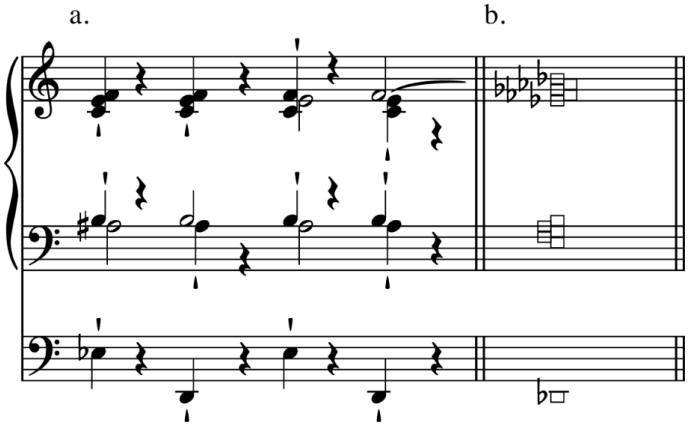
The quasi-ostinato line briefly moves to the manuals at the start of section B0 (see example 74 on page 81), now at the top of the texture and with a parallel supporting melody a minor 3rd below (with some deviations), but this is dropped after five bars. The melodic material moves to the pedal part at the bottom of the texture, where its reed-based registration is one of the attributes that relates it to the A-sections. The dense and dissonant material in the manuals is sometimes cast in opposition to the pedal figurations, but just as often the pedal contributes to the full texture. In comparison to the A-sections, the B-sections are less uniform, with frequent shifts in texture. An extreme example is the very sudden, very brief shift to some triplet patterns on a single 4' flute registration, marked ***pp***, in bar 44 to 46 (example 95 on page 94) of section B0, which is otherwise quite aggressive in character due to the relentless dissonances and harsh-sounding registration. There is also a brief episode featuring the "accumulation" figure, from bar 35 to 39. Neither of these textures make a return. Bar 47 to 48 briefly evokes a call-and-response format that is familiar from the third movement of *Afrika Hymnus I*.

Example 97: (a) Bar 47 and 48; (b) *Afrika Hymnus I*, third movement, bar 30




The passage in bar 52 that concludes section B0 is somewhat reminiscent of the chords that combined acciaccatura notes with sustained notes in the first movement. In this case, the staccatissimo components are the same, and the sustained notes form a line that ascends from the lowest manual note to the top of the texture. Having the same sonority for an entire bar foreshadows the massive eleven-note chord that serves as the movement's climax at the end of section B1. Section B1 contains similar material to section B0, but is shorter and more directed towards that chord.

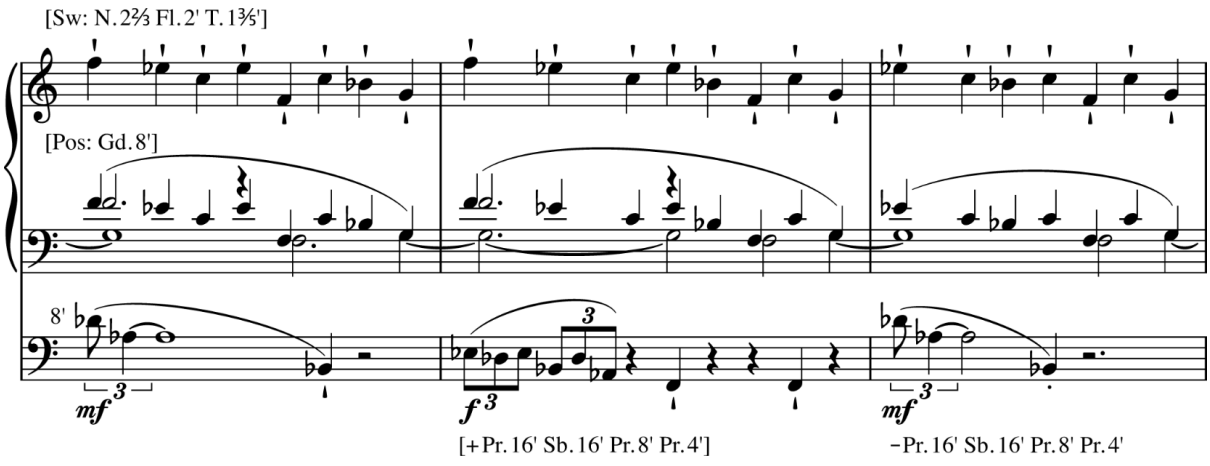
Example 98: (a) Section B0, bar 52; (b) section B1, bar 77




At the centre of the movement and sandwiched between the forceful B-sections, section C0 makes for another marked shift in character. The quasi-ostinato line from the A-sections is moved to the manual part, with the main melodic material in the pedal part. That would make it a two-part texture, but the manual part is texturally expanded, and the pedal part alternates between timbres in a way that makes it take on the appearance of a dialogue within itself. The section can be divided into two subsections, bar 54 to 61 and bar 62 to 68. In both, the quasi-

ostinato line is orchestrated, as it were, to comprise a legato or sustained component and a staccatissimo component above this. In the first subsection, the left hand, marked ***mp***, plays the line legato, while the right hand, marked ***f***, plays the same notes with a staccatissimo articulation an octave above, but sounding even higher because of the registration. This legato-staccatissimo doubling is a favourite device of the composer, and it is very effective on the organ. It was already used extensively in *Afrika Hymnus I*. The effect of the staccatissimo notes combined with the same pitches being sustained is somewhat like that of a melodic percussion instrument (a xylophone, for instance) and its reverberation. In the left hand, the first F at the top of the bar (the F above middle C) is sustained for the equivalent of three to four crotchets (this occurs only in the first four bars). The lowest F is also sustained, until the G directly above it appears, after which the G is sustained until the next F appears, and so forth. This produces a secondary line that wavers between F and G. In alternating between two notes at the bottom that are a whole tone apart, it evokes a musical bow such as the *uhadi*, a typical instrument of indigenous Southern African cultures. (Please note that the composer nowhere suggests this as an inspiration; the association has been made by the author.)

Example 99: Section C0, bar 56 to 58




The second subsection keeps the staccatissimo doubling but alters the legato line. Each note of that line, now marked ***mf***, is also sustained (indicated by the instruction “Sustain all keys” and *laissez vibrer* ties attached to each note) until its reappearance, and then it is released and played again. This means that each note is still articulated together with the staccato doubling, but sustaining all notes produces a wash of sound that is static yet fluid. The A at the top that is present throughout implies an upper pedal tone. The effect is reminiscent of the

section in the third movement of *Afrika Hymnus I* (bar 44 to 55) where the composer imitates using the piano's sustaining pedal. Bar 66, where there is a rest at the start of the bar below the A, represents lifting the pedal and then depressing it again. The *laissez vibrer* ties are omitted in bar 66 in the manuscript; it is unclear whether this is an oversight or deliberate – perhaps for a brief moment of contrast or relief from the sustained sound.

Example 100: Section C0, bar 62 to 64




The pedal part in section C0 alternates between two tone colours, an 8' and 4' flute combination (although the registration indications are somewhat ambiguous), marked ***mf***, and a heavier combination that adds 16' flue stops and the 8' and 4' principals; this is marked ***f***. Articulation also alternates between utterances: slurred for patterns based on triplets, and separated (staccato or staccatissimo) for duple quaver patterns. Considering the dynamic markings, the quasi-ostinato line is just as much in the foreground as the pedal line; they are set apart by their position in the texture. The pedal intersects with the left-hand part at the start of bar 56 and 58, but is otherwise at the bottom of the texture, although the parts briefly intersect again at points in bar 65 to 67.

### 2.3.6. Registration

This movement is notable for its attempt to portray aspects of a comedic scene through registration; its reliance on mutation stops, eschewing foundation stops in places; the distinctive combination used for the primary melodic material; and the way the registration supports the structure.

The composer's programme notes describe the impatient foot-stamping of an elderly man, clearly portrayed by the quasi-ostinato pedal line, as well as the figures in duple quavers in section B0 and C0. In the A-sections, where the line moves strictly in crotchets, the score specifies principal 16' plus 8' and 4' flutes. The flutes add some clarity, but the focus is on the heaviness of the principal at the bottom. One could posit that the principal was chosen over a flute 16' (or both in combination) to make the effect more lumbering, less agile. In section C0, which has patterns in duple quavers, both principals and flutes at 16', 8' and 4' pitch are required. The effect is also heavy and lumpish, especially compared to the 8' and 4' flute combination which is alternately used for the triplet patterns. Confusingly, the manuscript score indicates stopped 8' and flute 4' for the pedal part in bar 54, while it is still silent, but 8' on its own at the entry in bar 56 (on the next page in the manuscript score). Considering the ***mf*** dynamic marking for the pedal line and the relative loudness of the manual part, an 8' and 4' combination may be preferable, or otherwise a relatively strong 8' stop or 8'-based combination.

The A-sections that frame the movement have a similar registration. For primary melodic material in the left hand, it is Cromorne 8' plus Sesquialtera on the Positive manual, used mostly in the lower octaves. It is easy to construe the thin and coarse sound of this combination as the snarling voice of the elderly man. In section A1, flute 4' is added to the combination; it does not change the tone colour significantly. Mutation stops are used on all the manuals, the rather harsh sound produced in conjunction with the dissonant staccatissimo chords fittingly portraying the jabs of the main character's barbs and insults. The Swell has a rather remarkable combination of only the mutation stops at 2⅔' and 1⅗' plus the 2' flute, making the dissonant chords especially cutting. The Great's registration is not actually stated at the start, but it would be reasonable to assume that it is the same as in section A1: flutes 8' and 4' plus Quinte 2⅔'.

In the B-sections, the pedal part's registration is based on the same combination as in the A-sections, but with added reeds – first the trumpet 8', and from bar 29 the Fagott 16' (the softer of the two 16' reeds on the Pedal division of the Unisa Rieger organ). The reed sound makes for a link to the triplet-based patterns on the Positive in the A-sections, and much of the material is similar. Whereas the A-sections maintain the same registration throughout, there are changes in the course of the B-sections, to fit the more developmental nature of the material and the shifts in texture. The manuals are again reliant on mutation stops, with the

registration on the Great at bar 29 and bar 41 specified as 8' and 4' principals and flutes, Quinte 2⅔', principal 2' and Cornet V – the latter making for an especially harsh sound at times with the dissonant chords. The Positive maintains its registration from the previous section for a brief reference back to it in bar 34. Meanwhile, the Swell has a *décomposé* Cornet-like combination that comprises 8', 4', 2⅔', 2' and 1⅗' stops. In bar 37, the 8' is removed, but reeds 8' and 4' are added. Bar 44 has a sudden contrast with only flute 4' on the Positive and stopped 8' in the pedal, but then returns to the main registration on the Great that includes the Cornet. Section B1 starts with a similar registration and then adds the Great mixtures and the Pedal's strong 16' reed (Posaune 16') at bar 72, in its approach to the climax. Once again, the inclusion of the Cornet on the Great makes the dissonant chord in bar 77 especially harsh.

Section C0 provides a complete contrast, even if the Swell has the same registration as in the A-sections: only 2⅔', 2' and 1⅗'. It is played an octave higher than the Positive, which uses a stopped 8' on its own in the first subsection, and then adds the Quintadena 8' and flute 4' for the second subsection (the Swell registration remains the same). In effect, the Swell reinforces the sixth, eighth and tenth partials of the lower line. All notes on the Swell are to be played staccatissimo; each pitch is therefore initiated with a bright and crisp attack. Marked ***f***, it is not meant to be relegated to the background. As already described above, the pedal part alternates between light and heavy: flute 8' and 4' in contrast to principals and flutes 16', 8' and 4'.

### 2.3.7. Idiomaticism

The composer stages a comic scene. An annoyed elderly man's foot-stamping is directly translated to a pedal part that requires movements that are physically comparable to the foot-stamping, with incessant rhythmic motion, non-legato articulation, repeated notes, and intermittent accents that are produced by slurred pairs of notes. The man's curses and insults are portrayed by startlingly dissonant chords, reinforced by a registration that is rich in mutation stops, some of it completely and atypically eschewing foundation stops. His snarling voice is mimicked by a thin reed played in a low register. This is arguably not the type of scene typically associated with the organ, even in a scherzo. Rather, it recasts sounds that could conceivably be ominous, violent or dramatic as comedic. Moreover, it obliges the performer to an extent to physically enact some of the comedy, namely the stamping of feet. This may not be obvious to listeners, and one could even consider making a point of it during

performance, particularly if the feet in question are visible to the audience. In subverting traditional expectations, Grové has enriched the organ literature.

Jordaan (2008:70) describes this movement as the most demanding of the whole work, in particular due to the fast tempo. While it is debatable whether it is really the most demanding, there is no denying that the tempo can be a stumbling-block in places. As a matter of fact, the original tempo was even faster, at ♩. = c. 76 (Jordaan 2008:70), lowered to a somewhat more reasonable ♩. = 60. At this tempo, there are some passages where one foot needs to move a relatively large interval in a short space of time, as the left foot needs to do in bar 36 and 39, which are a true challenge. In bar 65, rather than move the left toe from C♯ to D♯ a 7th lower in the split second allowed, a solution that has proved its practical worth here is to use the right heel on the C♯ instead, as shown below.

Example 101: Bar 65, pedal part with suggested pedalling



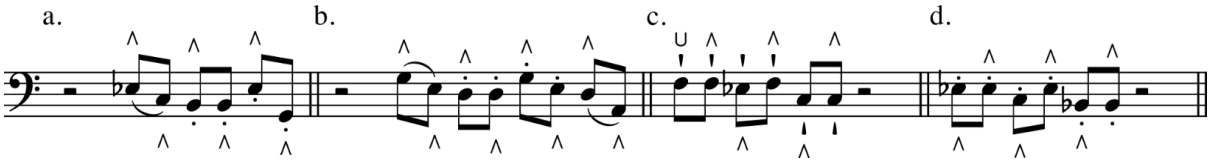
Although using a heel on a black pedal-key is not unheard of – in her unpublished *École de la technique moderne de l'orgue*, Rolande Falcinelli says "not to be afraid to use the heel on the black keys even though it seems nearly impossible at first" (Graner 2014:43) – it may not come to mind as a potential solution here to organists taking on this work.

Depending on the instrument, the fast tempo may also mean that there is not always time for pipes to speak properly, especially in the case of reeds that do not speak promptly. Because of this, Jordaan (2008:71) suggests coupling the Cromorne 8' from the Positive to the Pedal for the B-sections, instead of using the Pedal reeds. If the resulting difference in the overall sound is too pronounced, an alternative suggestion that can be offered is to try to anticipate the pedal notes if possible, and to play them as legato as possible to make sure they have time to sound. However, if the sound ends up being gruff, instead of controlled and even, it may actually fit with the comic intentions of the piece. In other words, technical limitations of the instrument may actually be harnessed to good effect, paradoxically extending the range of expression it affords. When asked about the possibility of broadening the tempo at points (the specific example given is for the pedal figures in bar 24 to 27), the composer apparently

repeatedly demurred (Jordaan 2008:71), insisting that the comedic effect would otherwise be lost.

A further aspect to consider here is that the repeated notes can cause a lot of tension in the body, especially when simultaneously trying to control the sound. The tension can be mitigated by alternating feet or alternating the heel and toe of the same foot. The following example gives some suggestions, although what is most comfortable for each individual will, of course, be determined by their own technique.

Example 102: Suggested pedalling for (a) bar 25; (b) bar 27; (c) bar 59; (d) bar 61




Another aspect of performance noted by Jordaan (2008:71) is that it was important to the composer that the staccatissimo crotchets at the opening should be short enough not to interfere with the melodic material in the pedal part, and that a space with a long reverberation would present a problem. Here the composer reportedly acknowledged that the motif may work better on the piano. This raises questions about the difference between organ and piano, and the relationship between the instrument and the space it inhabits. The matter of reverberation can be partly addressed through articulation (meaning the judicious adjustment of notes' durations) and, throughout the movement, the composer persists in his practice of providing minutely detailed articulation instructions. However, at the breakneck tempo, it will be difficult to differentiate between articulations for the short note values that are as nuanced as staccatissimo, staccato, staccato at the end of a slur, a normal slur without extra articulation markings, half-tenuto, and tenuto.

A passage that may challenge a performer's problem-solving skills is bar 62 to 65. The composer has already done us the favour of switching the hands – the staccatissimo notes an octave above the rest that were previously played by the right hand are now to be played by the left. If all notes in the other part are to be sustained, it can only be taken by the right hand, otherwise the passage would be physically impossible to play. At the end of bar 62, while the thumb is holding down the B, it also has to take the A, which is not a major challenge. But when the same notes appear in the following bars, it is necessary to alternately hold down one

while releasing the other so that it can be depressed again. In practice, the result may not warrant the effort, except perhaps at the end of bar 64 where the B directly follows the A. The following example shows what needs to be accomplished by the right hand.

Example 103: Bar 64, right hand



Bending the tip of the thumb when releasing the B helps with executing the movement. In other cases, the performer can consider simply releasing both notes before playing the B. From bar 66, the lower A is no longer used, but a C♯ is introduced. Ideally the performer needs six fingers here; in their absence, a solution is to play both the D and E with the middle finger. This can be accomplished as follows.

- In bar 66 and 67, play the D with the second finger first, then substitute the middle finger at the same time as playing the E; this frees up the second finger to play the C♯.
- In bar 68, play the D and E with the middle finger at the same time, aiming for the space between the keys.

Example 104: Bar 67 and 68, right hand



The composer innovates with texture, expanding the way he previously imitated the use of the piano's sustaining pedal in *Afrika Hymnus I*. With the staccatissimo notes at the top, the effect here is scintillating. It is worth experimenting and considering what is most effective in realising this passage, even though it is brief. With solutions available, the composer proves his skill at composing for the organ despite the difficulties imposed. What he expects is not impossible.

A final practical suggestion for would-be performers: in bar 88 and 89, the lower G in the right-hand part can be taken by the left thumb while it is holding down the B♭ on the Positive. That way, all the notes under the slur can have their full length, making the figure more effective. If the Great manual in the middle is an impediment, one of the other manuals can be coupled to it.

### 2.4. *In Front of My Open Window: the Infinite Night*

#### 2.4.1. Structure

The fourth movement continues the pattern of alternating a lively movement with a slower, more subdued movement.

Table 5: Representation of the structure of *Afrika Hymnus II*'s fourth movement

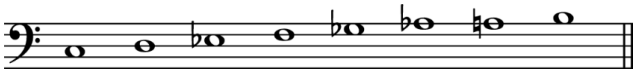
| | Section | Bars | Content |
|---|---|---|---|
| | A0 | 1 | Long stand-alone section with the melodic line in staccato notes in the pedal part |
| B | B0 | 2-7 | Change in texture and rhythmic organisation |
| | B1 | 8-11 | Development of material presented in B0 |
| | B2 | 12-14 | Similar to B0, with some elements of B1 retained |
| | C0 | 15-20 | New material presented in the right-hand part |

All the sections are clearly marked off by double barlines with fermatas over them, indicating a significant break. The pattern of consecutive B-sections forming a subordinate ternary structure has also been seen in the second movement. Apart from that, there is no recapitulation of previous material in the larger structure of the movement.

### 2.4.2. Melodic content

In section A0, the primary melodic line appears in the pedal part in quaver notes that are all marked staccato. Quavers appear as single notes or in short groups of successive quavers, the groups partitioned by rests of a quaver or crotchet value. The melodic line (see example 106 on page 106) therefore comprises a succession of short statements. It is based almost entirely on the OCT(1,2) collection.

Example 105: OCT(1,2) as used in section A0



There are brief digressions that insert a D♭ that doesn't fit the collection. The D♭ appears only in the second half of the section, with the end of segment 1.6 (see example 106, below) representing the main point of digression – here the background harmony also temporarily changes, and there is a single appearance of a G that does not fit the octatonic collection either. Throughout, intervals are small, up to a tritone (which appears only once), with the majority being minor 3rds and minor or major 2nds. There are also frequent reiterated pitches. The range is narrow: a major 7th, from C to B, with a pitch centre of D. The line continually returns to the D, and the section also ends on five iterations of this pitch. After opening at the lower end of the range, the line gradually ascends, reaching towards A♭ at the end of segment 1.2, then A♮ in segment 1.3, and then returning to hover around D at the end of segment 1.3. In segment 1.4 it reaches further, to the highest point of B, and then returns to hover around D again. It follows roughly the same pattern another time. There is not much rhythmic interest, and instead of motifs, two melodic cells that continuously return can be highlighted: a descending minor 3rd (cell *a*) as found at the start, and a three-note cell with two ascending intervals of a minor 3rd and a major 2nd (cell *b*). The latter is the one which the line employs when it reaches towards the higher end of the range. The intervals that are used in this cell suggest that the pitches belong to a pentatonic scale. It is sometimes altered to form a [014] trichord, while cell *a* occasionally grows to a major 3rd. Example 106 gives the pedal part of the whole section, representing the entire melodic line and reproducing the system breaks of the manuscript score. It also highlights some of the features discussed above, although it is not intended to be an exhaustive analysis. Pitches that do not belong to the OCT(1,2) collection are marked with the × symbol.

Example 106: Section A0, pedal part




Overall, the melodic content of this section gives the impression of being somewhat meandering – like a simple improvisation around the pitches of the octatonic scale. A detail worth noting is the succession of four quavers at the start, comprising E♭-C-C-D (marked "pattern *a*" in example 106, above). It could be a reference to phrase *a* of the first movement (comprising the first, second and fourth pitches of that phrase), and it also matches a succession of pitches found in bar 4 of the second movement, in the top line of the pedal part. It returns in bar 5 of that movement, and also twice at the end of segment 1.5 in the current movement, the second time with internal extension.

Example 107: Recurring pattern in section A0

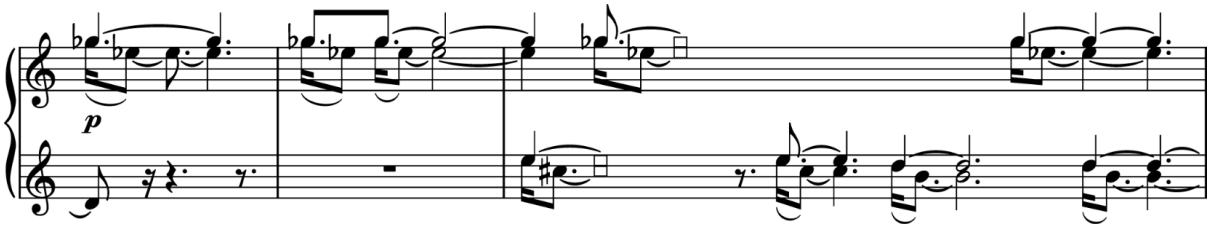



Example 108: Second movement, bar 4 and 5, pedal



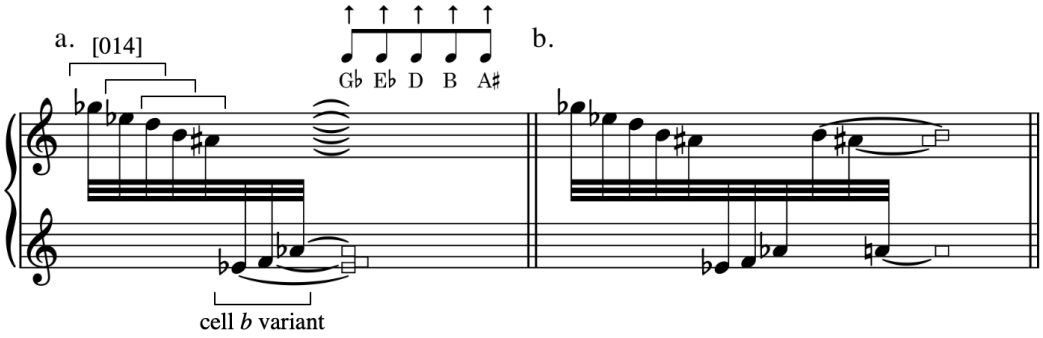
In the three consecutive B-sections, the primary melodic line also appears in the pedal part, but a brief look at the accompanimental material in the manuals is warranted. In section B0 and B2, it consists entirely of instances of the beginning-accented iamb motif at the interval of a descending minor 3rd, with both notes sustained.

Example 109: Bar 3 to 5, manuals



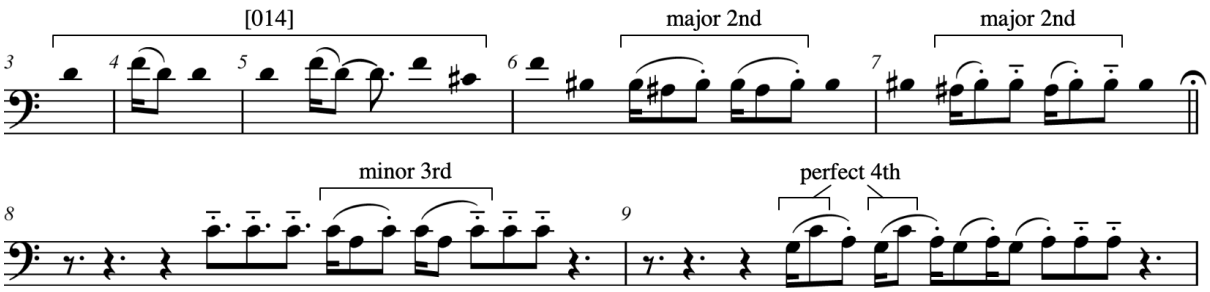

Section B1 starts each bar with a flourish that first descends over its range of a minor 10th and then ascends by a perfect 4th. The descending part alternates minor 3rds and minor 2nds; this yields overlapping instances of the [014] trichord. It also restates the pitches found in the second part of bar 5: G♭-E♭-D-B. The ascending part is similar to cell *b* from section A0, but with the intervals switched, again suggesting a pentatonic origin. Together, the pitches in the flourish cover all the notes of the E♭ harmonic minor scale, but the way the notes are arranged avoids making this apparent. The last flourish, at the start of bar 11, adds three notes that trace a small descending chromatic cluster from B to A which has been appearing at the end of each of the preceding bars in this section.

Example 110: Flourishes in section B1, in (a) bar 8, 9 and 10; (b) bar 11 (manuals)




The pedal part seems at first to participate in the accompanimental material, but emerges as the primary melodic line, with the main melodic activity taking place at the end of longer bars when the manual part is static. At the start of section B0, a recurring motif of three reiterated pitches alternates with instances of the beginning-accented iamb motif, here a semiquaver followed by a quaver. Starting on D, the line is at first tethered to the F a minor 3rd above. It descends via C♯ to reach B♯ in bar 6, and from there B♯ and A♯ alternate. The beginning-accented iamb motif is extended by a quaver to form a short-long-long motif. Uncharacteristically for the *Afrika Hymnus* cycle thus far, the same line spans the next two sections. The B♯ is renotated enharmonically as C at the start of section B1, and the line now reaches A, a minor 3rd below it. In bar 9 it reaches G and circles around with patterns based on G, A and C, these pitches again forming a subset of a pentatonic scale transposition and strongly suggesting pentatonicism. In each successive bar, the interval used in beginning-accented iamb has grown, from a major 2nd (A♯-B♯) in bar 6 and 7, to a minor 3rd (A-C) in bar 8, to a perfect 4th (G-C) in bar 9. The following examples trace this trajectory, omitting groups of reiterated pitches in section B0 (bar 3 to 7) and B2 (bar 12 to 14) to allow an overview.

Example 111: Bar 3 to 9, pedal



The line finally settles on G as its pitch centre, which it will maintain to the end of section B2. In bar 11, it reaches a minor 3rd below to E, and proceeds to quote directly phrase *a* of the first movement three times in succession. It now becomes clear that the patterns in the pedal line have been hinting at this all along through the repeated use of the descending minor 3rd, the interval at the start of phrase *a*.

Example 112: Bar 10 and 11, pedal




In section B2, the line only alternates between G and the C a perfect 4th above it, with reiterated Gs and instances of the beginning-accented iamb motif at the interval of a descending perfect 4th. For section C0, the line will reach below its previous boundary to D♯.

Example 113: Bar 12 to 15, pedal




At this point it can be noted that from the first appearance of B♯ in bar 6, all notes belonged to the OCT(0,1) collection. (The C♯ earlier in bar 5 also belongs to this collection, but not the D and F at the start, in bar 3 to 5.)

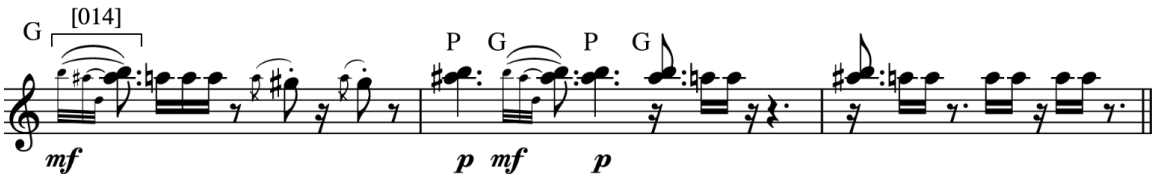
Example 114: OCT(0,1) as used in pedal line in B-sections and section C0




As noted previously, section A0 also used an octatonic collection, and “2.4.3. Vertical aspects” will show how octatonicism is expressed in the vertical dimension. Overall, the line made a slow, meandering descent from F to the D♯ a diminished 10th lower, with frequent points where directional motion largely ceased and it played around with patterns based on two or three pitches.

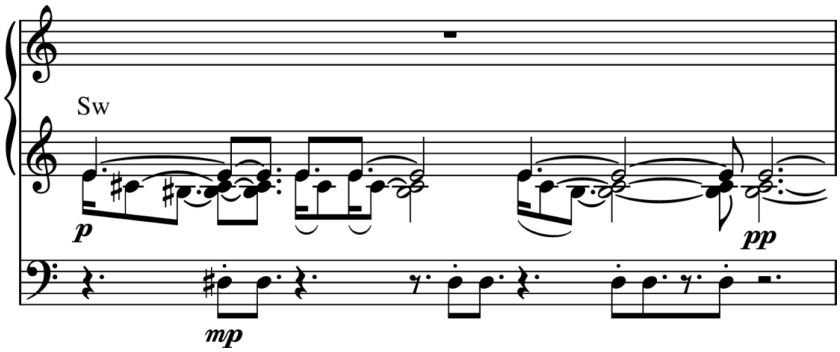
In section C0, the primary melodic material is in the right-hand part, alternating between the Great and Positive manuals. The composer jokingly called the echo-like patterns in this section "the call and response of two sleepless nocturnal birds" (Jordaan 2008:77), and they are reminiscent of the literally transcribed bird calls in the second movement of *Afrika Hymnus I*. The melodic line is centred entirely around the pitches B, A and G♯, closely spaced, with A occurring the most frequently and also ending the movement. Most noticeable here are the use of grace notes and reiterated pitches. The motif of three reiterated pitches appears throughout on A, sometimes shortened to two notes.

Example 115: Bar 17 to 19, right hand




In the accompaniment, the left-hand part starts with instances of the beginning-accented iamb motif, both on its own and extended to the short-long-long pattern found in the pedal line in the preceding sections. The pitches that are used belong to a [014] trichord, B♯-C♯-E. The pedal part contains only a reiterated D♯, forming a Morse code-like ostinato. Notes belong in groups of two, the first always marked staccato and with a shorter note value than the second, which is sustained, making this another incarnation of the beginning-accented iamb motif (sometimes extended by one more note).

Example 116: Bar 15

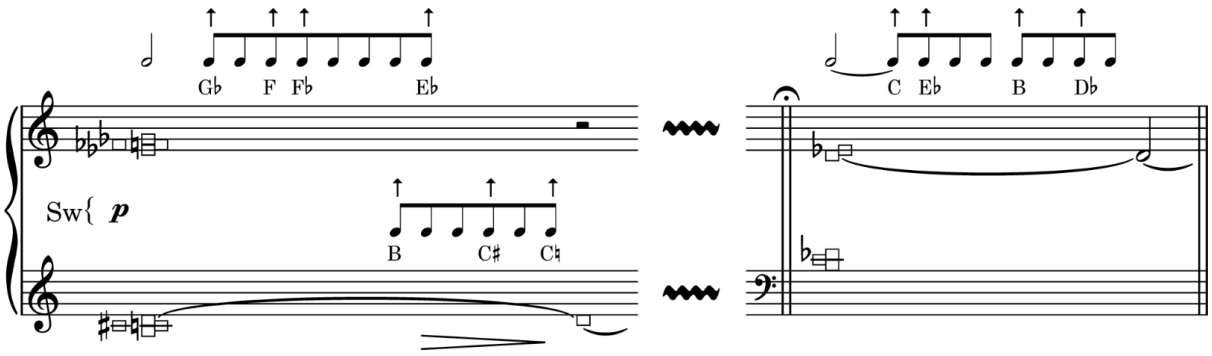



In the last bar, the patterns in the right hand and pedal line seem to dissolve, and the music seems to fade away into the night.

### 2.4.3. Vertical aspects

Grové frequently uses closely spaced secundal chords with subtle differences in how the minor and major 2nd intervals are arranged. It is rare to find actual tone clusters, such as are found in this movement. It opens with a fully chromatic eight-note cluster that includes all pitches from B up to G♭. Individual pitches are released one by one until only a D remains. The same is found at the start of section B0, this time a smaller, five-note cluster from B to E♭. Again, after individual pitches are withdrawn, only the D remains.

Example 117: Clusters in bar 1 and 2, manuals




Further clusters are found in section B1, once in each bar, and here only comprising three notes: A-A♯-B. These same pitches are used in the "nocturnal bird" imitations in section C0, with the sharp dissonances of the semitones producing a "chirping" sound.

In a non-cluster context, what one could call the "withdrawal figure" (where individual notes are withdrawn one by one from a sonority) is also used with the demisemiquaver flourishes in section B1 – see example 110 on page 108. These flourishes contain all notes from the E♭ harmonic minor scale, but, as noted under "2.4.2. Melodic content", the way the notes are arranged avoids making this apparent.

In terms of its melodic content, section A0 is largely based on the OCT(1,2) collection, and this is also reflected in the vertical dimension. All the pitches of the melodic line in the pedal part are simultaneously sounded and sustained in the manual part, forming, from segment 1.2, sonorities of between four and eight individual pitches. Since the range of the melodic line is only a major 7th interval, the pitches are tightly packed in the closest possible spacing. At irregular points, one or two of the pitches are removed – indicated by an upwards arrow and the pitch names – resulting in subtle shifts in the sonority. As the melodic line inches

upwards, the number of pitches increases, reaching the final note to complete the octatonic set for the first time at the eleventh quaver of segment 1.4 when the B is added. The following example shows all the resulting sonorities in segment 1.4 when accounting for pitches that are released as indicated in the score, but not those merely restated in doubling the melodic line. It becomes apparent how the composer avoids straightforward clusters in favour of subtly shifting sonorities that complement the rising and falling melodic line.

Example 118: Segment 1.4, all sonorities, based on OCT(1,2)



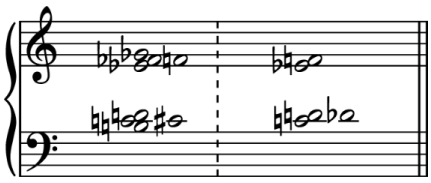

At one point, from the seventh to the tenth quaver of segment 1.7, the sonority contains nine individual pitches, making it the densest point in the section, with the number of pitches giving away the fact that there are occasionally some that do not fit in the octatonic collection. Up to segment 1.5, all pitches had belonged to OCT(1,2), but during that segment a D♭ is introduced, which falls outside the collection. From the end of segment 1.1, the three pitches C, D and E♭ have been sustained with no interruption, and now the D♭ joins them, forming a four-note semitone cluster at the bottom of the otherwise fluctuating sonority. Being completely static in the background sonority, the D♭ arguably does not distract from the overall octatonic sound. The following example, like example 118 above, shows all the sonorities formed in segment 1.7.

Example 119: Segment 1.7, all sonorities



The most marked shift occurs in the second half of segment 1.6, when the G♭ that belongs to OCT(1,2) is temporarily replaced by G♮, which does not belong to the collection, up to the end of segment 1.6. This offers some relief from the somewhat oppressive symmetry and predictability of the octatonic collection. Towards the end of the section, the sonority shrinks to five pitches: the semitone cluster from C to E♭ plus an F above this. While there are clearly no traditional harmonic progressions at work, a sense of harmonic progression is still present. The sonority at the end still contains a cluster component, but compared to the one at the start, it has fewer pitches, is not fully chromatic, and has shrunk by a semitone at the top and the bottom.

Example 120: Section A0, sonority at start and at end



In section B0 and B2, sonorities are formed by the superimposed minor 3rds that appear in the accompaniment, along with the pedal line. At the start of section B0, the pitches in the right hand and pedal part form a [014] trichord, D-E♭-G♭. In section C0, the left hand sustains a [014] trichord throughout, this time B♯-C♯-E.

Example 121: [014] sonorities in (a) bar 3, right hand and pedal; (b) bar 15, left hand



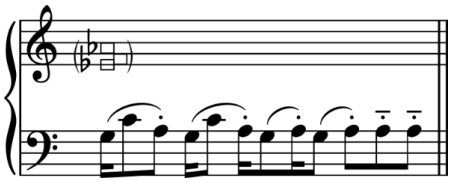

As pitches are added in the course of section B0, small, transient subsets of different octatonic collections are formed, but they are not stable as in the preceding section. However, all the pitches in bar 6 and 7 at the end of section B0 belong to OCT(0,1), and the same is true for the entirety of section B2. It also forms the basis of the following section, C0, at its start in bar 15 and at the conclusion of the movement.

Example 122: Extracts from (a) bar 7; (b) bar 13; (c) bar 20 – all based on OCT(0,1)



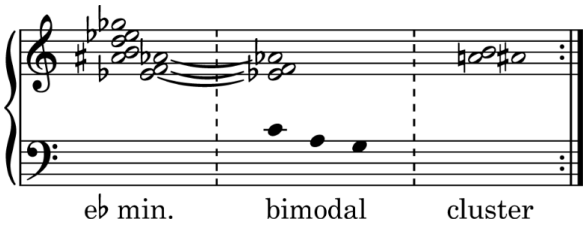

In section B1, the three pitches sustained from the flourish in bar 8, 9 and 10 (E♭, F and A♭) imply a pentatonic scale (PT-0 or PT-8) through their close spacing. The three pitches used in the pedal line (G, A and C) do as well (PT-1 or PT-5). The superimposition of these sets of pitches produces a bimodal effect similar to passages in the second and third movements.

Example 123: Section B1, bar 9 (extract)



This is contrasted with the small semitone cluster at the end of each of these bars. Each bar therefore follows the same pattern: the flourish in the manual part has all the pitches of the E♭ harmonic minor scale, a pentatonic subset is sustained from this, a conflicting pentatonic subset in the pedal line produces a bimodal effect, and then the bar concludes with a small cluster. Without delving too deep into it, it is an example of how the composer freely juxtaposes different types of chords and sonorities to form unconventional, idiosyncratic progressions.

Example 124: Section B1, bar 8 to 10, reduction




### 2.4.4. Rhythm

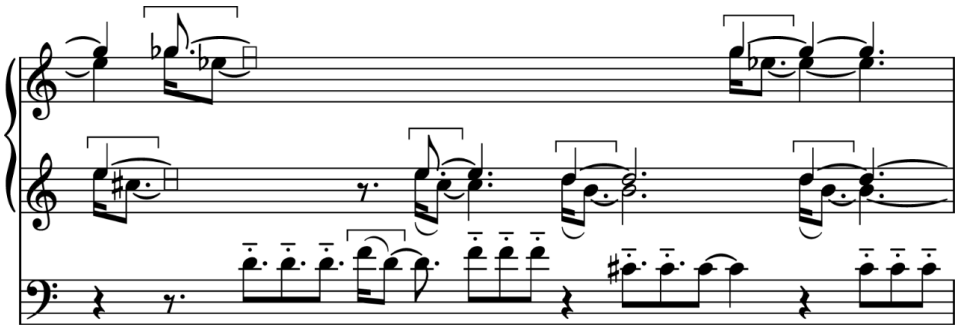
Coming after the third movement with its regular crotchet pulse, this movement reverts to an additive rhythmic framework. In a departure from all other movements in the *Afrika Hymnus* cycle that rely on this type of framework, the basic durational value shifts in the course of the movement. Section A0 is based on quaver units, while the rest is based on semiquaver units. The only tempo indication is a metronome mark of ♪ = 88 that applies to the whole movement; there are no tempo changes. The change from quaver to semiquaver units could be considered as a metric modulation within an additive framework. Even with this change, effectively doubling the tempo, the tempo throughout is unhurried but not slow.

The movement opens with a cluster, from which notes are withdrawn one by one. The rhythm to which the notes must be released is notated very precisely in quavers outside the stave. After this opening gesture, the rest of section A0 proceeds in quavers. Quavers appear on their own or beamed together in units of two, three, or four (the latter only once), forming short groups of successive quavers, most frequently between two and five, but also six (twice) and seven (only once). These single notes or short groups are partitioned by quaver or crotchet rests. The absence of durational contrast, along with the absence of a regular beat, contributes to the static, timeless, unchanging, unearthly atmosphere, reflecting the “infinite night” of the movement’s title. This is also reflected in the notation, with no barlines across multiple pages (the section comprises 212 quavers in total, lasting just under two and a half minutes if performed exactly at the prescribed tempo). The absence of barlines helps to communicate the atmosphere and the idea of boundlessness to the performer.

As noted, the rest of the movement, starting with section B0, is based on semiquaver units that alternate irregularly between two, three, or four semiquavers in length (that is, a quaver, dotted quaver, or crotchet). In the B-sections, semiquavers only appear one at a time – there are never any consecutive semiquavers. Instead, they are always followed by a longer note

value, producing instances of the beginning-accented iamb motif, since the semiquavers are at the start of the dotted-quaver or crotchet units in an accented position. Section B0 and B2 are especially saturated by this motif.

Example 125: Bar 5, beginning-accented iamb motif



Another motif that appears throughout in the B-sections is one with three reiterated pitches. The notes have the same duration, alternating between three quavers and three dotted quavers. This motif appears only in the pedal part.

Example 126: Bar 5, pedal, three-note motif



The inconstancy of the values at each appearance introduces an element of unfixedness, perhaps meant to convey how the composer's gaze and thoughts wander and carry into the "infinite night". At the end of the B-sections in bar 14, the final appearance of the motif has rests between each note, an instance of rhythmic augmentation. And conversely, the appearances of three reiterated semiquavers in section C0 could be seen as an instance of rhythmic diminution.

Example 127: Three-note motif in (a) bar 14, pedal; (b) bar 20, right hand

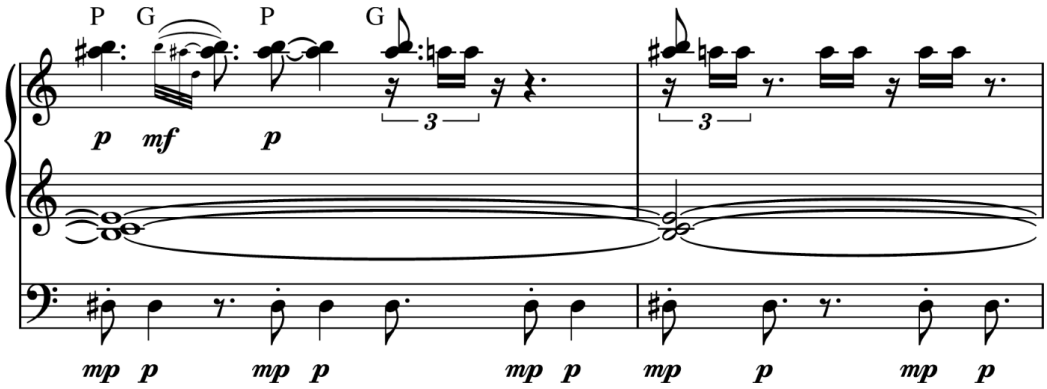


In the B-sections, all the parts (right hand, left hand, pedal) accommodate each other through their discrete activity. Activity in one part occurs only when all the others are static or silent. The same procedure was noted in the second movement, *Afrika Madonna* – the work's other "slow movement".

Within the B-sections, section B1 is more rhythmically active, introducing a flourish figure with a demisemiquaver tuplet rhythm. Although there is no tuplet number or bracket, the dotted-quaver rest in the pedal part under the figure in bar 8, 9 and 10 means that there are eight demisemiquavers in the time of three quavers, or a ratio of 8:6. In bar 11, the figure is extended to eleven demisemiquavers, this time over a crotchet rest, yielding a ratio of 11:8. This is the only time in the work that such small subdivisions in irrational rhythms appear. Outside of these irregular rhythms, the additive framework proceeds in its established way. Section B1 also contains three consecutive appearances of phrase *a* from the first movement, each with a different rhythm (see example 112 on page 109). The first appearance has the sole occurrence of a short-long-short rhythm in the first three notes. The other appearances also have a short first note, making it different to all other appearances in the first and second movement. Along with the intervallic content, the many short-long rhythmic patterns up to this point have been hinting at and preparing for this citation and transformation of phrase *a*.

Section C0 is the most rhythmically active section of the movement. This section introduces grace-note figures (groups of three grace notes as well as single grace notes), along with consecutive semiquavers in groups of three or two. Although triplets are not marked in the manuscript, the last figure in the right hand in bar 18 and the same figure at the start of bar 19 require triplet semiquavers in order to fit with the note values in the pedal part. This would be congruent with similar bird-song figures in the second movement of *Afrika Hymnus I*, and introduces further rhythmic variety into the section.

Example 128: Bar 18 and 19, triplets required



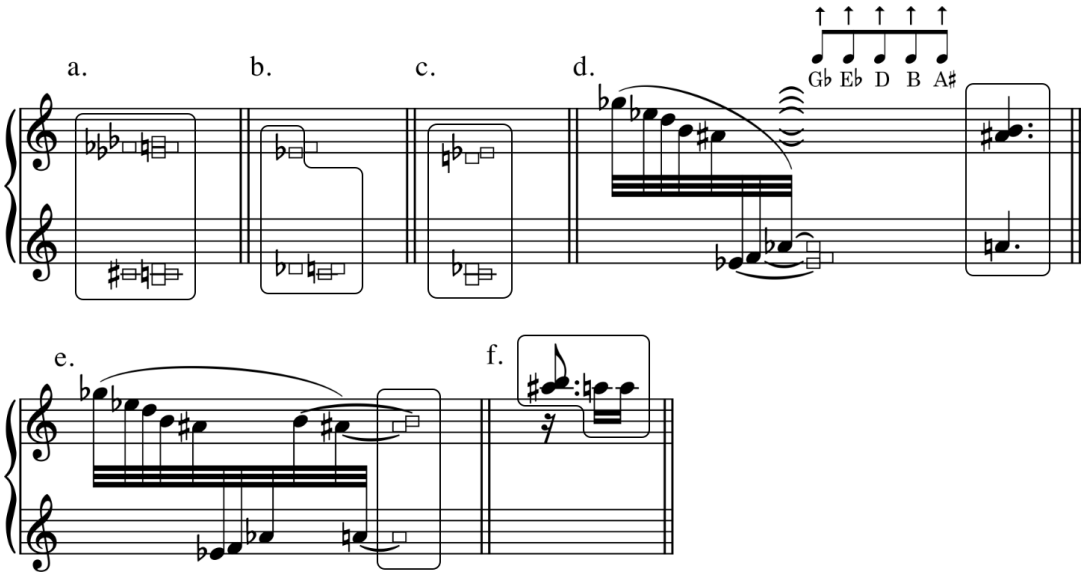

As noted under "2.4.2. Melodic content", the repeating motif in the pedal part here could be construed as a version of the beginning-accented iamb motif (see page 110) in rhythmic augmentation. Its short-long rhythm is further underlined by the articulation and dynamics: the first, short note receives an accent through its staccato marking and slightly stronger dynamic marking. The final section is a good example of the layered approach Grové often takes, especially in slower or more subdued movements or passages. From bar 16, the left hand is completely static, the pedal part consists of quaver, dotted quaver and crotchet values, while the right-hand part is the most active and also has the largest durational contrasts – from grace notes and semiquaver triplets to dotted crotchets. Each part or layer therefore has its own very clear rhythmic identity.

### 2.4.5. Texture

Notable textural features of this movement are the use of tone clusters, the recurring "withdrawal" effect where notes are released one by one, the legato-staccato doubling in the first section, varied implementations of static support, and a layered approach that is a familiar feature of the works in the *Afrika Hymnus* cycle.

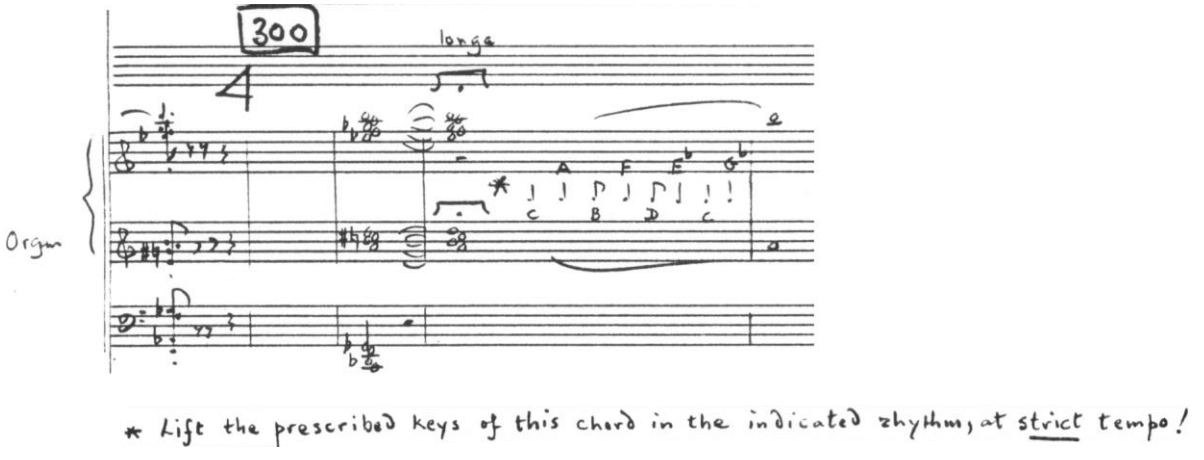
The largest cluster of the movement appears at the opening: eight pitches all a semitone apart. A similar but smaller cluster appears at the start of the next section, B0. Also in section A0, a four-note cluster (C-D♭-D-E♭) is a static component of the background sonority from segment 1.5 until the end of the section. Small semitone clusters with only three notes (A-A♯-B) appear in section B1 at the end of bar 8, 9 and 10, and the same cluster is sustained from the flourish at the start of bar 11. The same three notes are used as part of the would-be bird-call figures in section C0, albeit not as a single chord.

Example 129: Examples of clusters in (a) bar 1, segment 1; (b) bar 1, segment 8; (c) bar 2; (d) bar 8; (e) bar 11; (f) bar 18 and 19




The withdrawal of pitches from a larger sonority occurs throughout section A0, at the start of section B0, and in the flourishes at the start of each bar in section B1. The composer ostensibly had to devise a notation for this (Jordaan 2008:73), but the same notation had already been used by him in his earlier work *Kettingrye* (1978).

Example 130: *Kettingrye*, bar 299 to 303, organ part and performance direction




With the clusters that appear at the start of section A0 and B0, notes are released one by one in precisely notated rhythm until only one remains (see example 117 on page 111). If a meaning could be ascribed to this "withdrawal figure", it might be that it depicts the composer's thoughts and gaze drifting away into the infinite night of the title. The notes are

released in a seemingly arbitrary order but roughly starting from outer boundaries and going towards the single note that is sustained. In section B1, there are flourishes at the start of bar 8, 9 and 10 where all the notes are sustained; the notes in the top stave are then immediately withdrawn one by one from top to bottom (in the order that they appeared), also according to a strict quaver rhythm. The three notes in the middle stave are not released, but sustained to become a background for the rest of the bar.

Following the cluster-and-withdrawal figure at the start of the movement, section A0 presents its melodic material in another version of the legato-staccato doubling that is such a favourite texture of the composer. The pedal part is in the foreground and at the top of the texture, sounding two octaves higher than notated. It is marked ***p*** and uses a bright flute timbre, in contrast to the background manual part, which is marked ***pp*** and uses a thin string timbre. All notes in the pedal part are marked staccato. Below it, the manual part "catches" and sustains all the notes of the pedal line, as the composer describes it (Jordaan 2008:73). Notes are rearticulated when they reappear in the pedal part. As the melodic line expands within its range, more and more notes are sustained, at times resulting in a dense sonority of up to nine individual pitches within less than an octave. This is counteracted by the thinness of the timbre, and by the way that one or two pitches at a time are periodically released, notated in a similar way to the withdrawal figure – with an upwards arrow and the note names. (The notation has the advantage that the score does not become overburdened by a large number of tied notes and large, nearly cluster-like chord formations. Instead, it communicates the idea of emptiness, which fits with the movement's title and atmosphere.) The effect is that the sonority and level of density fluctuates and evolves, instead of becoming oppressive and overly static.

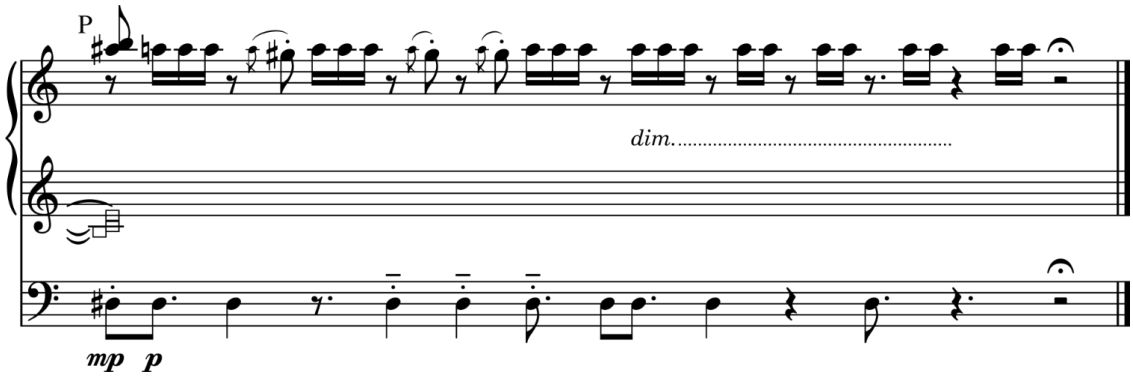
Example 131: Section A0, segment 1.7



Elements of static support permeate the work in various other guises. In section A0, from where the pedal line commences, the sustained notes at the bottom of the texture in the manual part are never withdrawn as other notes periodically are, and they constitute a compound pedal point of three and later four pitches. In fact, the D is sustained throughout the entire section. The B-sections use repeated melodic and rhythmic figures, rather than just sustaining notes. In section B0 and B2, the manual part consistently uses the same small set of pitches and the same small melodic and rhythmic motif, with the notes then being sustained for long durations. The left-hand part only briefly shifts to a different pair of pitches in the course of bar 5 and 6 of section B0. Later, in section B2, the same small set of pitches are used for these motifs throughout the section. Meanwhile, the pedal line throughout the B-sections has many repeated notes, and melodic patterns also revolve around a small set of pitches at a time, often approaching the semblance of a variable ostinato that gradually unfolds. In section B1, the flourish at the start of each bar serves as a type of refrain, and the last three notes are sustained each time to become the background for the pedal line's activity. This figure moves from the foreground, at ***mf***, to the background, at ***p***, as notes are withdrawn and the Swell box is closed. Each bar then seems to withdraw even further when it proceeds to the small cluster, marked ***ppp***, at its end. Section B2 draws this element from its predecessor by interrupting the texture at the end of bar 12 and 13 with similar two-note sonorities. In the last bar of the section they become part of the main texture.

In the final section, the left-hand part is completely static from its second bar (bar 16) to the end, forming the background layer in the middle of the texture at ***pp***-level. The pedal part is ostinato-like, employing a single repeated pitch that alternates between staccato and sustained, alternately ***mp*** and ***p***. This provides a middleground layer at the bottom of the texture. The right-hand part is at the top of the texture, the most rhythmically active, and alternating between ***mf*** and ***p*** to echo-like effect, or rather the effect of two similar creatures in dialogue at a distance from each other, one being closer to the listener. It also employs a small number of pitches and many repeated notes. In the second half of the last bar, both the right hand and the pedal part simply repeat a single pitch.

Example 132: Bar 20




Throughout the movement, the separate layers do not intersect or cross each other in terms of pitch. Except for section A0, the pedal line is always at the bottom of the texture. Layers are further made distinctive by their articulation, the most obvious example being section A0 with its staccato layer doubled by the sustained notes below it. In the B-sections, all the melodic figures are slurred, while nearly every note of the pedal line has an articulation specified: reiterated pitches are marked half-tenuto, while short melodic figures of up to three notes are slurred but with the last note always marked staccato. The pedal part in section C0 has its distinctive articulation and accentuation pattern of a staccato note followed by a slightly softer sustained note. The right-hand part has relatively few articulation markings (uncharacteristically for the composer) but is rhythmically the most active, and it is arguably straightforward to intuit the required articulation from the melodic and rhythmic content.
The second half of the final bar abandons articulation markings in both the active parts.
It may simply mean that notes should be held for their full value; from a performance perspective, this can help to lend a measure of finality to the ending, which otherwise simply seems to fade away.

### 2.4.6. Registration

The registration is subdued throughout, with only a small number of stops in use at any given point. Dynamic markings range from ***mf*** to ***ppp***. Colourful combinations are achieved through the use of mutation stops and gapped registrations. Only 5th-sounding mutation stops are used, at 2⅔' on the Swell and at 1⅓' on the Positive. The Great manual is used only in the final section, C0. Both the Swell and Positive division should ideally be enclosed.

In several places, the Voix Céleste 8' on the Swell is used on its own, which is unusual; this is also done in the second movement, *Afrika Madonna* (see page 73). According to Gerrit Jordaan (2008:79), the Voix Céleste was chosen because it was softer than the Gamba 8' on the Unisa Rieger organ, and the slight difference in intonation did not bother the composer too much. The Voix Céleste on its own appears at the start of section B0, and then in alternation with other registrations in section B1 and B2, and finally in the left-hand part in section C0.

Section A0 uses only two stops throughout. The primary melodic line in the pedal part uses the flute 2' coupled from the Positive manual – the same stop that was also used extensively in *Afrika Madonna*. This may be purely because no other flute 2' stop would be available on the Unisa organ. The opening cluster and ensuing accompaniment use the string 8' on the Swell. As noted under "2.4.5. Texture", its thin sound compensates for the density of the texture, so that the accompaniment remains in the background and does not become oppressive. Chords in the background that are cluster-like and largely static have been noted to represent a background murmur or "buzz" found in nature (Jordaan 2013:162), and a soft, thin string stop is ideal to portray this. Such a buzz would be especially noticeable on an otherwise quiet night.

The B-sections together achieve their subordinate ternary structure partly through the use of registration, with section B0 and B2 having largely the same registration, but B2 also incorporating elements of B1. The registration on the Positive avoids an 8' flute stop that would provide a round, foundational tone in favour of the Quintadena 8', which has a prominent third harmonic (at the pitch of a twelfth). The combination of this stop with the Quinte 1⅓' is bright and colourful, without a strong 8' foundation. It would be imperative for the Positive division to be enclosed and the expression pedal to be only slightly open (if at all), otherwise the sound would be too loud and too much in the foreground. At the indicated dynamic level of ***p***, the resulting effect might be thought of as suggesting the far-off twinkling of stars, reflecting the title of the movement, or other nocturnal sounds. If the Positive division is not enclosed, an alternative solution would be to use the Quintadena 8' on its own. In bar 3, the Nazard 2⅔' (abbreviated "N2⅔") is indicated with the Positive division's stops in the manuscript score but presumably refers to the stop on the Swell. The combination of the Swell's principal 8' and Nazard 2⅔' is also used later, in section B2. Section B1 contrasts subtly with the outer B-sections, presenting another somewhat unusual

choice in using the Nazard 2⅔' with the Gamba 8' on the Swell; one would expect a flute 8' instead of a string stop, thereby staying within the family of flute stops. This combination again avoids a timbre that is too strongly based on a foundational 8' tone.

In section B0 and B2, the registration for the pedal part uses only stops coupled from the Swell or Positive, ensuring that the pedal part does not have too much foreground presence in the subdued soundscape. Section B1, however, uses the stopped 8' on the Pedal, which will have more presence and bring the pedal line here to the foreground.

Elements of the last B-section's registration are carried over into section C0, with the registration on the Swell and Positive remaining unchanged. The Positive manual is coupled to the Great, which has a stopped 8', and the Great and Positive are used in alternation to effect the echo-like dialogue of the "sleepless nocturnal birds". The pedal part has an unusual registration whereby the Swell and Positive are coupled to it, but no stops from the Pedal division itself are used; the resulting combination is Voix Céleste 8', Quintadena 8' and Quinte 1⅓'. It thereby avoids being too stable a foundation in the texture. In the pedal line, the continuous alternation between ***mp*** and ***p*** would have to be achieved by means of registration, for example by adding and removing an 8' stop on the Pedal division. The fact that both the Swell and Positive manuals are in use, along with the speed at which the pedal line proceeds, precludes the use of an expression pedal.

### 2.4.7. Idiomaticism

Gerrit Jordaan (2008:73) states that in this movement, the composer once again demonstrates his utilisation of the sustained organ tone. Section A0, for example, has no break whatsoever in the sound in the course of the section, although the density of the texture does fluctuate. Long, sustained sonorities appear throughout the movement, and only once does a rest in all parts result in a break within a section, at the end of bar 6. Short breaks will also be unavoidable in places, such as in each bar of section B1, where the registration must be changed on the Swell. Otherwise, significant breaks occur only between sections, as indicated by double barlines with fermatas over them. Widor speaks of how the organ can "put forth the same volume of sound indefinitely and thus inspire the religious idea of the infinite" (Near 2019:15), and the concept of infinity is put forward in the title of the movement under discussion. Grové himself describes it as "a night piece that starts at the open window and reaches into infinity" (Grové 1997:4).

While it may seem counter-intuitive to non-organists, it is entirely idiomatic to use the organ's pedals to play a melodic line sounding possibly multiple octaves higher than notated and appearing at the top of the texture. It would seem to make more sense that, since the feet are the lowest part of the body, they should play the lowest notes and provide the foundation for the music to stand on, as it were. This is indeed usually the case, and is also reflected in the stops that are generally available on the Pedal division, which typically has the lowest stops on an instrument. But Grové typically avoids these low-pitched stops in movements or sections that are more subdued, and frequently uses 8', 4' or 2' stops on their own (see Jordaan 2014:73), resulting in some very colourful and truly idiomatic textures. What is less intuitive, however, is to have the melodic line comprised entirely of staccato notes – for several pages – as in section A0. This subverts Widor's axiom even as it portrays the infinite. At a technical level, ensuring a simultaneous and consistent attack between the bright 2' flute stop playing staccato in the pedal line and the manual part doubling the same notes below this on a slower-speaking string 8' stop is a challenge.

Even with its subdued and limited registration, the movement presents surprisingly troublesome challenges in terms of registration changes. As noted, section B1 requires a change on the Swell in each bar, and another change in between each bar. What is more, the Swell's expression pedal must be closed during the flourish-and-withdrawal figure at the start of each bar, after which both feet are immediately required for the pedal line, and then the expression pedal must quickly be opened again in between the bars. A performer will need to time and execute all these actions extremely promptly, to avoid being forced to take additional time that is nowhere indicated by a rest or other break symbol (such as a comma). Keeping in mind that the composer is no stranger to liberally using non-rest symbols to denote breaks of varying lengths throughout his scores, there should presumably not be too much of a break or pause anywhere, and the music should maintain its momentum. Later, in section C0, a registration change is required for nearly every consecutive note in the pedal line, if one chooses to adhere strictly to the dynamic markings. The performer will have no hand free to continually add and remove the necessary stop; it will need to be done by using a foot piston – a real challenge of coordination – or by an assistant. Given that there is not much time after each staccato note before the next note, the assistant would need to be very skilled and well-rehearsed. (The role of an assistant becomes even more significant in *Afrika Hymnus III*.) Gerrit Jordaan (2008:79) submits that it would be better to suggest the effect through articulation alone (although in that case it could have been notated better by using an

accent symbol instead of dynamic markings) and that the composer conceived of it through pianistic thinking. This brings up the topic of how the vastly the organ and piano can differ, even though there are at the same time many similarities. On the piano, giving the staccato note a slight dynamic accent is almost trivial on a technical level; on the organ, the only way to achieve a true difference in dynamic level in a passage such as this is by means of registration. It is clumsy at best, contrived and artificial at worst. But it shows a composer willing to push the boundaries of instrumental idiomaticism.

### 2.5. *The Singer of Praise*

#### 2.5.1. Structure

The final movement of *Afrika Hymnus II* is also the most extensive and complex. The duration will be only slightly shorter than that of the fourth movement, if each is performed at its prescribed tempo.

Table 6: Representation of the structure of *Afrika Hymnus II*'s fifth movement

| | Section | Bars | Content |
|---|---|---|---|
| A | A0 | 1-32 | Initial presentation of material |
| | A1 | 33-61 | Continuation of material presented in section A0 |
| | B0 | 62-94 | Trio texture with primary melodic material in the right hand |
| | C0 | 95-115 | Different rhythmic organisation; three subsections:<br>• Subsection 1, bar 95-100: new material in pedal line<br>• Subsection 2, bar 101-110: focus shifts to right hand<br>• Subsection 3, bar 111-115: similar to subsection 1 |
| | D0 | 116-121 | Short development of previous material |
| | A2 | 122-136 | Return of textures and motifs from section A0 and A1 |
| | D1 | 137-149 | Further development of previous material |
| | B1 | 150-166 | Recapitulation of material from B0 |

| | | |
|---|---|---|
| C1 | 167-189 | Different rhythmic organisation, like C0; three subsections:<br>• Subsection 1, bar 167-176: similar to C0, subsection 1<br>• Subsection 2, bar 177-182: similar to C0, subsection 2<br>• Subsection 3, bar 183-189: continuation of subsection 3 |
| D2 | 190-213 | Synthesis of material from all previous sections |

In keeping with the subdivision of the other movements, the focus here is on longer sections rather than excessive detail. There are passages where different ideas fire in rapid succession, especially certain of the A-sections and D-sections, but, as with the third movement, there is a risk of ending up with several two-bar or even one-bar sections, without this being of additional benefit to the discussion.

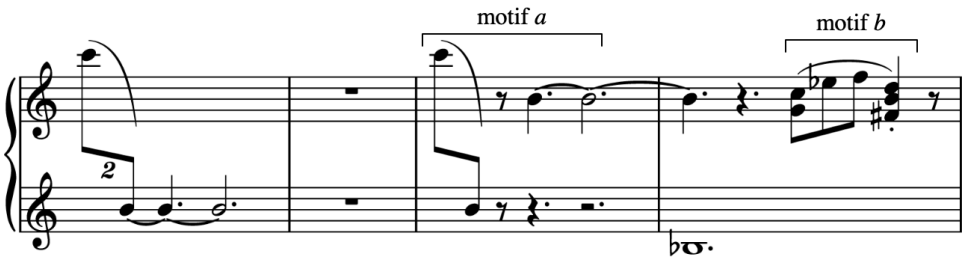
Sections are demarcated by rests, double barlines or fermatas over single barlines, or marked changes in the rhythmic organisation like those at the boundaries of the C-sections. Transitional passages lead to the B-sections: bar 60 and 61 to section B0; bar 149 to section B1. As in the first and third movements (the other "fast movements" of the work), there can be frequent registration changes in the course of a section, and they are not a reliable indicator that a new section has arrived. Rather, the presence of certain motifs, rhythmic characteristics, and textures (even the way that the texture evolves during a section), helps the structure take focus.

The A-sections are fantasia-like, and both section A0 and A1 have an expository function – it simply does not feel as though the movement really gets going until section B0. Section A1 may be developmental, but it is still strongly based on the motifs and figures presented in the section just before it. There is another A-section about half-way through the movement, but no recurrence at the end as in the first and third movement, although some A-section material is cited. Instead, the discussion will show how the final section combines aspects of all the other section types. The two halves of the movement show a measure of similarity in the way in which each B-section is followed by a C-section, and then a D-section. Ebersohn (2001:56) and Jordaan (2008:81) identify the same subdivisions by bar but come to slightly different conclusions regarding the labelling of the sections. Jordaan's bar numbers differ in the later sections because he counts the two repeats of bar 148 as separate bars.

### 2.5.2. Melodic content

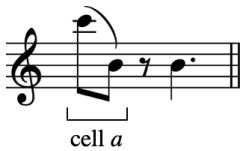
The movement is strongly cohesive, and two short motifs stand out, along with an even smaller rhythmic and melodic cell – all of these appearing in the opening bars. The glissando figures are a notable textural feature of this movement, but they do not contribute much in the way of melodic content, even if the first and last pitches are precisely notated. After the glissando opening (notated as an anacrusis), there is a statement of the familiar beginning-accented iamb motif (bar 1). This is immediately altered and extended in the next statement (bar 3), with the second note shortened and repeated – this will be labelled motif *a*. The opening statements are made by a single voice, answered by a figure in which the other parts join – motif *b*.

Example 133: Bar 1 to 4, manuals




- **Motif *a*** consists of two quavers, the first in an accented position (derived from the beginning-accented iamb), followed by a quaver rest and then a longer note value. The intervals that are used are highly variable. At the motif's first appearance in bar 3, the first interval is a descending minor 9th – frequently used in this motif – and the pitch of the third note is the same as the second.

  Example 134: Motif *a*




- When motif *a* is further dissected within the context of this movement, the first two quavers on their own (followed by a silence) can be isolated as a cell. It is clearly derived from the beginning-accented iamb, with its first quaver in an accented position. However, the second note has the same value as the first, so that the characteristic short-long rhythm

is lost. Since it is so closely related to (and part of) motif *a*, it will be labelled **cell *a***. When the third note of motif *a* is dropped, it yields an instance of cell *a*.

- **Motif *b*** comprises three quavers followed by a staccato crotchet, forming a short-short-short-long rhythmic pattern: ♪♪♪ ♩. It has a characteristic up-up-down contour, where the first interval is always a minor 3rd, the second interval is smaller than the first, and the third interval is variable.

  Example 135: Motif *b*



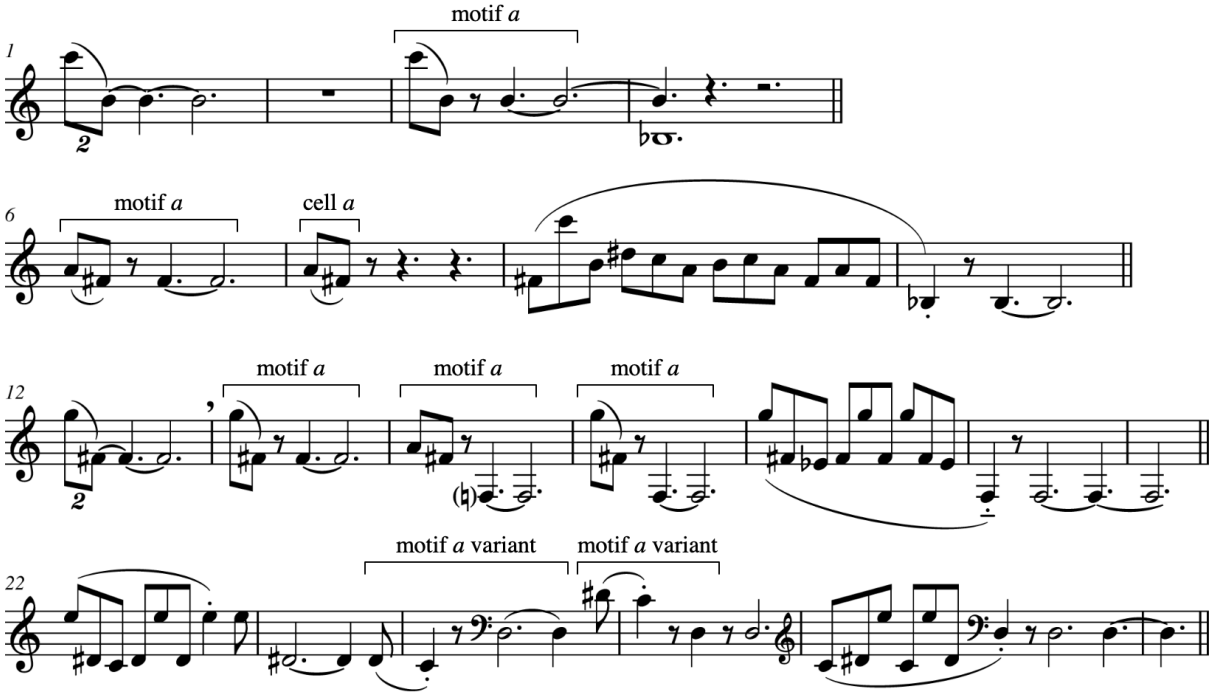
Motif *a* and its constituent cell *a* dominate the melodic writing; motif *b* less so, being mostly limited to A-sections, where its presence is a feature. The discussion of melodic content will first and foremost focus on the motivic aspects.

The intervals used in motif *a* vary widely. Typical intervals used in the first interval (cell *a*) are a descending minor 9th (as at its first appearance), a major 7th in either direction, and a descending minor 3rd. The sharply dissonant intervals of a minor 9th and major 7th define the melodic content of the entire movement. The second interval of the motif also varies, from a reiteration of the preceding pitch or a minor 2nd, to the larger intervals of a major 7th or minor 9th. With the use of such large intervals, the primary melodic line is frequently angular and highly disjunct.

The opening section, A0, proceeds in fits and starts. This is characteristic of all the A-sections. In much of section A0, the melodic line appears as a solo voice, built on motif *a*. After a number of statements of this motif, the line will erupt into a bar of uninterrupted quaver movement based on the pitches used in the preceding statements. These three- to seven-bar phrases are then answered by motif *b*, which engages more voices. The fourth phrase (bar 22) starts with the quaver movement. Overall, these solo passages (occasionally supported by a single pitch when the last note of a segment is sustained) cover a range of nearly three octaves. The pitch boundaries of each successive phrase are lower, so that the last phrase (bar 22 to 26) is the lowest. Even on its own, this phrase covers two octaves and a major 2nd. The following example gives an overview of these solo passages and how motif *a*

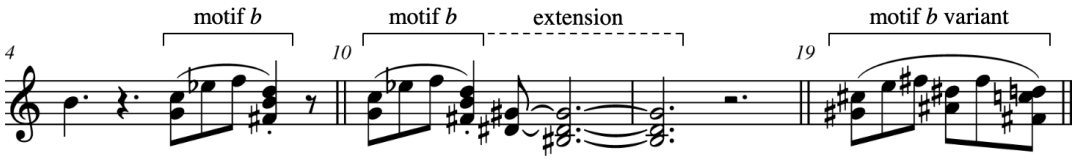
is utilised in them, with each line representing a phrase. In the fourth phrase, motif *a* is rhythmically altered so that the first quaver becomes an upbeat.

Example 136: Section A0, motif *a* in solo-voice phrases




Motif *b* is varied at each successive appearance. In section A0, the base motif has the intervals of an ascending minor 3rd and major 2nd, followed by a descending minor 3rd.

Example 137: Section A0, appearances of motif *b*




From bar 27 to the end of the section, a sense of melodic line is suspended in favour of chordal figures. An instance of cell *a* appears in the pedal part at the end of each bar. The figure in the manual part at the start of bar 29 is an instance of the beginning-accented iamb motif, with its offshoot, motif *a*, appearing at the start of the following bar. A motif of three repeated pitches, familiar from previous movements, appears in the manuals and then in the pedal part.

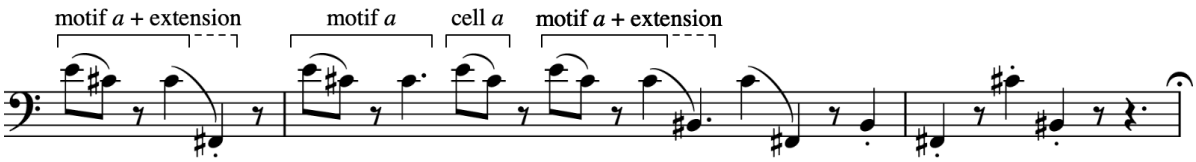
Section A1 opens with the same pitches as its predecessor, in a different rhythmic pattern, and gives the impression of being an elaboration of the ideas presented in section A0. The texture changes frequently, making it hard to pinpoint a primary melodic line. Instances of motif *b* now appear in solo pedal passages, with the second interval altered to a minor 2nd, yielding the [014] trichord. From bar 52 the last note is dropped, but it is clear that these are shortened instances of motif *b* when it is reinstated in bar 58, this time with a reiteration of the last quaver's pitch.

Example 138: Select appearances of motif *b* in section A1



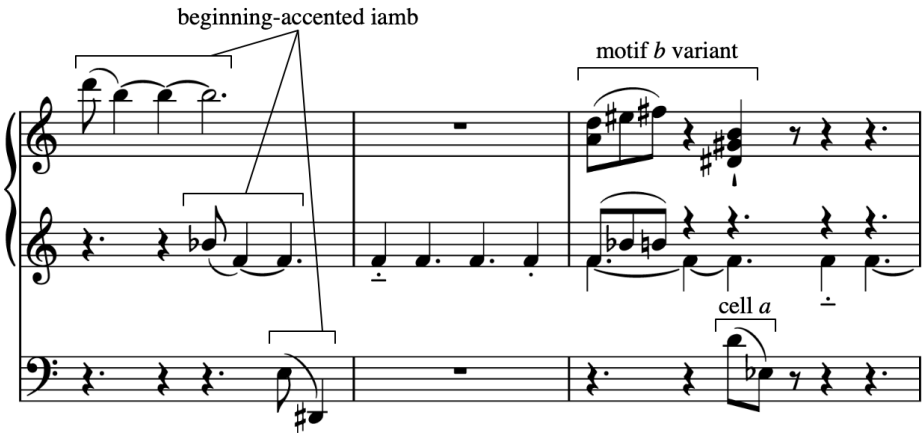

A longer melodic line crystallises towards the end of the section, from bar 54, in the manual part. Here an ascending minor 9th is employed and motif *a* is again rhythmical altered so that the initial quaver becomes an upbeat. The use of many reiterated pitches is familiar from section endings of other movements (for example, section C0 of the first movement). Much later in the movement, section A2 also has passages for solo voice, instances of motif *b* in the pedal part, a similar halting approach, contrasts in texture, and a longer line crystallising towards the end, this time in the pedal part from bar 134 to 136. This passage strongly features descending minor 3rd intervals and the exceptionally large interval of an octave plus a perfect 5th.

Example 139: Section A2, bar 134[3] to 136, pedal




Section A2 opens with three successive appearances of the beginning-accented iamb motif in different voices and at different intervals, followed by an instance of motif *b* that is interrupted before the final note. Reiterated pitches are a strong recurring feature.

Example 140: Section A2, bar 122 to 124




A figure in bar 126 and 128 outlines a major 7th interval and bears comparison to motif *a*, but is rhythmically altered so that the short note is in the middle and unaccented. This figure returns in bar 177 and is one of many such short figures that outline a major 7th.

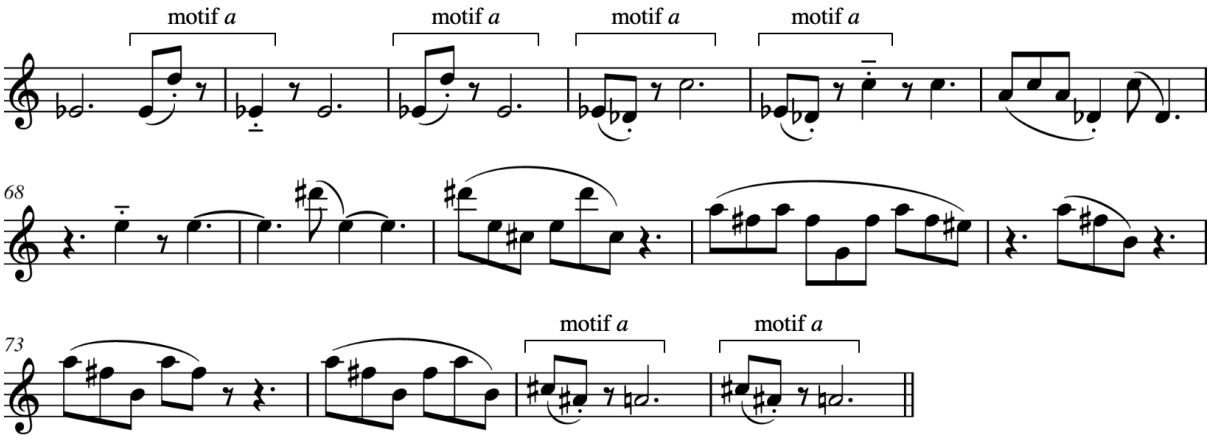
Example 141: Major 7th motif




The two B-sections are nearly identical to each other in terms of melodic content, with section B1 transposed a major 3rd higher. (Further minor adjustments to the content of section B1 will be discussed under "2.5.7. Idiomaticism".) The primary melodic line appears in the right-hand part, based mainly on motif *a*, extended by a sustained pitch in front. The most conspicuous configuration sees an ascending major 7th in the cell *a* component and a return to the initial pitch. Again the line's overall range is very wide. In section B0, the first phrase (bar 62 to 67) spans from the D♭ above middle C to the D a minor 9th above. The second phrase's jumping-off point is the E above this, immediately jumping even further to the D♯ above that; by this point, the line has already spanned over two octaves. As it proceeds, it generally stays within temporary boundaries for at least one bar or a few bars at a time. For example, bar 62 to 64 bounces between E♭ and the D a major 7th above, bar 65 to 67 is slightly lower, between D♭ and C a major 7th above, and so forth. Although it sets out strongly on E♭, any pitch centre there might be only lasts for a few bars at a time at most. The first two phrases see the focal points moving from E♭ up to C (bar 65), down to D♭ (bar 67),

up to E an octave and an augmented 2nd higher (bar 68), down to A (bar 71), and then further down to the A an octave lower (bar 75).

Example 142: Section B0, bar 62 to 76, right hand




From bar 77, the line moves in a continuous flow of quavers. The first few bars incorporate the characteristic major 7th interval in the passagework. From bar 82 the writing becomes more virtuosic and less melodically oriented. It returns to the opening material again towards the end, from bar 91. Section B1 follows exactly the same course, but comes to an abrupt end shortly after the second phrase, making it 16 bars shorter.

The main melodic material in the C-sections alternates between the pedal and the right hand. In the pedal, it is clearly derived from the opening's descending minor 9th, extended by a further descending minor 9th and then leaping back up to the first pitch (a leap of two octaves plus an enharmonically notated major 2nd), taking the angularity of the movement's melodic material to the extreme. This succession of two descending minor 9ths was already seen in bar 3 to 4 and in bar 15 (see example 136 on page 130).

Example 143: Section C0, bar 96 to 100, pedal

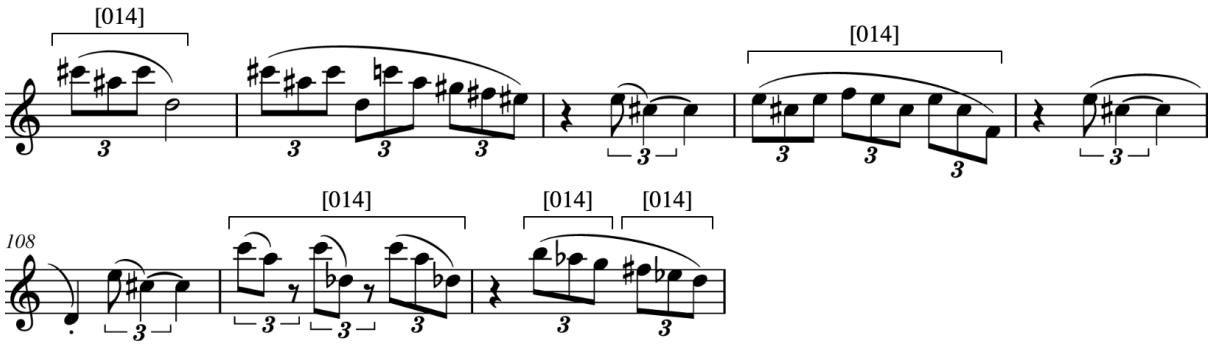


In the first phrase (bar 96 to 100) of section C0, the line returns to the initial E♭ twice and ends on the bass C two octaves and a minor 3rd below; it may be a stretch to call this a descending contour. If the D in the middle is a pitch centre, this only lasts for the first three

bars. After moving to the right hand, the melodic focus returns to the pedal from bar 111 to 115 in a varied form. Later in the movement, section C1 starts out using the same pitches as section C0's first phrase in the pedal line. The material was initially based on strict crotchet movement, but here it is rhythmically varied, and then extended by elaborating around the dissonant intervals of the minor 9th and here also a minor 7th, both descending and ascending. Once again it is extremely disjunct, angular, and offers little sense of contour or pitch centricity.

When the focus is not on the pedal line, the primary melodic material of the C-sections appears in the right hand in patterns based on triplets (with a triplet quaver equal in duration to a non-triplet quaver in the other sections). The content is based on the motifs and patterns of the preceding sections. There are instances of the beginning-accented iamb motif, cell *a*, and segments that move in continuous triplet quavers. Bar 102 to 110 in section C0 is prototypical in its use of major 7th leaps and descending minor 3rd intervals, along with passages where the movement is less disjunct, based on intervals of a minor 3rd and smaller. This frequently yields passages based on a [014] trichord, or successions of these trichords. The highly chromatic line includes all pitch classes.

Example 144: Section C0, bar 103 to 110, right hand

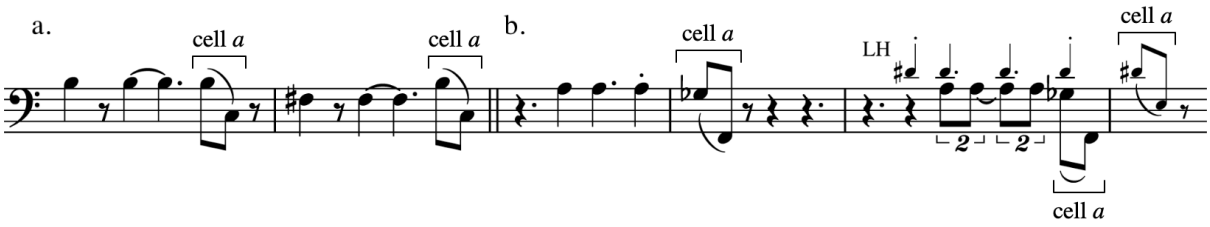



This subsection of C0 has a counterpart in bar 177 to 182 of section C1. The material is not identical but follows a similar course. Bar 183 to 189 in section C1 relies on similar intervallic content to its predecessors but ratchets up the tension by switching to a continuous flow of quaver triplets in the lead-up to the movement's final section.

D-sections represent something of a hybrid of the other sections, developing the motifs, patterns and textures found there. There is usually a continuous flow of quavers in an accompaniment line, making the overall impression less halting than the A-sections.

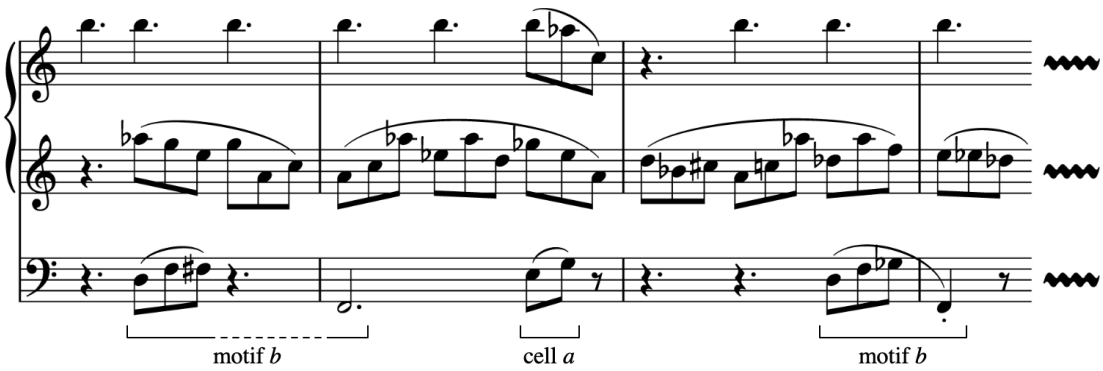
Further distinguishing section D0 and D1 from the A-sections is the absence of motif *b*. A distinctive melodic pattern in the D-sections starts with a succession of reiterated pitches, followed by cell *a* in the shape of a descending interval, usually a major 7th (as in section D0 in the pedal part) or minor 9th (as at the start of section D1, also in the pedal part). Passages or lines in a continuous flow of quavers are comparable to those in the other sections.

Example 145: (a) Section D0, bar 117 and 118, pedal; (b) section D1, bar 137 to 139, pedal



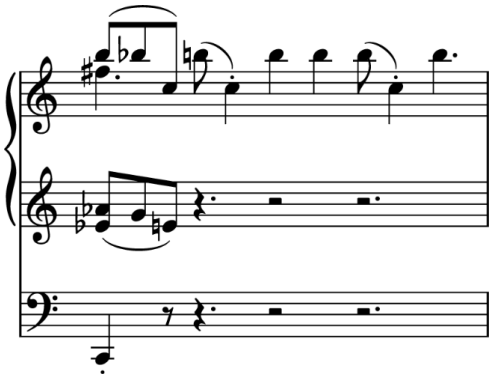

The final section, starting at bar 190, has been labelled D2, but in fact it has strong elements of all the other section types (the D-label denotes its developmental nature and stylistic features discussed under the headings that follow). It represents what Rörich (1987:94) and others describe as an "apotheosis" – the "inevitable climactic illumination of previous material" (Wolff & Stewart 1988:36) that is often a feature in Grové's work. If section B0 and B1 were not so closely related to each other, the texture of bar 190 to 200 could have qualified it as a B-section, with the primary melodic line in the right hand, strongly based on motif *a*, an accompaniment in quavers in the left hand, and crotchet-based patterns in the pedal line. But the pedal line actually has more in common with the C-sections (especially C1) in its wide range and repeated use of the minor 9th interval. Even motif *b*, a feature of the A-sections, appears from bar 205 in the pedal line.

Example 146: Section D2, bar 205 to 208



The right hand features motif *a* in different configurations, and a reiterated B becomes increasingly insistent towards the end. The second-to-penultimate bar suddenly switches to a solo voice, a final reference to the movement's opening, with two instances of motif *a*. Whereas the movement opened with a C followed by the B a minor 9th below, it ends with the B at the top and the C a major 7th below.

Example 147: Section D2, bar 211



This detail provides a neat summary of the high level of cohesion within the movement, along with the high level of chromaticism and use of large, dissonant intervals in the melodic line. There is no hint of the pentatonic flavour that features to at least some extent in all the other movements (most strongly in the third). Occasionally, the notes of a passage may seem to congregate around an octatonic collection, such as OCT(1,2) in bar 191 to 193, but most examples are too brief to highlight, and there are always pitches present that are foreign to the collection.

Example 148: Section D2, bar 191 to 193, octatonic collection



The [014] trichord is a notable ingredient in the melodic material, and there are countless examples of successive or overlapping – but usually only passing – [014] trichords in various configurations. This is made almost inevitable by the high level of chromaticism and frequent focus on the intervals of a minor 3rd, major 7th and minor 9th. The following example shows how three different [014] trichords that all contain A are used in quick succession: A-A♯-C♯, A-C-C♯, and A♭-A-C. (Also see example 144 on page 134.)

Example 149: Bar 75 to 77, right hand




Despite the chromaticism, the use of too many consecutive semitones is generally avoided. Accompanimental lines or passagework that give the impression of being less disjunct than the primary melodic material freely mix 3rd and 2nd intervals. The line frequently changes direction, sometimes resembling the "squiggly" contour noted in the third movement.

Example 150: "Squiggly" contour in (a) bar 62 and 63, left hand; (b) bar 75 and 76, pedal




Even with reiterated pitches as a recurring feature, a sense of pitch centre is usually only temporary, with several marked shifts in the course of a section or even in shorter passages. It is similarly difficult to make meaningful generalisations about contour. A typical line built on motif *a* is tethered to a reiterated pitch but with deviations in the form of large, dissonant leaps in either direction. A melodic line's range may be very large within a section – up to three octaves – and even a short figure in quavers may cover over two octaves.

Example 151: Figures and ranges in (a) bar 8 to 9; (b) bar 15; (c) bar 133

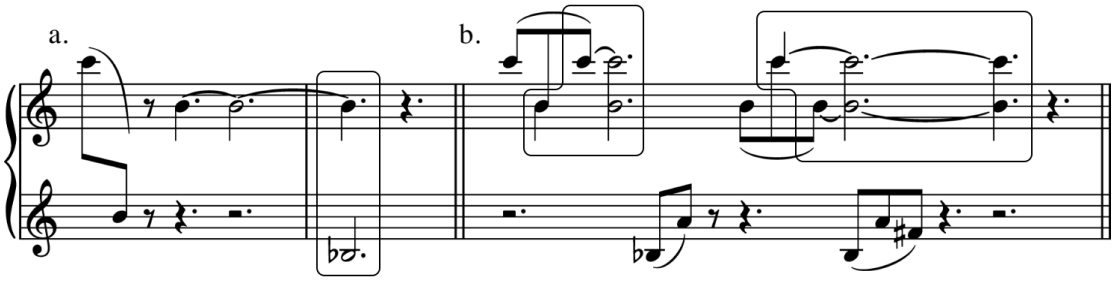


All of these features contribute to generating the sense of breathless excitement that permeates the movement.

### 2.5.3. Vertical aspects

The first section is predominantly for a single voice, announcing itself with the interval of a minor 9th. The sharpness of this interval is a hallmark of the sonorities throughout the movement – the first sonority, at the start of bar 4, albeit brief, is of a minor 9th. The start of section A1 also emphasises this interval by sustaining the pitches.

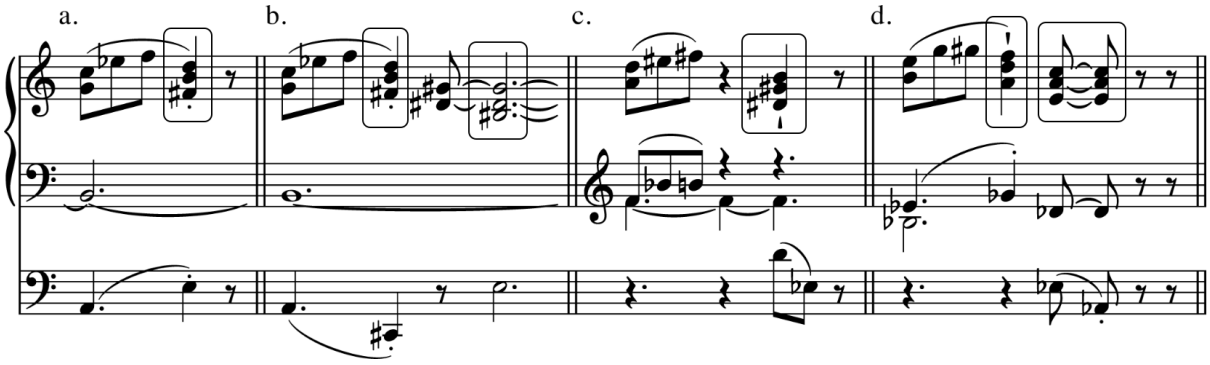
Example 152: Minor 9th simultaneities in (a) bar 4; (b) bar 33




The movement's streamlined texture is mostly contrapuntal – a modern counterpoint where a level of dissonance can be felt in nearly every simultaneity. The contrapuntal writing is punctuated by biting staccato chords and occasional sustained chords, typically towards the end of certain types of sections. The sonorities are relentlessly, brutally dissonant, and sonorities with sharp dissonance far outnumber those with mild dissonance. Occasional consonant chords pass by almost unnoticed and recede into a background fabric.

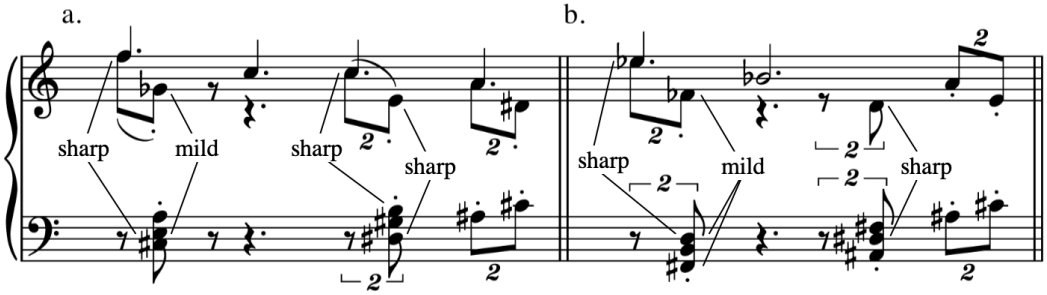
In the opening section, the single-voice phrases are answered by a chordal figure (motif *b*) – progressively more dissonant with each appearance. Something immediately noticeable is how often you can see a simple major or minor triad in one of the parts, usually in inversion. For example, triads in first and second inversion are used in four out of five appearances of motif *b* in the A-sections, in the right-hand part.

Example 153: Major/minor triads in motif *b* in (a) bar 4; (b) bar10; (c) bar 124; (d) bar 131



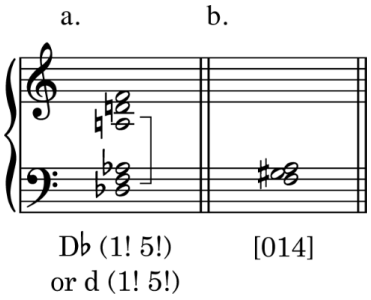

With the addition of one or more of the other parts in the texture, the resulting sonority almost invariably contains a dissonance, usually a sharp dissonance.

Example 154: Dissonances with major/minor triads in (a) bar 46; (b) bar 52



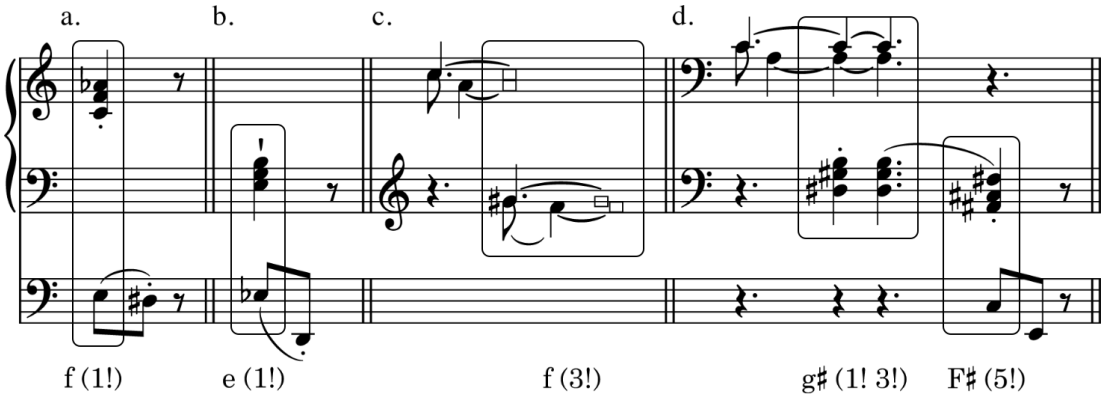

Bar 53 contains a triad in each hand: D minor (second inversion) in the right, and D♭ major (root position) in the left, repeated in bar 55 and 58. Such a straightforward superimposition of two triads that are obviously in conflict may not be typical, but the resulting sonority is: a tertian chord with multiple split members. In this case it could be notated as D♭ (1! 5!) or d (1! 5!) – it is ambiguous because of the split root and 5th. After its third appearance in bar 58, the sonority is pared down to three of the chord members in the following two bars, the F, G♯ (a respelling of the preceding A♭) and A making up a [014] trichord.

Example 155: Sonorities in (a) bar 53, 55 and 58; (b) bar 59 and 60



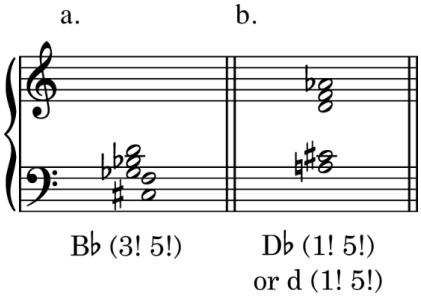

The following example shows some other individual instances of this type of sonority.

Example 156: Triads with split members in (a) bar 27; (b) bar 30; (c) bar 134; (d) bar 147



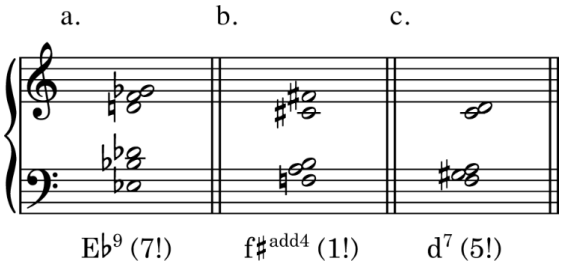

The following example shows two exceptions where the triad in one hand is not major or minor, but (a) augmented and (b) diminished. In both these cases, though, the chords can still be notated as major or minor triads with split members. (b) is coincidentally the same sonority as in example 155 (a), above.

Example 157: Sonorities in (a) bar 31 and 32; (b) bar 35



Chords in a formation without a triad in one of the hands can also be read as tertian chords with split members. Chords that are "taller" than a triad (such as 7th or 9th chords), or chords with added notes (such as an added 2nd or 4th) are also candidates for having split chord members. However, outside a tonal context, analysing and trying to find a notation for such chords becomes largely irrelevant. Examples can be found in bar 48, bar 144, and 145.

Example 158: Chords with possible notation (a) in bar 48; (b) at bar 144[4]; (c) at bar 145[5]



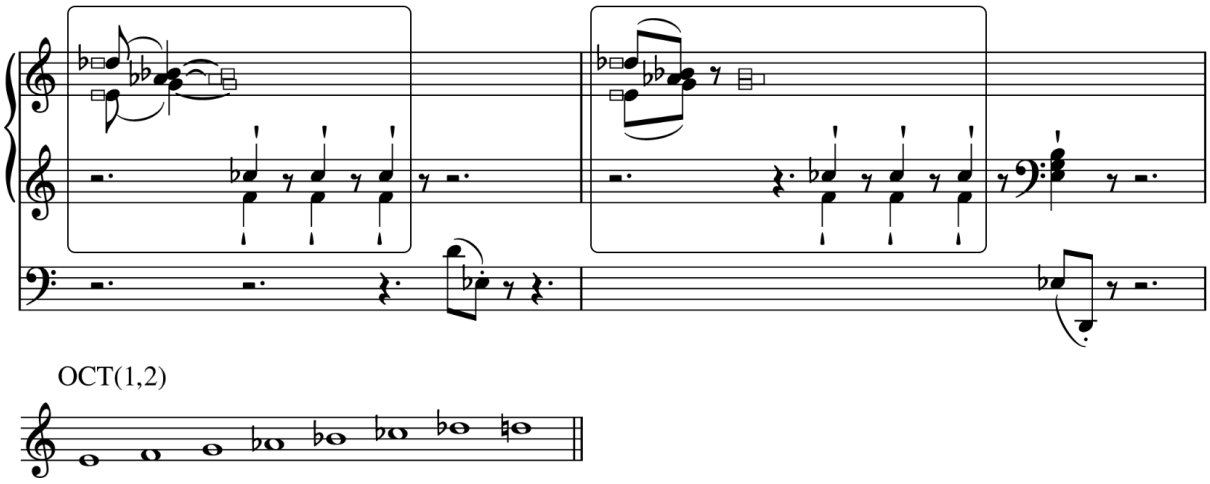

The movement's final chord could reasonably be construed as a major 7th chord on B (with D♯ enharmonically spelt as E♭) over a C in the bass, or as a half-diminished 7th chord on C with a split root (or split 7th, for that matter).

Example 159: Final chord, bar 213



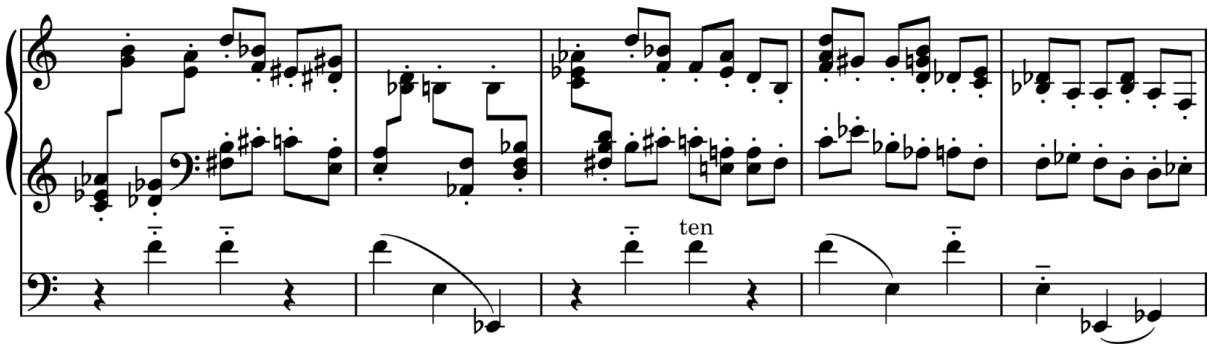
A sonority such as the one in bar 29 and 30 is easier to make sense of according to the octatonic collections that sometimes surface, in this case OCT(1,2). However, as noted under "2.5.2. Melodic content", their appearances in this movement are fleeting.

Example 160: Octatonic collection in bar 29 and 30




Bar 95 to 100 and bar 111 to 115 of section C0 feature a toccata-like accompaniment in the manuals, with a succession of unconnected chords of between two and four notes (and occasionally a single note) with varying levels of dissonance. Consonant or neutral sonorities such as 3rds, major or minor triads, and perfect 4ths alternate freely with chords containing mild or sharp dissonance. A chord or some of its members are occasionally repeated. The strategy here seems mainly one of unpredictability, with the purpose of creating a fabric-like backdrop to the primary melodic material. The addition of the pedal line often adds dissonance, but the resulting sonority may also be consonant – there is no predictable pattern or formula being followed. This seeming arbitrariness in the juxtaposition of consonance and dissonance is a stylistic feature of these sections.

Example 161: Section C0, bar 111 to 115



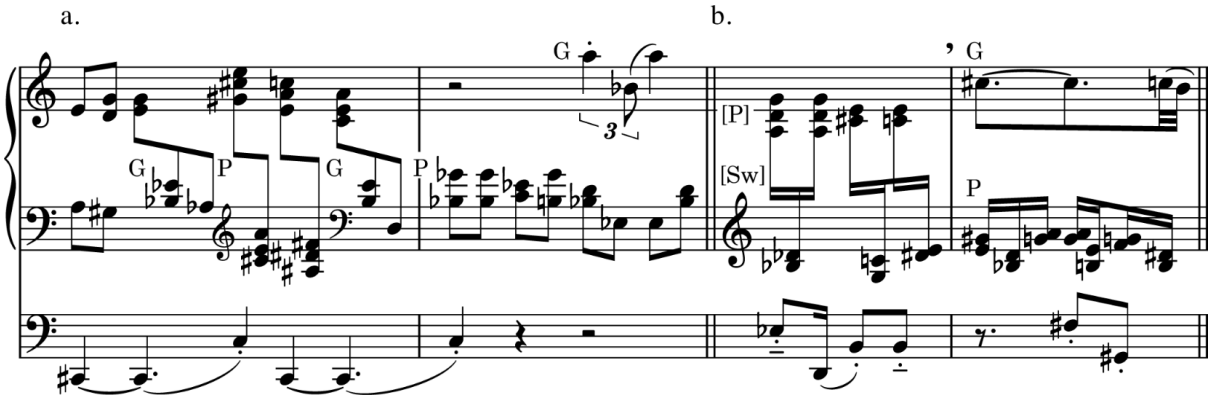

The extended toccata-like middle section of the first movement of *Afrika Hymnus I* (bar 75 to 124) took a comparable approach.

Example 162: *Afrika Hymnus I*, first movement, bar 89 to 93



The same strategy is employed at the start of section C1, with even more frequent use of complete major and minor triads. From bar 177, this background "fabric" is moved to the left-hand part, while the right hand takes on the primary melodic line. The left hand mimics the previous subsection with successions of 6ths, 3rds and perfect 4ths, and occasional single notes. The same type of shift also appears in the above-mentioned section of *Afrika Hymnus I*.

Example 163: (a) Bar 176 and 177; (b) *Afrika Hymnus I*, first movement, bar 106 and 107



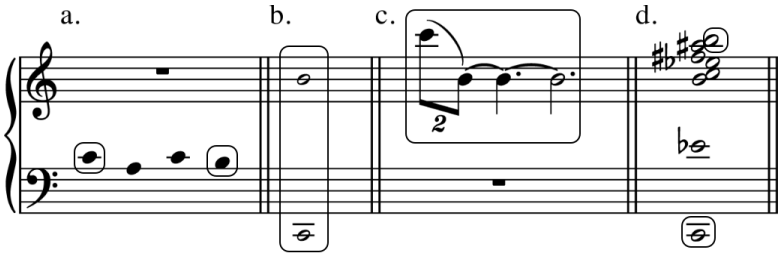

In the third subsection of C0, from bar 183, all the chords in the left hand are triads (with only two exceptions) in first and second inversion, interacting with the other parts to produce varying levels of dissonance – yet another example of the importance of these triadic formations in this movement. Bar 185 probably contains an error in the manuscript score, with the A on the second chord missing a natural symbol to cancel the previous chord's flat.

Example 164: Section C1, bar 183 to 189, left hand




To conclude, a last look at the movement and the work's final chord. Perhaps what matters most is how the clashing C and B have made their way from the opening bars to the final sonority, their positions switched (the C was initially at the top). The same pitches were used at the end of the first movement, and it seemed clear that they were drawn from phrase *a* of that movement, which resurfaced in other movements of the work. Phrase *a* also outlines a progression from C to B, and then switches their positions for the final sonority. This makes for a neat way of tying together the threads weaving through the individual movements and points to the larger design of this expansive work.

Example 165: (a) First movement, phrase *a*; (b) first movement, final sonority; (c) fifth movement, bar 1; (d) fifth movement, final chord




**2.5.4. Rhythm**

The rhythmic framework is again additive, but there are extended passages and whole sections that have a regular pulse, at times even a regular metre. The basic durational value is a quaver. The tempo is very fast: *Presto assai* ♩. = 132. Strictly speaking, there are no tempo changes, but a marked shift in the rhythmic organisation of two sections (C0 and C1) introduces rhythmic contrast in the course of the movement.

The A-sections have been noted under "2.5.2. Melodic content" for their halting, "stop-and-start" character. Single quavers or short quaver-based figures are juxtaposed with much longer durations; occasional outbursts of quaver movement do not last longer than one bar. The glissandos in section A0 provide additional rhythmic jolts. Section A0 only uses groups

of three quavers, although the durational contrasts and halting movement means that there is not much sense of a dotted-crotchet pulse. Without the context of a regular pulse, and with the second note sustained across several pulses, the duplet rhythm of the figures in bar 1 and bar 12 mainly serves to impart weight to these figures, and perhaps subtly suggests duplet rhythms and duple subdivision that will appear later in the movement. Section A1 adds two-note units to the three-note units established in its predecessor. With these incorporated, the additive framework becomes apparent from bar 35. Section A1 also juxtaposes duplet patterns with the regular quaver motion, further adding to a sense of unsettledness (and perhaps portraying lurching gestures by the *imbongi* of the title), along with a fleeting instance of three-against-two polyrhythm (bar 45) and some spasmodic grace notes (bar 50 and 51) that appear only in this section. Later in the movement, section A2 follows a group of sections that all feature an uninterrupted flow of quavers, making pronounced the return of the A-section's characteristic halting rhythmic movement.

It was noted in the discussion of *Afrika Hymnus I* that, when the tempo is fast, a continuous flow of the basic durational value is often one of a section's primary rhythmic features (Jordaan 2014:124). This is the case in the B-sections, which feature uninterrupted quaver motion throughout. After the halting A-sections that make up the long, multi-sectional opening, it is only with the continuous motion of section B0 that it feels as though the movement really gets under way. All the quavers are grouped in units of three, so that there is a regular dotted-crotchet pulse, reinforced by the pedal line whose crotchet and dotted-crotchet notes appear on the pulse. The pedal part occasionally joins in the quaver movement, but generally maintains its own identity. This is typical of the layered approach the composer frequently takes. The primary melodic line initially resembles figures from the A-sections (based on motif *a*), but half-way through section B0 the quaver movement takes over. Section B1 is cut short at the point where this happens.

Both of the B-sections are followed by a C-section, and the change is marked by a shift in the division of the pulse. As noted above, the B-sections have a regular dotted-crotchet pulse throughout; in the C-sections, this pulse remains in force but is divided into duplet quavers. The effect in moving from a B-section to a C-section is of an interchange of simple and compound time where the pulse remains constant. The composer indicates the relationship with the marking ♩. = ♩ at the start of each C-section (and the reverse at the start of the sections that follow them).

Example 166: Change from section B0 to section C0, bar 93 to bar 96




The first six bars of section C0 proceed in simple time (and in fact, a $\frac{3}{4}$ metre is present up to bar 110). There are two layers: the manual part has continuous quaver motion, while the pedal line is based on crotchets. The continuous quaver-motion layer shifts to the left hand and pedal part in bar 101, then shifts back to the hands in bar 111 when the crotchet-based material returns to the pedal part. Triplet patterns appear in the right hand from bar 103 to 110. A quaver-note triplet here is equivalent to a unit of three quavers in the other sections. This is the first time that a polyrhythmic pattern is used so extensively in the *Afrika Hymnus* cycle. The corresponding passage in section C1 is even longer. Section C1 approaches the "straight" quaver motion differently by adding units of three quavers beamed together (always appearing on the Great manual), thereby introducing another dimension to the additive rhythmic framework.

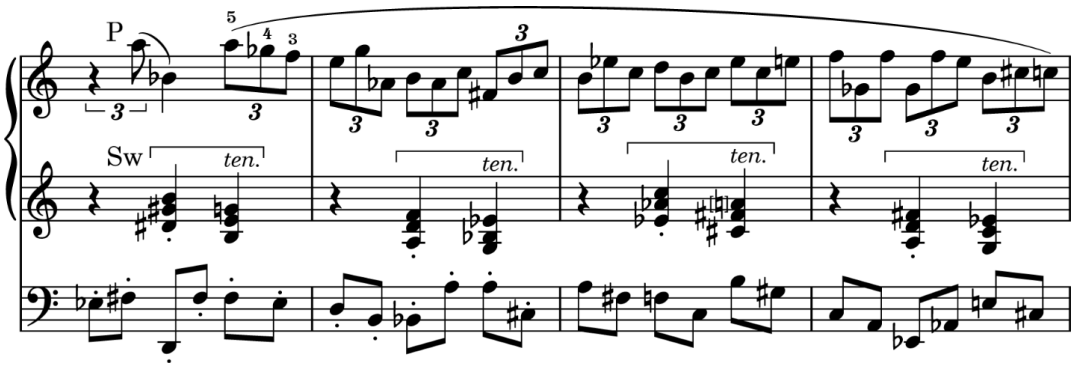
Example 167: Change from section B1 to section C1: bar 166 to 168




These three-note quaver units are dropped when triplets reappear from bar 177, and the rest of section C1 features three rhythmic layers: one in triplets, one with quavers in duple subdivision, and one that is crotchet-based. The triplets are always in the right hand; the duple-quaver patterns are first in the left hand and then, from bar 183, in the pedal part, with

a corresponding switch of the crotchet-based motion from the pedal part to the left hand. From the end of bar 183, both the triplet- and duple-quaver motion are uninterrupted, making for an increase in tension. The left hand features a short-long pattern (a crotchet marked staccato followed by a crotchet marked tenuto) that is derived from a short-long (crotchet-minim) figure that appears in the pedal line in these sections, which itself may be derived from a returning figure in the pedal line of the B-sections (bar 63, 66, 68, 71, and 73 to 74 in section B0). Rhythmically, it is an augmentation of the ubiquitous beginning-accented iamb motif. Combined with the continuous polyrhythmic motion in the other parts, it helps to drive the passage towards the final, culminating section, D2.

Example 168: Section C1, bar 183 to 186

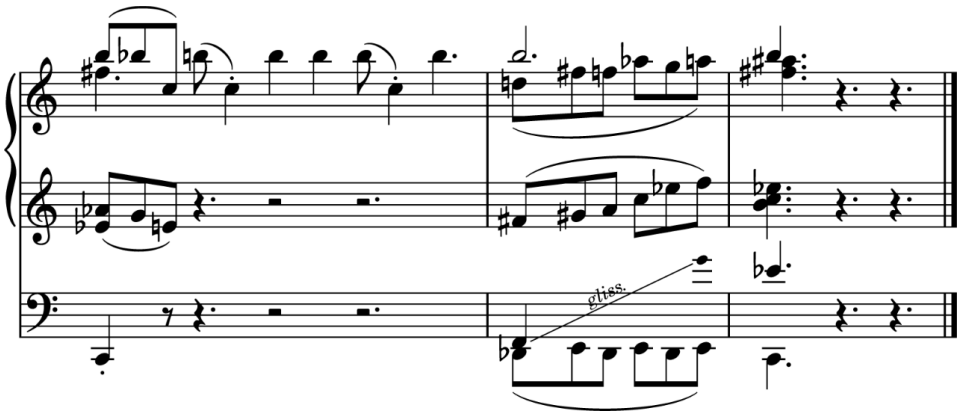



Like the B-sections, the D-sections feature long passages with continuous quaver motion. Section D0 and D2 both follow a C-section and switch back from the duple subdivision of a dotted crotchet to the "faster" quaver motion established at the start of the movement. A key difference from the B-sections is that the additive framework is evident in the D-sections, which use both two-note and three-note units. The continuous quaver motion is also more likely to be interrupted – in this it draws on features of the A-sections. The D-sections have been labelled as such for being more developmental in nature, and this is readily apparent in section D1, where the layer containing continuous quaver motion switches between the hands, which then combine. Interruptions and further changes in texture occur from bar 144. There is a fleeting moment of three-against-two polyrhythm in bar 139 with duplets in the pedal part, similar to bar 45 of section A1.

It has been noted under "2.5.2. Melodic content" how the final section, D2, combines elements from all the other sections. Like the B-sections, each layer clearly has its own rhythmic identity, at least up to bar 201, when the right hand joins the left hand's continuous

quaver motion for the next four bars, before being interrupted in bar 205. The pedal part becomes increasingly active towards the end, as both hands and the pedal line participate in the quaver motion more extensively than at any other point in the movement. The sudden jolt of a glissando figure in bar 208 adds further excitement as the movement races to its conclusion. The second-to-penultimate bar temporarily suspends the continuous quaver motion and the dotted-crotchet pulse, and then all parts participate in quavers for the closing gesture, also incorporating a final glissando. There is no broadening of the tempo, and the final chord is short at only a dotted crotchet – Jordaan (2008:87) aptly calls this gesture a "strong exclamation mark".

Example 169: Section D2, bar 211 to end

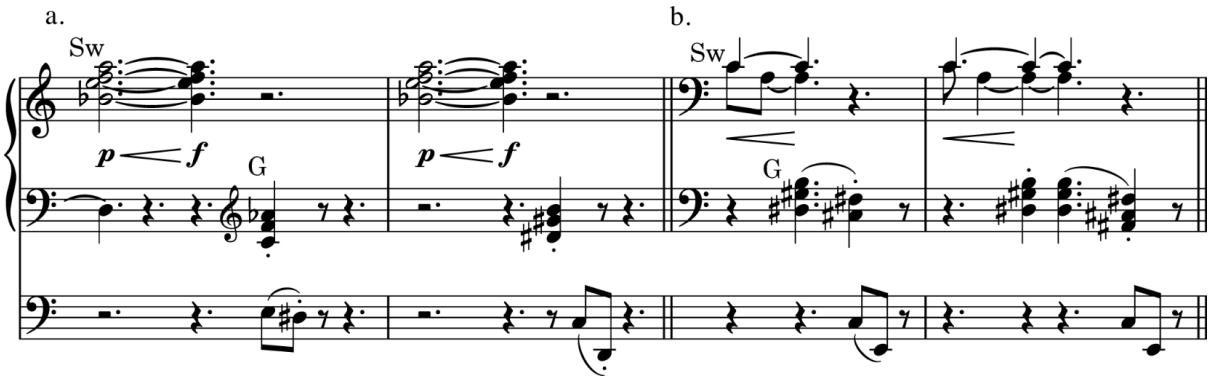



### 2.5.5. Texture

Parts of the opening section, A0, can be said to be monophonic. The pedal glissandos that cover a large part of the pedalboard's range are a hallmark, appearing three times, each time as an upbeat to an entry of the primary melodic material in the manuals. The material in the manuals appears mainly as a single voice, with the last note of a figure occasionally being sustained to become static support in the form of a pedal point, over which the primary material continues, and over which there are also short interjectory figures contributed by multiple voices that are otherwise silent. One can imagine these as responses from the audience to the praise singer's orations. It is somewhat reminiscent of the way one of the large-scale north German *praeludia* for organ from the seventeenth and eighteenth centuries might open, starting out with gestures and flourishes in a single voice, and incorporating pedal points, arpeggio figures, and so forth, before becoming more strictly contrapuntal. (An association with this genre was also made in discussing the structure of the first

movement of *Afrika Hymnus I* – see Jordaan 2014:25). It all proceeds at ***ff***-level. From bar 27, the texture changes, introducing longer chordal figures, along with dynamic shifts. A rapid opening of the Swell shutters is required for the chords in the right hand in bar 27 and 28 – similar to bar 73 in the first movement. Corresponding figures appear later in bar 146 and 147, and similar figures also appeared in the first movement (see example 39 on page 48).

Example 170: Rapid Swell crescendos in (a) bar 27 and 28; (b) bar 146 and 147




From the next bar, chordal figures become background static support for repeated-note figures that appear in the foreground. It seems to be a pattern for A-sections to introduce such static elements towards their end. In section A1, the chord that appears in bar 53 is repeated several times over the course of the following bars, and notes from it are sustained to become static support for foreground activity, as in bar 55 and 56 and bar 60 and 61. Similarly, the notes of two instances of the beginning-accented iamb motif at the start of bar 134 in section A2 are sustained until the end of the section, becoming static support for melodic activity in the pedal part.

Example 171: (a) Bar 31; (b) bar 134



Compared to section A0, the other two A-sections shift gears more frequently; the texture may change from one bar to the next. In section A1, this also involves significant changes in the registration. Section A2 does not have a dynamic marking, but it can be assumed to be ***ff*** from the registration, which is similar to section A0. More voices are involved, but short single-voice passages still appear, in both the manuals and the pedal part. Section A2 opens and closes with "accumulation" figures (see example 140 on page 132), where instances of the beginning-accented iamb motif follow each other in quick succession in different voices, comparable to those noted in the first movement (example 37 on page 46) and the third movement (example 77 on page 83 and example 92 on page 92).

The B-sections have a trio texture typical of much of the organ literature. The primary melodic line is clearly in the right hand, at the top of the texture, with the left hand and pedal in accompanimental roles. Initially on separate manuals, the hands move to the same manual in bar 77 of section B0, with only one voice in some bars; here the manual part resembles passagework rather than a trio. The trio texture resumes from bar 87, with the hands still on the same manual, and occasional two-note sonorities (usually a perfect 4th) in the right-hand line providing accents. Articulation contributes to each layer's identity: mostly strongly separated in the pedal part; slurred in the left hand (and at the centre of section B when the hands join each other on the Great); and a mix of slurred, staccato, and half-tenuto in the discontinuous right-hand line.

Example 172: Section B0, bar 62 to 65




The D-sections also call on a trio texture and, on the surface, section D2 strongly resembles the B-sections, with the primary melodic line again in the right-hand part at the top of the texture, and the left hand joining it on the same manual about half-way through the section. However, the density increases towards the end, with the addition of another voice in the right-hand part, extra notes at the start of the final bars to provide accents, and yet another

voice added in the pedal part in the penultimate bar. Section D1 also starts out with a trio texture, the hands switching roles twice – bar 139 and 140 is the only time that the primary melodic line is in an inner voice instead of at the top or the bottom of the texture. Density also increases from bar 144 with the addition of more voices and juxtaposition of sustained and staccato chords. Bar 148 (to be played three times) provides a sudden contrast where the dynamic level changes from ***ff*** to ***mp*** and the registration obscures the individual lines. Bar 149 briefly recalls the monophonic opening as a transition to the next section. Section D0 is the shortest of the D-sections. It is also in a trio texture, but here the pedal line is in the foreground, at the bottom of the texture. The hands are on separate manuals and together form a background fabric based on quaver patterns.

Section C0 and C1 are markedly different from the rest of the movement, thanks to the texture as much as the rhythmic shift (as described under "2.5.4. Rhythm"). Section C0 has two layers. In the outer subsections, bar 95 to 100 and bar 111 to 115, first staccatissimo and then staccato chords in quavers in the manual part provide a background fabric to the pedal line's foreground material. By virtue of its extreme range, which covers nearly the entire span of the pedalboard, the pedal line intersects with the background fabric (in bar 96 the pedal line's E♭ even reaches above the manual part) but remains completely distinct thanks to the longer note values and difference in articulation and timbre. Most of the notes are in fact at the bottom of the texture. The manual part furthermore stays within relatively stable boundaries.

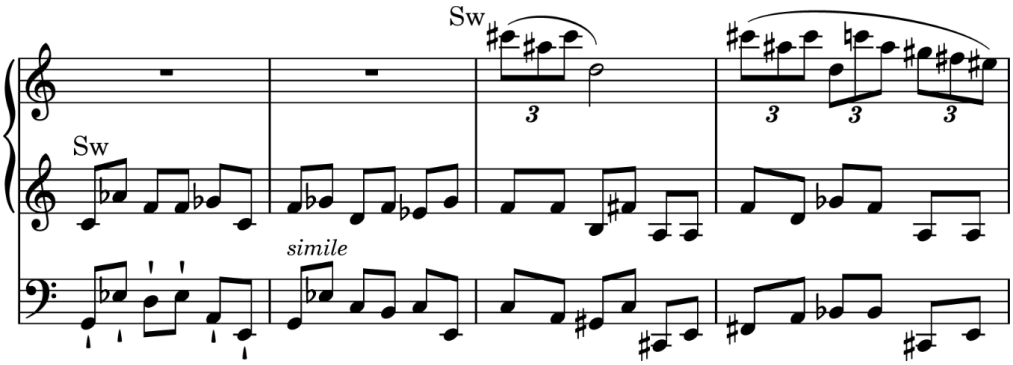
Example 173: Section C0, bar 95 to 99




The quaver-note staccatissimo fabric moves to the left hand and pedal part in the middle subsection, bar 101 to 110. On the surface, these bars resemble a trio texture, since each part has only a single voice, but the left hand and pedal part are not sufficiently distinct from each

other; they function as a unit. In terms of registration, the left hand is much stronger than the pedal part; the pedal line provides support instead of being independent. Here the primary melodic line is at the top of the texture in the right hand.

Example 174: Section C0, bar 101 to 104




Section C1 builds on section C0's textures, adding some complexity. The first subsection of C1 (bar 167 to 176) corresponds to that of C0. The pedal line is again in the foregroundand there is a background fabric of staccatissimo chords moving in quavers. It is played mostly on the Positive manual, but has repeated interruptions where it briefly moves to the Great. The Great has a completely different registration that sounds two octaves higher than notated but makes it almost impossible to distinguish any pitches. The Positive is marked ***f*** and the Great ***ff***, although an actual difference in dynamic level will depend on the instrument. The fabric also spans a larger range here. In essence, though, it is clearly derived from section C0, and the effect is similar.

Example 175: Section C1, bar 167 to 169



For the next subsection (bar 177 to 182), the primary melodic line again moves to the top of the texture, as it did in the second subsection of C0. This time there are three layers. The left hand takes on the background-fabric role, while the pedal continues in a similar vein to the previous subsection, but with all notes separated. The third and final subsection (bar 183 to 189) maintains three layers. The accompanimental fabric moving in quavers is reduced to a single line in the pedal part, the primary melodic line remains at the top, and the left hand contributes chords that serve to increase the density, as the music builds in tension towards the concluding section.

### 2.5.6. Registration

The point of departure for the movement as a whole is a plenum registration fitting with the vigorous content: principals and supporting flue registers, mutations, and mixtures, with reeds included on the Pedal. There are many registration changes, also within sections, sometimes briefly making for pronounced contrast. Certain sections break from the overall mould and seem to revel in a sense of colourful experimentation.

In the plenum-like registrations, the aim is for colour and a brightness of tone. No 16' stops are used on the manuals until the very end, when the Swell's 16' reed is added from bar 201. In the most assertive sections – A0, A2, and D2 – the Swell and Positive are coupled to the Great, but otherwise the divisions are generally kept separate. When necessary, the Great is coupled to the Pedal. The Swell is occasionally coupled to the Pedal too, but not together with the Great. The Pedal's sound is otherwise fleshed out by its own mixture and reeds. This separation of divisions makes sense when considering the linear approach to texture, such as in the trio textures of the B-sections and D-sections.

The Great very often includes the Cornet V stop in the ensemble, usually along with the mixtures, adding particular brightness and sharpness – perhaps even harshness. This may have been a way to add power to the sound without resorting to the manual reeds, which are not used very frequently. The composer has already shown a particular fondness for mutation stops in *Afrika Hymnus I*, and in this movement there are few places where a mutation stop is not present in at least one of the divisions. In particular, the Swell's Tierce (1⅗') is engaged nearly throughout. It is part of a combination that is used frequently on the Swell: flute 4', mutations at 2⅔' and 1⅗', and mixture. This combination first appears at the start of section A1, and then in the accompanimental lines of section B0, D1, and D2, in the latter case

adding the 4' principal and 2' flute, but still eschewing an 8' foundation. The combination of 4' flute and tierce appears twice: in section A0, bar 29 and 30, and in section D1, bar 148, which is to be played three times, since, according to Jordaan (2008:89), the composer enjoyed this sound so much. (It is one of very few examples of literal repetition in the *Afrika Hymnus* cycle, and the only place that repeat barlines are used.)

The Positive manual exclusively uses gapped combinations, never including any 4' stops (the only exception being section D2, where the 4' and 2' principals are coupled to the Great). The 8' principal is never used, perhaps because it is not enclosed on the Unisa Rieger organ and has a rather conspicuous presence. The following combination is used at the start and for section D1: stopped 8', Quintadena 8', principal 2', Quinte 1⅓', and mixture (Scharff). While no new registration is indicated after section D0 for section A2, the hands play separately on the Swell and Positive in the former, and both move to the Great for the latter – a pronounced change. The bright gapped registrations used on the Positive come to the fore at the start of each of the C-sections in the staccatissimo chordal accompaniment. The beginning of section C0 uses Quintadena 8', Quinte 1⅓' and Scharff (coupled to the Great's stopped 8'); the beginning of section C1 uses stopped 8', principal 2' and Quinte 1⅓'. To this is added the Cromorne 8' in bar 183 for a solo line moving in triplets – one of only two occasions a reed is used in a solo line. Although the indication "Cro 8'" is placed with the Swell's registration in the manuscript, it seems clear that this is simply a mistake in the placement when considering the balance between the parts.

Section C1 features a very unconventional registration for the Great manual. In the first subsection, the gapped registration on the Positive (described in the previous paragraph) alternates with bursts of three chords at a time on the Great, using only the principal 2' and high mixture (Cymbel). The next subsection adds the Quinte 2⅔' and mixture to this; the resulting combination therefore contains only 2⅔', 2' and mixtures. This is used for a solo line (bar 177 to 182) covering a span of the E♭ above middle C to the A an octave and a tritone above. Breaks in the mixtures can be expected and this would disrupt the melodic line. If it is very disturbing, making adjustments to overcome this should be considered.

Example 176: Section C1, bar 177 to 179




This is not the only time that foundation stops are omitted. Examples on the Swell have already been discussed. On the Great, during section A1, there is a sudden change from a plenum to flute 4' and principal 2' (bar 44 to 48); this is one of the few occasions where mutation stops are not present. The pedal part also omits a 16' stop, so the whole passage sounds an octave higher than notated. Later, in section C0, the chordal accompaniment previously played on a gapped combination in the first subsection shifts to principals at 4', 2⅔' and 2' in the third subsection (from bar 111).

The flue-based registration that is preferred for the manuals is well suited to the very fast tempo and the sinewy lines and textures. Reeds are used only sporadically. The first time is towards the end of section B0, where the Great's trumpet 8' is added to a basic plenum registration only after the high mixture and Cornet V. In section D1, a brief passage that requires rapidly opening the Swell box's shutters adds the Swell strong reeds at 8' and 4' to magnify the effect. Section B1 has the left hand's accompanimental line at a much stronger level than in its counterpart, with all foundations at 8' and 4' along with strong reeds at 8' at 4' – there is a risk here of it overpowering the primary melodic line in the right hand, where the Cornet V replaces the mixture used before. The final section incorporates the full Swell reed chorus. Elsewhere, the Swell's Hautbois 8' along with all the flue stops, apart from the mixture, is used for a solo line in triplets in section C0.

Reeds do have a strong presence in the pedal part. A distinction is made between the softer Fagott 16' and the very strong Posaune 16', as the texture requires. Both are also used at the same time. When the primary melodic material appears in the pedal part in section D0, it is placed very strongly in the foreground by using both 16' reeds along with the 8' reed, while

the hands play separately on the Swell and Positive. The 8' reed is sometimes omitted in favour of a combination that uses one of the 16' reeds and the Schalmei 4', as in bar 144 to 147 (section D1), bar 149 to 166 (section B1) and bar 167 to 182 (section C1). The pedal part in bar 167 to 182 has the unusual combination of principal 16', mixture, and the reeds at 16' and 4' pitch (with no couplers). In the corresponding instances of the same material in section C0 (bar 95 to 100 and bar 111 to 115), only the 4' reed was used, in a combination with the principal 16' at its foundation. These passages were noted for their very wide range, spanning nearly the entire pedalboard and reaching both above and below the accompaniment; the use of the 4' reed makes the line sound even more exaggerated.

The final section, D2, does not include the Great mixtures in its registration. This is surprising, given how extensively they are used in the rest of the movement. The Quinte 1⅓' and mixture on the Positive are also not included. It would not go amiss to add them towards the end, perhaps along with the Great's 8' reed, considering how it was previously added in section B0. These stops could be added, for example, at bar 201, or gradually to make a crescendo towards the end.

### 2.5.7. Idiomaticism

From outside an African context, the "praise singer" of the title could easily evoke something religious and, by extension, church-based – one could imagine something with a certain degree of grandeur, befitting the organ and the space in which it is usually found. However, the composer subverts that expectation with something that is decidedly unchurchlike. To quote the composer's programme notes (Grové 1997:4):

> The finale portrays that energetic figure known as the singer of praise. Dressed in colourful garments with a plume of feathers crowning his head, he lauds the virtues of his chief in a variety of voice projections and gestures.

From a personal perspective, what is actually evoked sits somewhere between thrilling and terrifying. In an article about the traditional role of the Xhosa praise poet (*imbongi*), Opland & McAllister (2010:160) describe how "the *imbongi*'s performance style is aggressive, he is intimidating in performance, brandishing spears, or fighting sticks, occasionally hurling spears into the ground to agitate the ancestors." This specific description may not be particularly nuanced, but it certainly seems applicable to the movement under discussion. According to Jordaan (2008:88), Grové regards this movement of *Afrika Hymnus II* in particular (along with the first and the third) as possessing a certain visual quality

("aanskoulikheid") in, for example, the "pedal glissandos, rapid opening and closing of the swell boxes, staccatissimo chords that shift between the manuals, and quick registration changes". Furthermore, the composer describes the pedal glissandos as an aural image of the praise singer "leaping with a wide arc to land among the crowd". Jordaan submits that the performer should "dramatise" this scene.

In discussing a repertoire of virtuoso works, Le Guin (2006:35) muses briefly upon physical gesture – how "themes sometimes become pictures of themselves" – as a level in the compositional process separate from "unconscious kinesthetic invention and conscious aural deliberation"; how a composer-performer contends with "the near inevitability of being seen"; and how the virtuoso has a "natural impulse to show off" (keeping in mind here that Grové was a skilled organist but unlikely to perform these works in concert). On the topic of theatricalisation and visualisation in instrumental performance, she states in an aside that "[o]rganists [are] regularly exempt from this aspect of performance." This would not be the case for *Afrika Hymnus II*, which was conceived from the start for the Rieger organ at Unisa (Jordaan 2008:24), where the organ console is on the stage, and the performer is therefore fully visible to the audience, albeit from the rear. It seems reasonable to posit that knowing that the performer and all the technical manoeuvres (likely to be alien to non-organists) would be visible may have spurred the composer on to deliberately seek out impactful effects, perhaps to a greater degree than he would have otherwise, for the sake of spectacle (but without straying too far from his distinctive musical style). It can be noted that the expression pedals on this specific instrument are relatively heavy to operate, and the type of rapid opening and closing required in bar 27 and 28 and bar 146 and 157 (see example 170 on page 149) may result in noticeable physical effort from the performer. From the evidence of both the composer's and the dedicatee's comments, it seems that the performer should not hold back from being demonstrative in the face of large gestures and technical feats.

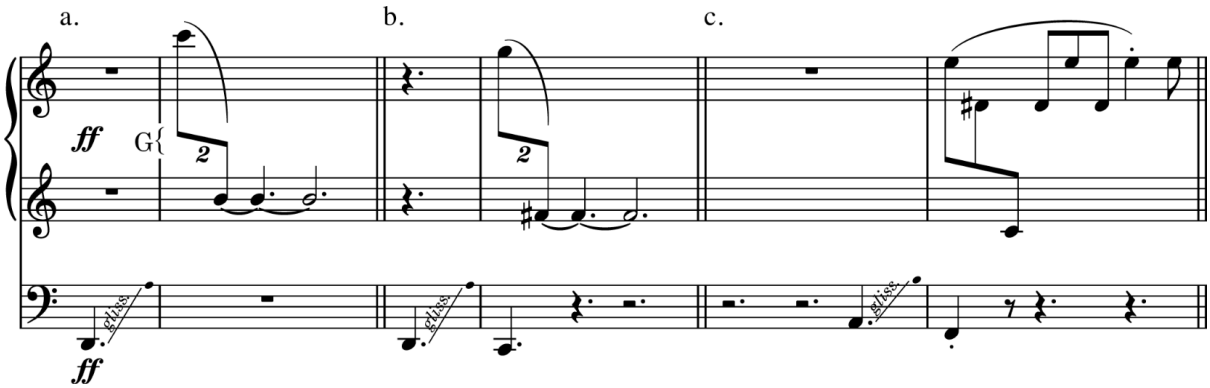
The opening sections (A0, followed directly by A1) incorporate showy gestures, rapid shifts in texture, passages for pedal solo, pedal points, and arpeggio-like flourishes in the manuals. It is a fantasia-like approach that harks back to the extravagant and improvisatory *praeludia* of the baroque, where sections in this style alternate with stricter, contrapuntal (usually fugal) sections – conceivably represented here by the sections in a trio texture. It is certain that the composer, as a skilled organist, was familiar with this type of work. The discussion of the

first movement of *Afrika Hymnus I* also posited a link to this genre (Jordaan 2014:25), as noted under "2.5.5. Texture".

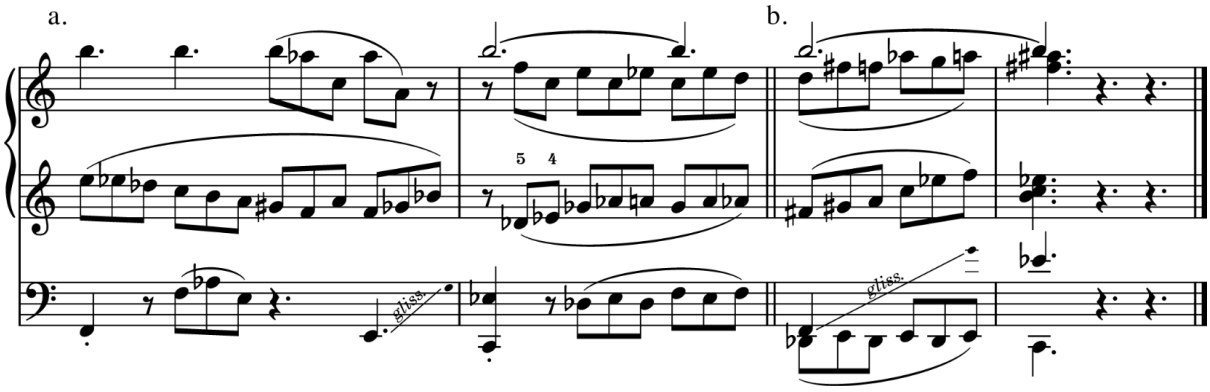
On the matter of registration, Jordaan (2008:89) notes that the composer's point of departure was to "avoid making the instrument sound like a church organ". This may also account for features such as the very fast tempo, the complete lack of sustained chordal writing, and the extremely angular lines (for example, the pedal line in the C-sections). It has to be added, though, that much of the movement relies on an entirely idiomatic (albeit by no means technically easy) trio texture that is a staple of the organ literature. Some unusual registrations have been noted under "2.5.6. Registration"; at least one registration was found to be arguably unsuccessful since it does not seem to take into account a necessary practicality in organ construction – the fact that the mixtures break back across the compass of the keyboard.

The glissandos that are such a remarked-upon feature of this movement actually only appear five times in total and only in the first section and close to the end. Those at the start appear on their own, while those at the end appear within a very active contrapuntal texture, and may therefore be less noticeable. They cover a large range in a short time, the largest spanning two and a half octaves (the upbeat to bar 1; bar 11) and the shortest a major 9th (bar 21). All are ascending, and all but the first are followed by a note in the lowest octave that must be played by the left foot. Playing the glissando with the right foot is therefore the only option.

Example 177: Glissandos in section A0 in (a) bar 1 (upbeat); (b) bar 11; (c) bar 21

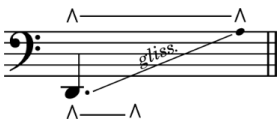


Example 178: Glissandos in section D2 in (a) bar 208; (b) bar 212



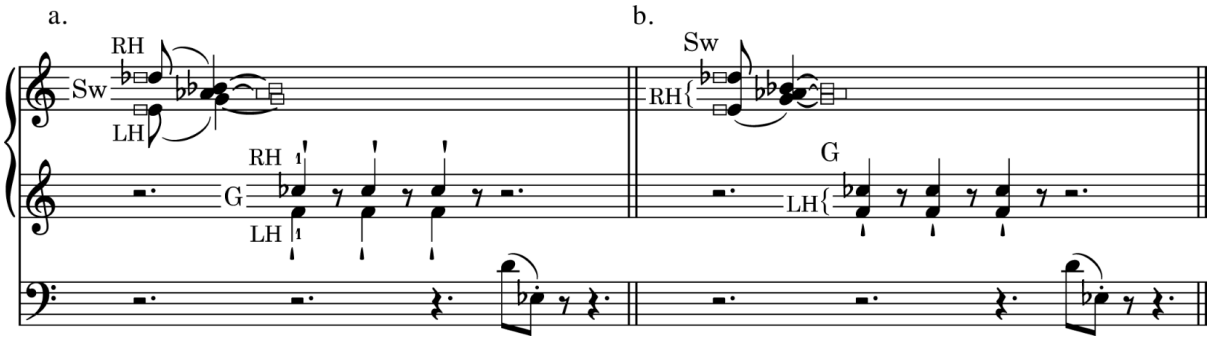

On the topic of pedal glissandos, Ritchie & Stauffer (2000:343) advise the following: "For an ascending glissando with the right foot […] turn the heel in the direction of the glissando and play on the inside portion of the toe." This is sound advice for most of the instances in this movement. However, during the final glissando in the penultimate bar, the left foot plays a separate line at the bottom of the pedalboard, while the glissando reaches to the very top note of the pedalboard. In this case it would be less strenuous to start with the heel facing to the right (in the direction of the glissando) but turn the foot about half-way through so that the toes are facing in the direction of the glissando when it reaches the top octave. For all the other glissandos, a further recommendation gained from personal experience would be to experiment with "kicking off" with both feet at the bottom for greater effect.

Example 179: Suggested pedalling using both feet for glissando



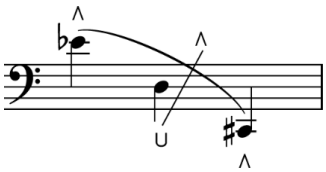

The notation of bar 29 and 30 (section A0) indicates playing with thumbs on different manuals with both hands. The technique of playing on two manuals simultaneously with one hand was used in all three movements of *Afrika Hymnus I*, but this is one of only two instances in *Afrika Hymnus II*. However, this passage is much easier to play with each hand on its own manual. Did the composer wish to employ this technique for sake of its visual effect, as yet another technical feat, without realising that it was not actually necessary?

Example 180: Bar 29 (a) as in manuscript score; (b) alternative distribution between hands




The C-sections pose some extremely challenging technical obstacles. The figure in bar 97, 99, and 112 (and, to a lesser extent, bar 168) requires very prompt substitution from the left to the right foot on the middle note while maintaining a legato line, as indicated by the slur. The challenge comes in the distance that both feet have to travel in a very short time – a minor 9th in each case. It is somewhat mitigated by the fact that the note at the bottom is a black key and therefore easier to find. A recommendation gained from personal experience is to play the middle note initially with the left heel, leaving more space for the right toe to take over and allowing the left toe to pre-emptively point and reach towards its target.

Example 181: Pedal figure in bar 97 with suggested pedalling




In the C-section passages where the pedal line moves in quavers through an unpredictable succession of steps, leaps and repeated notes, all marked staccatissimo, the pedal part is a challenge on its own. The repeated notes and staccatissimo articulation in particular lead to tension in the body that will need to be overcome. Adding a triplet rhythm against this in the manual part magnifies the challenge. The passage in section C1 is more difficult than the corresponding passage in section C0 because there are often several leaps in the same direction. Bar 186 poses a particular challenge in moving from the E♭ to the A♭ to the E♮. The use of two successive black pedal-keys seems to preclude the use of heels, but, at the extremely fast tempo, there is scant time to move between these keys with one foot. Playing the E♮ with the right heel is a possibility, but this would force the right foot into a very

awkward position. This is another situation where using a heel on a black pedal key may be the answer. In the solution proposed below, the left heel, having played the A before the E♭, is already reasonably close to the A♭, and twisting the ankle enough to reach the black key with the left heel is quite practicable.

Example 182: Bar 185 and 186, pedal part with suggested pedalling



The entire passage from bar 186 to 189 immediately precedes the final section (D2), during which the movement – and the entire work – races to its culmination and conclusion. In leading up to the concluding section, many factors contribute to an increase in the musical tension: the continuous rhythmical motion, the polyrhythm between the right hand and pedal part, the repetitive pattern in the left hand, the level of dissonance, the gradually ascending contour in the melodic line after the opening bars, and the highly chromatic nature of the melodic line. From a performer's perspective, the high level of technical difficulty also leads to simultaneously increasing inner tension – a worry that the rendition of the passage may fall apart at the seams – and a concomitant increase in bodily tension. The excessive amount of tension seems almost perversely appropriate at this point in the movement.

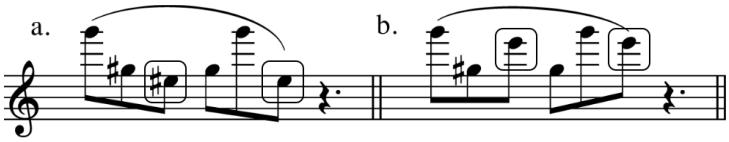
As noted under "2.5.2. Melodic content", section B1 is an almost literal repetition of approximately the first half of section B0, at the interval of a major 3rd higher. However, there are seemingly minor changes to individual notes vis-à-vis what would have been an exact transposition, none of them likely to be registered by the listener. Putting these passages side by side affords the opportunity to investigate some of the composer's decisions at a near-microscopic level. There seem to be at least some decisions that were made on the basis of what would be more comfortable for the hand and therefore more idiomatic at a keyboard-technical level. The following examples compare some relevant passages side by side, showing corresponding bars in section B0 and B1, with those of B0 transposed a major 3rd higher to show what the passages would have looked like without any alterations.

Example 183: Left hand in (a) bar 66, transposed; (b) bar 154




In (b), the left hand has a B♮ instead of the C♯ it would have had otherwise. With a C♯, it would have required the thumb on either that note or one of the following notes, D♯ or F♯, which is then followed by another black key in the next bar. A white-key note in its place helps make this passage slightly easier.

Example 184: Right hand in (a) bar 70, transposed; (b) bar 158




In (b), the right hand has an E an octave higher, instead of E♯, probably due to playability concerns. In an exact transposition, the thumb would be on a black key, and another finger would have to reach over it to a white key, which would be a technically very precarious situation. Furthermore, with the change, the notes at the top (G and E) form the interval of a descending minor 3rd, more in keeping with the overall style than the equivalent of a descending major 2nd (G-E♯) would have been.

Example 185: Right hand in (a) bar 71, transposed; (b) bar 159




In (b), the right hand has a D as the lowest note in the figure instead of B. In section B1, the little finger is on an upper key, C♯, rather than a lower key (A in section B0). To reach the B with the thumb would have required slightly more of a stretch – possibly one the composer felt was too wide in this case.

Example 186: Right hand in (a) bar 72 to 76, transposed; (b) bar 160 to 164




Having adjusted the preceding bar (see example 185), the right hand maintains the D instead of changing to a D♯. Both sections avoid placing the thumb on an upper key, although this would not have been difficult, so the reasoning might be musical instead of technical. The last two bars are placed an octave higher. Again, reasoning about it musically, it makes sense to have the sense of climax this provides at this point in section B1, since the section is shorter and ends after the next bar, while section B0 continues for another 16 bars.

Example 187: Right hand in (a) bar 77 and 78, transposed; (b) bar 165 and 166




The first change in bar 165 is again probably a musical one. In (a) the E♯ is repeated, and in section B0 the bars that follow develop this idea of a reiterated pitch (see, for example, bar 78 and bar 80 to 82). Section B1 ends after the next bar, so it neither presents nor develops this idea. Changing the last note in the bar to an F♯ instead of G♯ helps the hand to manoeuvre closer to the notes in the next bar, although they are still awkward to reach even with this change. The added fingering shows that the composer must have realised this.

While the few changes listed above make the passage slightly easier to play, there are more places where an individual pitch is changed (in bar 155, 156, 158, and 165) for which a reason is not immediately obvious. These changes can be rationalised in different ways: perhaps the composer felt that a certain sonority sounded better at the slightly higher tessitura, perhaps the fact that section B1 is much shorter affected some decisions, or perhaps the composer simply wanted to avoid a literal, note-for-note recapitulation.

To conclude, Jordaan (2008:90) notes how the composer wanted to avoid ending the work in a typical way on a long note value, but that this makes it a difficult musical task for the performer to bring this large-scale work – meaning the entire *Afrika Hymnus II* – to a logical and convincing conclusion. He suggests that the performer could convey it through body language (such as standing up immediately after the final chord). However, that fails to account for situations where the performer is not visible to the audience. In the end, the best solution for him was to take some time right before the final gesture, that is to say between bar 211 and 212. The preceding discussion of texture and melodic content confirms the logic of such an approach. In bar 211, just before the final gesture, the texture suddenly changes to a single voice – like the opening of the movement, where a duplet rhythm added emphasis. The pitch content (B and C) is also the same as the opening statement. Finally, personal experience and experimentation confirms that this passage affords the opportunity to slightly manipulate the timing towards the end of bar 211, in particular stretching the duration of the final B, and then rendering the final gesture at a tempo close to that of the rest of the movement.

Example 188: Bar 211 to end with performance suggestions



## 3. *Afrika Hymnus III*

### 3.1. *Circle Dance around the Sacrificial Flame*

#### 3.1.1. Structure

With its returning A-sections (twice coupled with a B-section) and self-contained intervening sections, the structure resembles a rondo.

Table 7: Representation of the structure of *Afrika Hymnus III*'s first movement

| Section | Bars | Content |
|---|---|---|
| A0 | 1-14 | Presentation of the main material |
| B0 | 15-23 | Contrasting material |
| C0 | 24-48 | Independent section with new material presented and developed |
| A1 | 49-53 | Return to material and texture of section A0 |
| B1 | 54-58 | Similar to section B0 |
| D0 | 59-74 | Second independent section with new material presented and developed |
| A2 | 75-82 | Return to material and texture of section A0 |

The B-sections are short, flowing directly from the A-sections, but are marked by a shift in style and content, as will be discussed below. Section C0 and D0 are extensive and self-contained, seemingly unrelated to the A-sections and each time introducing new material, but also referencing and developing figures from the B-sections.

#### 3.1.2. Melodic content

The A-sections are closely connected by a figure that appears right at the start. The short B-sections introduce a motif of three reiterated pitches that recurs in other sections, especially section D0. Section C0 and D0 contain contrasting melodic material, but there are elements that ensure that the movement as a whole achieves cohesion.

In the A-sections, the primary melodic material appears mainly in the left-hand part. A five-note figure is introduced at the start, comprising quavers grouped 2 + 3, as shown in the following example.

Example 189: Opening figure in the left hand



At its initial appearance, the figure has a zig-zag pattern where each successive interval changes direction. In the first bar it is stated three times, each time at a lower pitch level, forming a melodic sequence and lending the line an overall descending contour. The second bar is a repetition of the first, but with a different rhythmic grouping and articulation. Subsequent bars are clearly derived from the opening figure, but the pattern of intervals is varied, and two-note groups are added that interfere with the initially regular 2 + 3 or 3 + 2 rhythmic grouping. Each bar has a descending contour; an ascending leap resets the line to a higher pitch at the start of each bar, from where it descends again. This gives the first phrase in bar 1 to 5 a wide range of an octave plus a perfect 4th. In bar 6 to 9 of section A, the line moves to the right hand; this is the only time it does not appear in the left hand. Here the overall contour is undulating, and the range shrinks to a minor 7th. The following phrase, bar 11 to 14, follows a similar pattern, with a range of a major 9th.

When it appears in the left hand, the melodic line only contains intervals that belong to the interval class vector of the pentatonic scale: the smallest interval is a major 2nd, and there are no linear manifestations of sharp intervals (minor 2nd, major 7th, or compound versions of these intervals) or the tritone. In the right hand there is only one appearance of a minor 2nd, close to the start of the phrase in bar 6. The perfect 4th is one of the intervals that appears most frequently.

Example 190: Bar 3, left hand, perfect 4th intervals



The line would seem to be based on the pentatonic scale, and this is true for segments, but not for the whole. There are different ways of looking at it. In bar 1 and 2, the first two

appearances of the five-note figure, in the upper and middle part of the range, comprise all the pitches that belong to PT-7 (G), while the second and third appearances, in the middle and lower part of the range, comprise the pitches that belong to PT-2 (D). The groups' first notes also outline PT-2, mode 2, starting and ending on E. The two collections overlap on the second appearance of the figure in the middle of the bar. Taken together, these bars comprise the six pitches of HX-2 (D). The next three bars, bar 3 to 5, follow a similar pattern: the first segment comprises the pitches of PT-9 (A), the second segment the pitches of PT-2 (D); together this makes HX-9 (A).

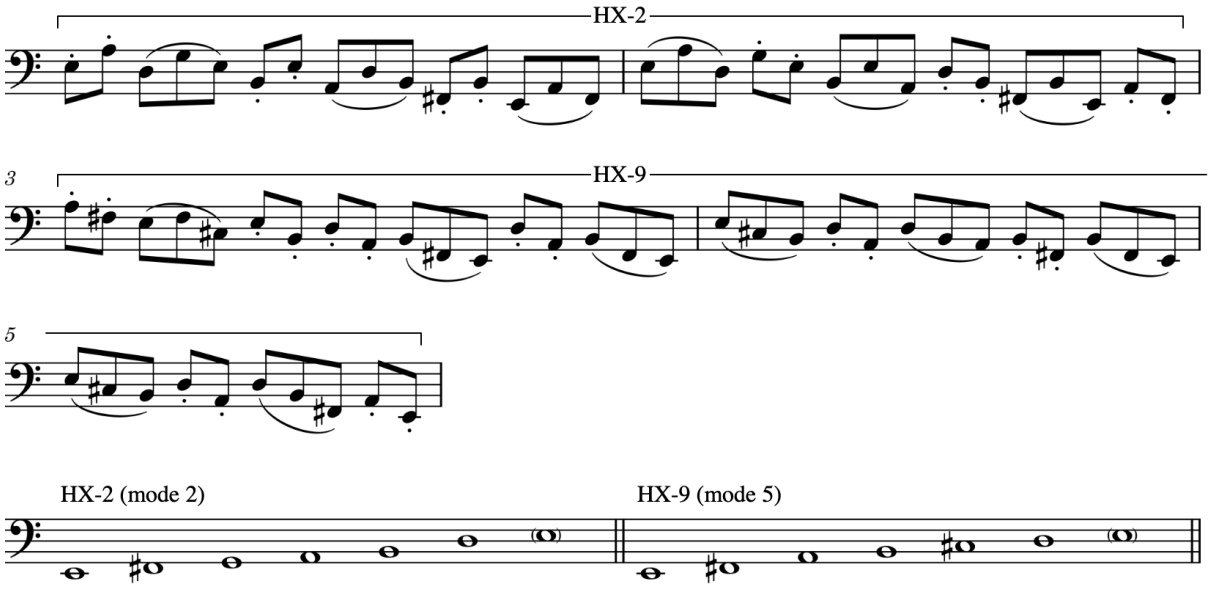
The following example shows how segments of the line correspond to transpositions of the pentatonic scale. There is actually more overlap between segments than the brackets show, given how many pitches the three transpositions that are used have in common, but the focus here is on units that can be grouped musically.

Example 191: Bar 1 to 5, left hand, transpositions of the pentatonic scale




The following example, on the other hand, shows how segments correspond to transpositions of the diatonic hexachord. The same comments about overlapping pitches and grouping by units apply. The hexachord collections are both arranged to start on E in order to help show how they correspond to the melodic line.

Example 192: Bar 1 to 5, left hand, transpositions of the diatonic hexachord




Overall, the line in bar 1 to 5 contains all the pitches of a diatonic mode. The significance of E, which appears at the start of four of the bars, suggests Dorian on E.

The next left-hand phrase, bar 11 to 14, combines PT-0 (C) and PT-7 (G) to make HX-7 (G). The presence of F♯ in the other parts again completes a diatonic collection, and since bar 12 and 14 both end with E in the bass as the point of arrival, this could be Aeolian on E. When the melodic line appears in the right hand in bar 6 to 9, it does not follow the pattern of overlapping pentatonic collections, but does contain the pitches of a diatonic mode. The accompaniment and the upper boundary of E implies that it is based around E, which would make the right-hand line Mixolydian on E. This single section could therefore contain three modes on E: Dorian, Mixolydian, and finally Aeolian.

In subsequent sections, the line in section A1 is a transposition of the third subsection (bar 11 to 14) of section A0, with only minor deviations in bar 49 and 50. At a major 3rd higher, the combination of segments corresponding to PT-4 (E) and PT-11 (B) yields HX-11 (B). With the A♯ in the accompaniment counted as well, it would be Aeolian on G♯, corresponding to the material from which it is transposed. The final section, A2, corresponds to the opening in its use of PT-7 and PT-2 to yield HX-2. However, bar 78 to 80 is entirely based on PT-7, which gives credence to analysing the other A-sections from the perspective of alternating and overlapping pentatonic collections.

The opening figure makes its presence felt in other sections. In the B-sections, the figure at the start has the same rhythmic grouping, but a steeply descending contour.

Example 193: Bar 15, right hand



In section C0, the accompanimental line in the left hand is also clearly related, being based on the pattern in bar 4 and 5 (see example 191 or example 192, above), extended with another two-note group. The pitch content of the first two bars corresponds to HX-0 (C), while the next four contain only pitches that belong to PT-5 (F), itself a subset of HX-0. After those bars, the line becomes more chromatic and no longer corresponds to a specific scale formation.

Example 194: Bar 24 to 27, left hand



The triplet figures in section C0's pedal part follow the same zig-zagging pattern as the opening figure, but at smaller intervals. These patterns are comparable to triplet pedal figures in the third movement of *Afrika Hymnus II* (see example 81 on page 85).

Example 195: Pedal figures in (a) bar 38; (b) bar 40; (c) bar 43



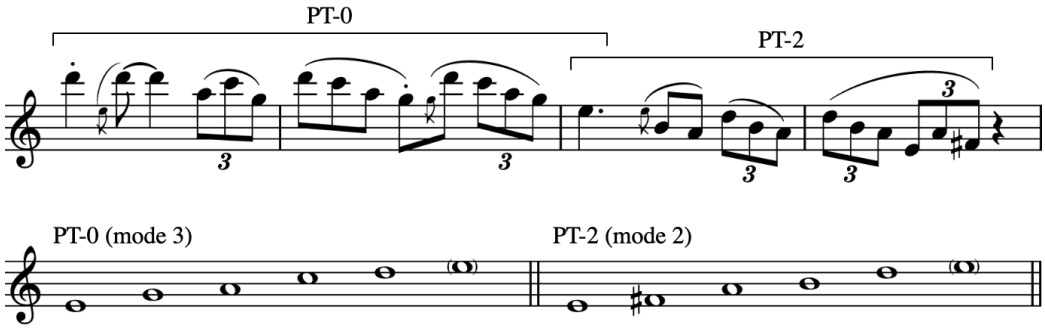

In the main melodic material of section C0, a sequence of descending perfect 4th intervals at the start reveals a relationship to the A-sections.

Example 196: (a) Bar 3, left hand; (b) bar 27 and 28, right hand



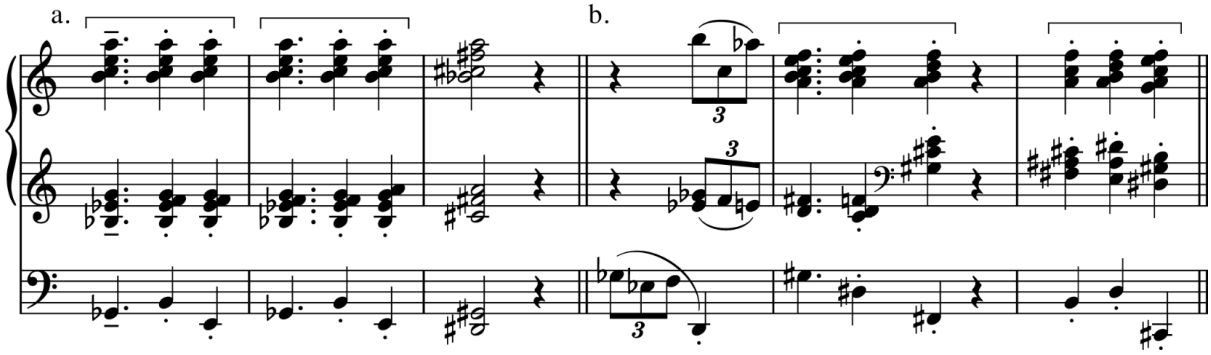

Initially, the line is also based on pentatonic collections: PT-0 (C), mode 3 from bar 27 to 29, and then PT-2 (D), mode 2 in bar 29 and 30.

Example 197: Bar 27 to 30, right hand, transpositions of the pentatonic scale



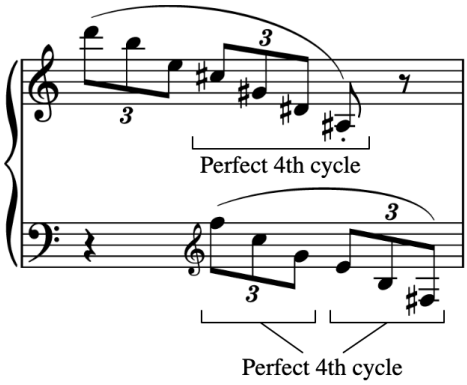

The line here also has a descending contour, covering an octave and a minor 7th over the first four bars. The E that belongs to both pentatonic collections is a pitch centre. The line leaps back almost two octaves to the highest F on the keyboard in bar 31, from where it starts another descent, but loses its pentatonic flavour, becoming more chromatic. It starts a slow ascent in bar 37, and the E regains importance from bar 39. The material stated at the start returns for an abridged recapitulation in bar 44, again in a high register, tying the section together. This material is restricted to section C0 and does not return. The section ends with a motif of three reiterated pitches that was introduced at the end of section B0.

Example 198: (a) Section B0, bar 21 to 23; (b) section C0, bar 45 to 47



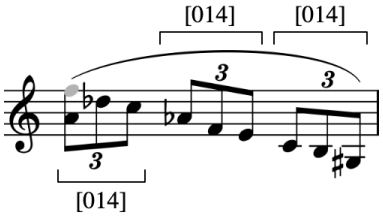
A figure of steeply descending triplets appears for the first time in bar 36, featuring successions of descending perfect 4th intervals in both hands.

Example 199: Bar 36, manuals, perfect 4th intervals



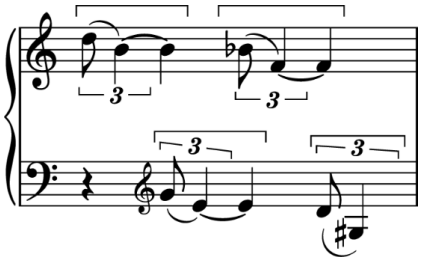

In terms of contour, it recalls the figure at the start of section B0 (see example 193 on page 169). This descending triplet figure recurs in all the sections that follow, with a linking or interjectory function, and never with the same pattern of intervals. The one in bar 48, which links section C0 and section A1, juxtaposes instances of the [014] trichord, which appears sporadically in section C0 and D0.

Example 200: Bar 48, right hand, [014] trichord




Section D0 is based on three elements: triplet figures, the motif of three reiterated pitches (in bar 68, 70, and 74, plus a rhythmically diminished version in bar 63), and one that is very familiar from *Afrika Hymnus II*, the beginning-accented iamb motif. The latter is introduced in bar 62 with descending minor 3rd and perfect 4th intervals.

Example 201: Bar 62, manuals, beginning-accented iamb motif

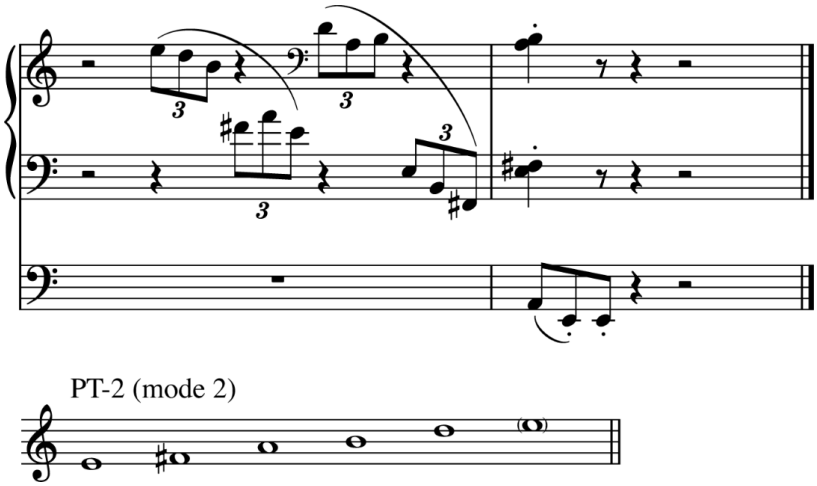


It frequently features in imitation between lines, usually in a descending configuration and often producing a segment with a descending contour, as in bar 62, 65, and 71. The interval content varies from a minor 3rd to a major 7th. It also features in chordal figures where the rhythmic aspect is most prominent, as in bar 67, 70, and 73. Section D0 is the most chromatic, and the alternation of the three distinctive elements makes this section the most fragmented and developmental; no sense of melodic line is maintained for more than a bar at a time. The section ends with E featuring strongly at the top of the texture, a pitch that also had significance in section C0 and in the opening bars of the movement.

A textural element from the start has been individual pitches that are sustained in chords that are otherwise staccato. There is never a separate melodic line that emerges from this, except perhaps briefly in the right-hand part in bar 79, simply because a note from each successive chord is sustained, and the pitches are relatively close together. However, this brief moment does not pertain to the melodic content of the rest of the movement. The same was observed for individually sustained notes in the first and third movements of *Afrika Hymnus II*.

To end the movement, the descending triplet figure in the penultimate bar and the pedal figure that follows are based entirely on PT-2 (D), mode 2, a final summation of the pentatonic leanings in the movement's melodic content. And whereas it started with the ascending perfect 4th interval E-A, it now concludes with its inversion, A-E, in the pedal part, ending on the pitch that had significance throughout.

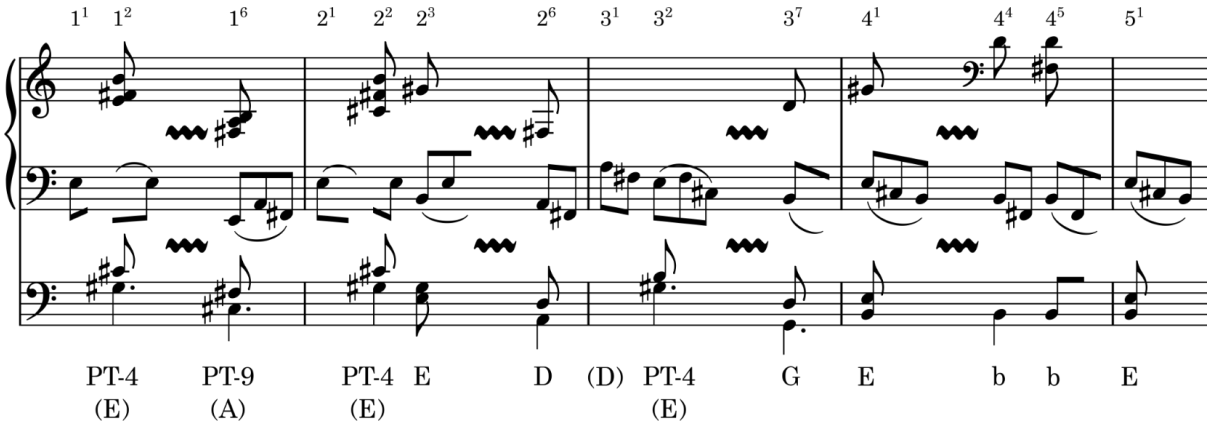
Example 202: Bar 81 and 82




### 3.1.3. Vertical aspects

The A-sections are strikingly different from the other sections, and the outer A-sections imply an E-based tonality that wavers between E major and pentatonic collections that contain E, particularly PT-4 (E), PT-7 (G) whose fifth mode corresponds to E pentatonic minor, and PT-2 (D). The movement ends in PT-2, mode 2 (see example 202, above), which has E as the starting point at the bottom. In the first five bars of section A0, the first chord of each bar has an E major basis, albeit with multiple clashing pitches (including G♮ in the primary melodic line in the first two bars). E is the first pitch in bar 1, 2, 4 and 5, and the way that the pitches of the primary melodic line combine with the sustained notes in the accompaniment reinforces the implication of an E harmony. Without probing too deeply into harmonic progression, one can note that the final chord of each bar and the way it leads to the next bar further reinforces an E tonality. Bar $1^6$ implies a supertonic chord (f♯$^7$), bar $2^6$ implies a subtonic (D, with an added augmented 4th), bar $3^7$ a chord on G, which could either be the flattened mediant or a momentary mode shift to E minor (if taking the last note of the melodic line into account), and the last two chords of bar 4 imply B minor. The following example aims to show this, omitting notes that disrupt the underlying harmony.

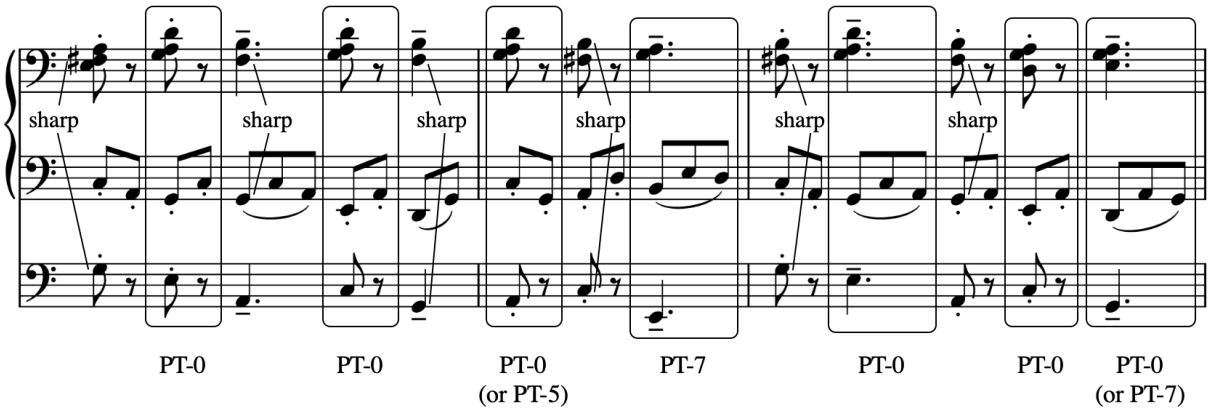
Example 203: Bar 1 to 5, underlying harmony




Proceeding into the next subsection, the first chord of bar 6 immediately strongly implies E major with added tones. Bar 7's first and final chords do not contain E, but E major is implied by the G♯ and B in the outer voices that exchange places. In bar 8 and 9, the last two chords of both bars have a progression from $E^{add6}$ to a half-diminished chord on B. Finally, both bar 11 to 12 and bar 13 to 14 are directed to the point of arrival on E in the bass, over which there is an E minor pentatonic sonority (since it contains all the pitches of PT-7, mode 5). A similar analysis can be done for section A2, with chords on D, the subtonic, at the end of bar 76 and 77, followed by a move away from E with a subdominant chord at the end of bar 79 and supertonic and submediant chords in bar 80 that precede the final flourish that ends on E.

As noted, several chords are based on a pentatonic collection, without a single collection necessarily being prevalent. These chords reflect in the vertical dimension what is implied in the melodic line. The pentatonic collection is sometimes used only in the accompaniment parts, with the pitches in the melodic line clashing, but just as often the pitches of the melodic line also belong to the collection. Bar 11 to 14 provides a good example: sharply dissonant chords alternate with chords that have only mild dissonance and correspond to a pentatonic collection. It is sometimes ambiguous which collection when only four pitches are used, but the implication of a pentatonic sonority is still present. (The example below omits bar 14; the pitch content is exactly the same as bar 12.)

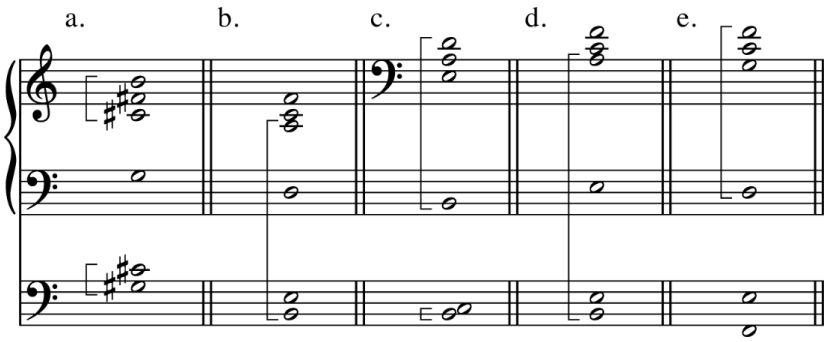
Example 204: Bar 11 to 13




It should be noted that the combined collection of pitches in all the parts in these bars belong to a diatonic mode, with the Aeolian mode on E the most logical candidate. Section A1 is a transposition a major 3rd higher of bar 11 to 14, so the tonal centre implied here is G♯. A B♯ adds sharp dissonance to the chords at bar $49^4$ and $50^1$, but it is dropped after this, so that the combined overall pitch material in the passage belong to the Aeolian mode on G♯.

Occasional quartal chords, or chords with a significant quartal component, are a natural fit in an environment that uses or implies pentatonicism.

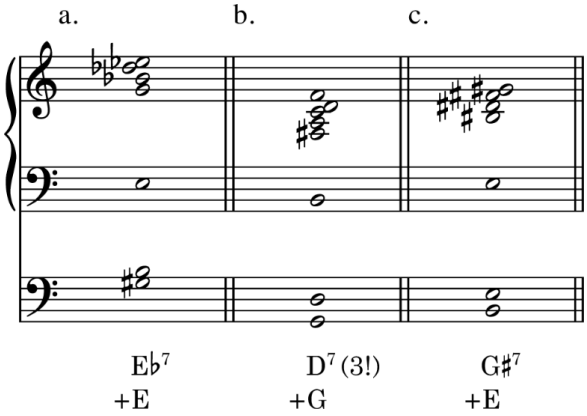
Example 205: Quartal components in chords at (a) bar $2^2$; (b) bar $3^6$; (c) bar $4^4$; (d) bar $5^1$; (e) bar $5^3$




While the preceding paragraphs suggest an E-based tonality for the outer sections and highlight chords based on pentatonic collections, it should not be overlooked that a high degree of dissonance is present from the outset. The quasi-tonal and pentatonic elements are aggressively counteracted by sharply dissonant added notes and clashing chords. Most chords are marked staccato, leaving little time for the listener to absorb them, instead producing a

brusque, biting effect. In the first subsection, bar 1 to 5, most chords contain sharp dissonance, sometimes multiple clashing semitones. Bar 3 and 4 in particular accomplish this with a succession of 7th chords in the right hand that clash with the rest. For example, bar $3^2$ has a dominant 7th chord on E♭ in the right hand over an E major chord formed by the left hand and pedal part, so that there are three sharp dissonances as the semitones between the E and E♭ major triads clash. Similarly, bar $3^7$ combines $D^7$ (3!) in the right hand and G major in the left hand and pedal part to produce $G^{11}$ (7!), and bar $4^1$ combines E major and $G♯^7$. These are the chords in this passage with the most individual pitch classes.

Example 206: Dissonant chords at (a) bar $3^2$; (b) bar $3^7$; (c) bar $4^1$

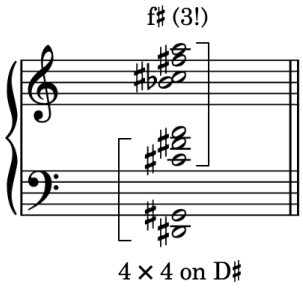



In comparison, in bar 11 to 14 in section A0 (see example 204 on page 175), bar 50 to 53 in section A1, and bar 76 to 80 in section A2, more of the chords – roughly half – contain only mild dissonance.

In the two B-sections that follow on directly from the A-sections, any semblance of a tonal centre is promptly dropped. The steeply descending figures in bar 15, 17, and 54 are answered by chordal figures in bar 16, bar 18 to 19, and bar 55, and the chords all contain sharp dissonance. The end of section B0 introduces a figure that will recur in all the sections that follow, except the A-sections: the same pitch is stated three times in the top voice over large, harshly dissonant chords – see (a) in example 198 on page 170. In bar 21 and 22, each chord has seven or eight individual pitch classes, with A at the top. Triads with added notes can be distinguished in each hand: A minor with an added 2nd in the right hand, E♭ major on its own or with an added 2nd or augmented 4th in the left hand. These chords are a tritone apart, adding instability, and there are several sharply dissonant clashes. The pedal part adds further sharp dissonance in the first chord of each bar but otherwise doubles pitches of the

chord in the right hand. These bars also demonstrate a strategy that was noted in the second movement of *Afrika Hymnus II*, where the right-hand part only contains pitches on white notes, while the other parts include pitches on black notes – a strategy virtually guaranteed to produce sharp dissonance. Without making any claims about the composer's working habits, one can imagine this as a way of discovering suitably dissonant chords at the keyboard. The chord that ends the section has fewer pitch classes, with an F♯ minor component in both hands; the right hand has F♯ (3!). It is a mixed-interval chord that also has a quartal component: the four lowest pitches, D♯-G♯-C♯-F♯, form 4 × 4 on D♯. (The B♭ in the right hand potentially belongs to this formation, since it is a 4th below D♯.)

Example 207: Chord in bar 23




Section B1 also ends with three chords that have the same pitch at the top – F♯ in this case – but the figure is rhythmically different to allow for interjections in the pedal part.

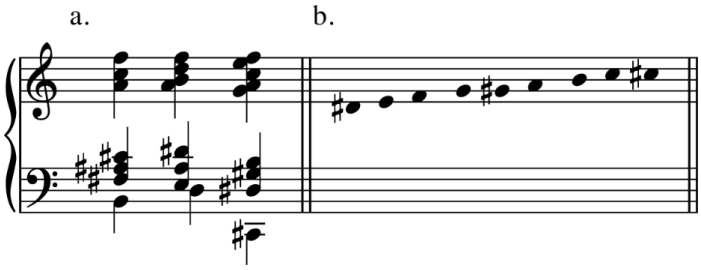
Example 208: Bar 57 to 58




Section C0 is predominantly contrapuntal. An increase in tension from bar 38 brings harshly dissonant chords that defy analysis, although the one in bar 40 could potentially be classified as secundal, since all of its five constituent pitches at the initial articulation at bar 40[2] lie between G♯ and C♯. At the end of the section, bar 46 and 47 sees another appearance of the figure of three chords with the same pitch at the top, in this case F. Here, too, all the pitches

in the right hand are white notes, with chords of up to five pitches that resemble F major with added tones or a half-diminished chord on B. The left hand includes simple major and minor triads that clash with this; the use of triads in this way was also noted in *Afrika Hymnus II*. For example, the first chord in bar 47 combines F major in the right hand with F♯ major in the left hand, producing three semitone clashes, over B in the pedal, resulting in further sharp dissonance with both A♯ and C. The second chord does not follow the same formula: it has a closely spaced half-diminished chord on B in the right hand and an altered 4th chord (a perfect 4th plus an augmented 4th) on E in the left hand, with the pedal doubling the D that appears in the right hand. The final chord in the passage is the largest, with nine distinct pitches and no doubling. F major with an added 2nd and major 7th (the equivalent of a closely spaced $F^9$ chord) in the right hand clashes with G♯ minor in the left hand over C♯ in the pedal. A reduction that places the constituent pitches next to each other reveals three sets of consecutive semitones and three tritone intervals. There is no sense of harmonic progression, save for the fact that the largest and most dissonant chord appears last.

Example 209: (a) Chords in bar 47; (b) pitches in third chord




Section D0 sees further appearances of the figure of three chords. Bar $63^1$, in triplets, could be construed as a rhythmic diminution, and figures in the following bar are derived from this. To permit the quicker motion, there are fewer pitches and no pedal participation, but most of the chords still contain sharp dissonance. Figures in crotchets that resemble previous instances appear in bar 68, 70 and 74. Their construction is comparable to the examples already discussed, although the strategy of using only white notes in the right hand is no longer used. The chords contain fewer pitches – up to seven, compared to nine in section C0. What is notable is the pitches at the top in each case: the F in bar 68 and the F♯ in bar 70 match previous instances in bar 46 and 47 (F at the top) and bar 57 to 58 (F♯ at the top), and the instance in bar 74 at the end of the section has E at the top, preparing the return to the E tonality of the final section that follows.

### 3.1.4. Rhythm

The opening sets out the movement's additive rhythmic framework: the basic durational value is a quaver, and quavers are grouped into units of two or three. Continuous quaver motion in asymmetrical patterns is a feature of all the A-sections. The irregularity in the melodic line's train of quaver units is bolstered by the articulation, switching with every unit between slurred and staccato, and by the placement of staccato accompanimental chords at the start of each unit, producing strong accents. The result bears out the composer's statement that "[t]he dance element is emphasized in the texture of jerky movements" (Grové 2011c). The tempo is fairly moderate at ♩. = 76, somewhat belying the *Con fuoco* indication in front of the metronome marking, but it is perhaps mindful of the triplet motion that will be introduced later in the movement. At the start, a fairly consistent alternation of two-note and three-note units implies a $\frac{5}{8}$ time signature. Bar 1 contains three groups of 2 + 3; bar 2 inverts this with three groups of 3 + 2. However, the rhythm becomes less predictable early on when, from bar 3, additional two-note groups are occasionally inserted. From bar 8, each bar in the section contains at least one pair of successive two-note groups.

Each B-section is a direct continuation of the A-section that precedes it, but inserts rests and notes with longer durations that interrupt the quaver motion, to halting effect. Section B0 introduces the figure of three chords (as discussed under "3.1.2. Melodic content" and "3.1.3. Vertical aspects") which, at its first appearance, has a long-short-short rhythm of a dotted crotchet followed by two crotchets (♩. ♩ ♩). This rhythm provides the framework for the start of the following section, C0, whose first six bars imply a $\frac{7}{8}$ time signature, consistently grouped 3 + 2 + 2. Quaver triplets are soon introduced over this in the primary melodic line, in polyrhythm with the accompaniment that continues in "straight" quavers. Within the additive framework, the triplets only appear in conjunction with units of two quavers. The melodic line switches between triplets and non-triplet quavers, lending it a fluidity that contrasts with the obstinate quaver motion of the preceding sections. The use of grace notes in this section introduces further durational variety; they appear only in this section. The triplet motion takes over from bar 35, with the result that there is now a steady crotchet pulse. This continues for nine bars until the climactic moment in bar 44. The figure of three chords appears consecutively in bar 46 and 47 in two versions: first in the familiar ♩. ♩ ♩ rhythm, and then as three crotchets. The first version will no longer appear from this point on.

The second B-section takes a leaf out of section C0 with the inclusion of triplet figures, and then section D0 uses triplets throughout. The additive framework is suspended completely in section D0, replaced by a steady crotchet pulse. There are no duple quavers, only crotchets with triplet subdivision, and rhythms built upon these values. In correspondence with the motivic content, three rhythmic elements alternate: figures in triplet motion, the figure of three staccato crotchet chords, and figures that utilise the beginning-accented iamb motif's short-long rhythm, here with a triplet quaver as the accented first note. Since there is now a regular pulse, these short-long figures produce a barrage of syncopations. Despite the steady pulse, there is no regular metre, and bars vary in length from two to six crotchets.

The additive rhythmic framework resumes in the final section, A2, although it settles on a dotted-crotchet pulse towards the end, just over half-way through bar 79. A final juxtaposition of triplets, in the penultimate bar, and non-triplet quavers, in the final bar, encapsulates how fluently additive and divisive rhythm have been mixed in this movement.

### 3.1.5. Texture

The movement's rondo-like structure is reflected in the texture, with the returning A-sections very alike. There are two distinct layers.

- The primary melodic line in the foreground, in continuous quaver motion and with distinct articulation, alternating per rhythmic unit between slurred (units of three quavers) and staccato (units of two quavers). It mainly appears in the left hand, as it does at the start of the movement, but shifts briefly to the right hand in section A0.
- A chordal accompaniment combining the other parts, usually right hand and pedal. Chords of between three and seven notes fall on the first note of each rhythmic unit (that is, a group of either two or three quavers), marked with a staccato articulation, or alternating between staccato and tenuto.

The accompanimental layer has two distinct features at the start: the use of double pedals and the way that select notes from the chords are sustained. The sustained notes have the full value of the rhythmic unit (crotchet or dotted crotchet), while all the other notes have quaver values and are marked staccato. The thick horizontal lines in the following example show the notes in the pedal part that are sustained.

Example 210: Bar 1 and 2, notes sustained in pedal part




The chords in one manual part and the pedal part clearly act as a unit – they have the same note lengths and articulation, save for the individual notes that are sustained, and are often closely spaced. The following example shows this for the opening bars by simply rearranging the staves so that the right hand and pedal part are together. Notes from the pedal part occasionally converge or intersect with the chords in the manual part, although they are largely the lowest in this layer.

Example 211: Bar 1 and 2 with staves rearranged




At the start, the dynamic markings appear to contradict the foreground status of the line in the left hand – it is marked ***mf***, while the right-hand part is marked ***f*** (the pedal has no marking). But the line in the left hand captures the main melodic interest, not least through its continuous, directed motion and vibrant articulation, in contrast to the clipped and abrupt chords. In section A1, both layers are marked ***mf***. The notes sustained from the chords do not emerge as a completely separate layer as Jordaan (2013:167) would have it; rather, it is one element in a compound layer.

When in the left hand, the primary melodic line is located mostly below the notes in the pedal part, occasionally crossing over the pedal notes, or even doubling them at points. However, it does not present as a bass line or the lowest part in the texture. The registration for the pedal part will presumably contain one or more stops at 16' pitch, and these notes will therefore be at the bottom of the texture. For the four bars that the primary melodic line is in the right hand, it is resolutely at the top of the texture.

Section A2 develops the idea of select notes from the staccato chords being sustained. In section A0, only notes from the lower line of the double-pedal part were sustained (see example 210, above). In section A2, notes from the manual part are also sustained, either together with or separately from notes in the pedal part. In bar 76, the sustained notes in the pedal part alternate between the upper and lower line. Like example 210, the following example again uses lines to show clearly which notes are sustained.

Example 212: Bar 76 and 77, notes sustained in right hand and pedal part




Continuing on directly from the A-sections with no break, the B-sections juxtapose three contrasting elements.

- A steeply descending figure in the right hand, with the left hand moving in contrary motion to it. This appears in bar 15, 17, 20 and 54. It also appears once in the pedal part, in imitation of the right-hand line, in bar 20.
- Chordal figures where the manual part stays within a fairly fixed range, interrupted at points by single notes in the pedal part.
- To end, a figure with very dissonant repeating chords that have the same note at the top – see (a) in example 198 on page 170. At its first appearance, it has a characteristic

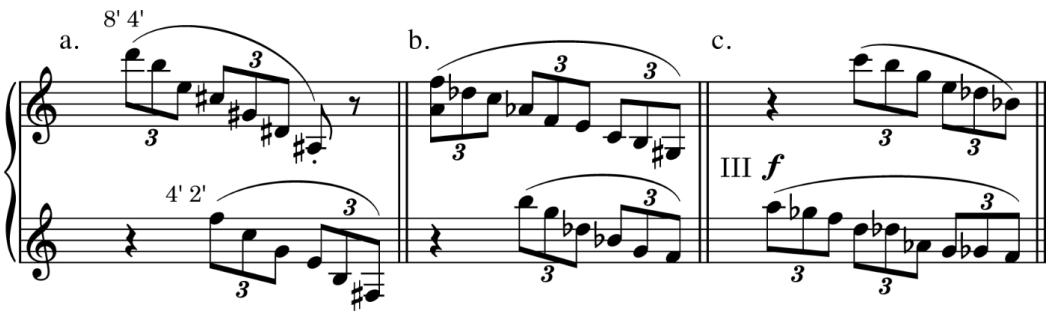
articulation: the first, longer chord (a dotted crotchet) is marked with a tenuto line, while the second and third (both crotchets) are both staccato.

The second B-section is much shorter than the first, and it also incorporates triplet figures that have been introduced in section C0.

Section C0 is mainly in a trio texture. The left hand and pedal part establish themselves as accompaniment, both at ***mf***-level, and the right hand enters after three bars at the top of the texture and in the foreground at ***f***. Moving in quavers, the left-hand line maintains the articulation of the A-sections. Whenever a unit of two quavers appears, it is marked staccato. Against this, the triplet figures in the right-hand part are further set apart by their mainly slurred articulation. A surprise ***ff*** chord in bar 38 marks the start of an increase in tension. This is reflected in the texture: the pedal starts to contribute triplet figures, and an additional voice is added to the counterpoint from bar 41. The right hand returns to approximately the same tessitura as at the start in bar 44, and the section concludes with the repeating chords introduced in section B0, highly dissonant and dense at up to nine individual pitches.

About half-way through section C0, bar 36 features an interjection in triplets of a steeply descending figure that may be related to the one at the start of the B-sections. Here the left hand enters after the right hand in quasi-imitation, also descending steeply. It is above the right-hand line and, at the indicated registration, it will sound an octave higher than notated. This figure returns throughout the rest of the movement, usually with one voice entering a crotchet pulse after the other and the second voice at a higher pitch level than the first.

Example 213: Descending triplet figures in (a) bar 36; (b) bar 48; (c) bar 58 (manuals)




The figures in bar 48 and 58 have a linking function: bar 48 links section C0 and A1; bar 58 links section B1 and D0. Bar 66 in section D0 contains a triplet figure that is comparable to the preceding examples, but here the left hand carves out a convex shape and crosses over the

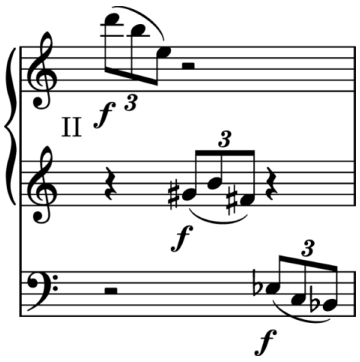
purely descending line in the right hand. Although there is no indication to play this passage on separate manuals, this could be considered to preserve the individuality of the lines.

Example 214: Triplet figure in bar 66 with voices crossing



The figure appears in yet another guise in bar 69, as a single line passing from right hand to left hand to pedal.

Example 215: Bar 69, descending triplet figure




Section D0 juxtaposes different textures, with both contrapuntal and chordal elements. There is no sense of an overarching primary melodic line. The first three bars, a direct continuation of the linking triplet figure in bar 58, form a quasi-imitative duo between the hands. Hairpin crescendo and decrescendo signs indicate quickly opening and closing the Swell expression pedal in concordance with the rising and falling lines. This is the only instance of dynamic shading of this kind in this movement. It is very similar to a passage in the third movement of *Afrika Hymnus I*.

Example 216: Bar 59 to 61

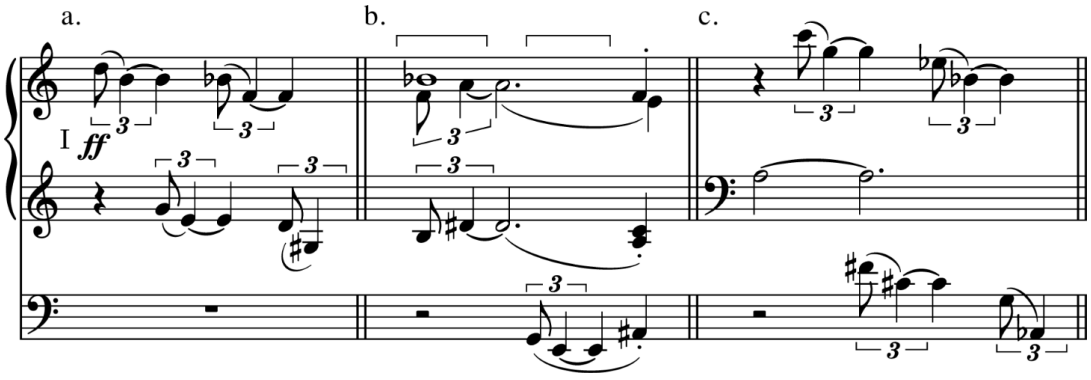



Example 217: *Afrika Hymnus I*, third movement, bar 32 and 33




The beginning-accented iamb motif appears for the first time in bar 62, its importance underscored by the ***ff*** dynamic level. which is maintained for most of the remainder of the section. The motif consistently appears in imitation between parts: between the hands in bar 62 and 65, between a chordal figure in the manuals and the pedal in bar 67, and between the right hand and pedal in bar 71.

Example 218: Imitation of iamb motif in (a) bar 62; (b) bar 67; (c) bar 71



Contrapuntal and imitative activity is interrupted by chordal figures. The figure of three staccato chords appears only in crotchets, with the accompanying staccato marking that fits this value (whereas a longer value at the front would always have a tenuto line). This figure also ends the section, dramatically followed by a dotted-minim rest, the longest in the movement – there have been very few breaks in the texture, and up to now the longest value for a rest has been a crotchet.

Section A2 represents a recapitulation of the movement's opening material, this time marked ***p***. As noted previously, there is also some development of the texture and variation in the articulation. The ending is a final instance of the figure of steeply descending triplets, a sudden contrast at ***ff*** and landing on a staccato chord – another "exclamation mark" ending, like that of the fifth movement of *Afrika Hymnus II*.

As a final point, it can be noted that this is the only movement thus far that does not rely on static support as an appreciable textural element. The left-hand line in the A-sections bears some comparison to the quasi-ostinato pedal part in the third movement of *Afrika Hymnus II*, but, as has been submitted above, convincingly manifests itself as the primary melodic line.

### 3.1.6. Registration

Unlike its predecessors in the *Afrika Hymnus* cycle, *Afrika Hymnus III* has only general instructions regarding registration: dynamic level, which manuals to use, and occasional pitch indications, without specifying any stop names. In contrast to the meticulously worked-out and notated registrations of *Afrika Hymnus I* and *Afrika Hymnus II*, most decisions are left up to the performer. A knowledge of the registration of the earlier works will be necessary as a foundation for the task of working out a registration for *Afrika Hymnus III*. For instance, the performer should be aware of the composer's fondness for including mutation stops in ensembles; his use of gapped registrations; the way he sometimes eschews foundational stops; his apparent preference for brightness and clarity, relying on mixtures instead of reeds at higher dynamic levels; and, in general, a keenness to discover novel combinations and avoid making the instrument sound too "traditional".

Gerrit Jordaan provides a detailed registration scheme in his planned critical edition, which has been discussed under "1.4.5. Literature overview" (see page 16). As noted there, the primary sources for this study are the manuscript scores, so his registration will not be

discussed in detail, but some reference will be made to it. Owing to a lack of consistent page numbering, the material related to *Afrika Hymnus III* is listed separately in the list of sources (under "Scores") and referenced as "Grové 2011c". In addition, a recording of a concert performance by Jordaan of the work is available on YouTube (listed under "Electronic" and referenced as "Jordaan 2014c") and proves useful for general observations on both registration and idiomaticism. The recording reflects the registration indications in his planned edition. Any further references to "Jordaan" regarding registration should henceforth be assumed to mean his registration both as indicated in his version of the score (Grové 2011c) and as in the recorded performance (Jordaan 2014c).

The apparent contradiction at the start has already been noted under "3.1.5. Texture". Not only is the dynamic marking for the primary melodic line lower than the one for the accompaniment, but the accompanimental right-hand part is on the Great ("I" in the score), while the primary melodic line is on the Swell ("II" in the score). This can be rationalised by noting that the Swell division is more likely to have colourful stops, including reeds that are not overly strong or whose dynamic level can be modulated by means of the expression pedal (at least on organs that would have been familiar to the composer). A reed-based registration would be very appropriate here, as it would lend a consistency to the line throughout its wide range and ensure that the transition from its position at the top of the texture in bar 6 to 9 back to the initial tenor-baritone range from bar 11 (with bar 10 providing the link) is seamless. Consider also the third movement of *Afrika Hymnus II*, where the primary melodic material of the A-sections is in approximately the same tessitura in the left-hand part, and the registration is based on the Cromorne 8' of the Positive manual. Using a reed in the movement under discussion is confirmed by Jordaan's registration and his note that the composer "had the idea of a soft reed in the LH and not too bright colours in the RH [*sic*]" (Grové 2011c). The indication to play the accompaniment on the Great suggests that it should not be lacking in presence, as confirmed by the dynamic marking. Since the pedal part functions largely in concordance with the accompanimental manual part, a similar registration, or simply coupling the manual and adding 16', would be justifiable.

It would be entirely logical to reproduce the same registration for all three A-sections, but it also stands to reason that this could come across as an overly traditional approach, lacking in the colour and variety so greatly valued by the composer. Jordaan has the same registration for section A0 and section A2 (the latter of which represents a partial recapitulation, at the

same pitch level as the opening), but a registration without any reeds for section A1 that is softer but brighter and less harsh. In section A2, the dynamic marking for the primary melodic line is ***p*** (as opposed to ***mf*** at the opening), with no markings for the other parts; this could be accomplished by means of the expression pedal, or be construed as simply marking the contrast with the ***ff*** at the end of the preceding section, D0.

Section B0 has an indication to play both hands on the Great. A registration change to reflect the section change (and accompanying changes in style and content) would be appropriate. However, there is no indication of a change in manuals from section A1 to section B1. This could be an oversight; Jordaan's registration is comparable to the one for section B0 – both hands on the Great and an ensemble that includes mutation stops and excludes reeds. An indication to move both hands to the Great only comes in bar 56. The B-sections juxtapose contrasting elements, and the performer could consider playing this up in the registration (for example, Jordaan has bar 16 and bar 18 and 19 in section B0, and bar 55 in section B1 on the Positive). Section B0 marks the introduction of the figure with dissonant chords underneath a repeating pitch with a ***ff*** dynamic marking. The figure always appears at this dynamic level.

Section C0 requires a trio registration with the right-hand part in the foreground. The pedal part has the first appearance of a pitch indication in the work, namely 8'. It would be reasonable to assume that this is intended to mean an 8' *basis*, as opposed to the standard 16' basis (which, by implication, would be in force otherwise), and that stops at a higher pitch level could be included in the interest of clarity and colour. After both hands move to the Great in bar 31, the trio texture resumes two bars later, but there is no indication of a return to the previous configuration with the left hand on the Positive, something that should certainly be considered in practice. Bar 36 has the only other pitch indications in the movement: 8' 4' for the right hand and 4' 2' for the left hand. There are no manual indications here either, but playing on different manuals is obviously required. Bar 38 has a sudden shift to ***ff***, with both hands on the Great, for the chord that interrupts the contrapuntal texture, but then the dynamic level shifts back to ***f*** right after. This would appear to mean that the ***ff*** is applicable to only a single chord, at least for the manual part. The Pedal would need adjustment to maintain balance – Jordaan adds 16' stops (both the principal and a 16' reed) and the mixture, as well as couplers. ***ff*** is reached again in bar 44.

Section D0 sets out on the Swell with dynamic inflection to be added by means of the expression pedal. A similar passage in *Afrika Hymnus I* (see example 217 on page 185) had a

cornet-like registration of 8', 4', 2', and mutations at 2⅔' and 1⅗'. (Jordaan only has 8', 4' and 2⅔'.) From bar 62, the indication is ***ff*** with both hands on the Great. Bar 66 features separate lines in each hand that cross, but the indication to play with both hands on the Great is still in force. While the passage is entirely playable in this way, it would seem to make more sense to separate the lines, which would also call out the contrast with the surrounding material. A temporary shift to ***f*** for bar 69 only could be construed as reflecting the fact that both hands move to the Swell, so an actual change to the registration currently engaged may not be necessary. Jordaan's registration underscores the increasing tension from this point on with the addition of stops, including Trumpet 8' on the Great at bar 71. Personal preference would see a more gradual build-up and the addition of the Trumpet stop only a bar or two later. When the dynamic level jumps back to ***ff*** for the movement's concluding gesture in bar 81, it reflects how material from the other sections is cited, and returning to a previous ***ff*** registration would bring about a neat coherence.

### 3.1.7. Idiomaticism

In another decidedly unchurchlike setting, the composer depicts "a dance ritual at night" (Grové 2011c). The third movement of *Afrika Hymnus I*, entitled *Night Ritual*, calls to mind a comparable scene. Potential accusations of reductive representations are set aside here. Some parallels could be drawn between the movement under discussion and Jehan Alain's *Deux Danses à Agni Yavishta* – allusions to fire, ritualistic undertones, vibrant articulation, colourful registration (presumed, in Grové's case), and continuous juxtaposition of contrasting material and textures.

A notable feature of this movement is the double-pedal writing in section A0 and section A2, made more intricate by select notes being sustained while the others are staccato. This means that a different articulation is often required for each foot. In section A0, only notes played by the left foot are sustained, but in section A2, bar 76, they alternate between the feet. The level of difficulty is increased exponentially in section A2 by having select notes from the chords in the right-hand part similarly sustained. There is no consistent pattern as to *which* notes. Coordinating the note lengths and articulation between the hands and the feet makes for a genuine challenge. It demonstrates a composer driven to push the envelope technically and texturally.

In the same sections, the left hand and pedal part inhabit approximately the same range, with the parts crossing and notes occasionally duplicated in both parts. This is a textural situation in which the organ effortlessly excels in a way no other single-player instrument can. The parts can be separated timbrally by means of registration. It demonstrates that the composer knows his way around the instrument, and at least to some extent approaches it in a way that could be termed orchestral rather than pianistic. But at the same time, the way in which some chords are constructed – white notes in one hand against black notes in the other parts – suggests a measure of keyboard-bound thinking and keyboard exploration in discovering sonorities.

In all respects, this movement shows competent, solid writing for the instrument, incorporating and juxtaposing contrapuntal and chordal elements that are equally suitable. The wide leaps in the pedal line are also perfectly suited to this part. Section C0 relies on the familiar and highly idiomatic trio texture. The primary melodic material covers a large range, and the composer is not afraid to utilise the highest octave of the keyboard. Section D0 features imitation of motifs between the hands or between one hand and the pedal part, utilising the opportunity to provide textural variety in presenting the same idea. The only disappointing aspect is the lack of registration indications. If the composer had in mind a soft reed for the left-hand part at the opening, as Jordaan states (see page 187, above), he should have provided this guidance in the score – a general indication such as “soft reed” would have sufficed. A complete registration scheme, or even naming specific stop families, is not always necessary, but pointers such as “a nasal sound” or “bright” provide enough information to organists to greatly facilitate the often daunting task of working out a registration for a complex score.

### 3.2. *Voices from the Darkness*

#### 3.2.1. Structure

Gerrit Jordaan (2013:168) states that the movement has a ternary structure, but does not elaborate on this statement. Even if the movement could ultimately be reduced to such a structure, it would not be an adequate representation of its length and complexity. As a springboard for discussion, the structure set out in the following table is proposed.

Table 8: Representation of the structure of *Afrika Hymnus III*'s second movement

| **Section** | **Bars** | **Content** |
|---|---|---|
| A0 | 1-19 | Dissonant pedal chords alternating with passages based on reiterated pitches and legato-staccato doubling |
| B0 | 20-31 | New material, combined with sonorities based on superimposed tertian chords |
| C0 | 32-35 | Sudden change in texture; introduces a quintuplet motif |
| D0 | 36-57 | Introduces new motifs and develops previous ones; more rhythmically active, with continually changing textures but distinct pitch centres (D and F in pedal, C in manuals) |
| B1 | 58-63 | Contrast with D0; contains brief reference to B0 and comparable sonorities, but also includes motifs from D0 |
| C1 | 64-74 | Sudden contrast with B1; develops quintuplet motif from C0 |
| D1 | 75-88 | Similar in texture and content to D0, tied together by an A-C sonority present throughout |
| C2 | 89-92 | Contrast with D1; based on quintuplet motif from C0 and C1 |
| D2 | 93-101 | Similar in texture to preceding D-sections, but also introduces next movement's main motif (bar 97) |
| A1 | 102-108 | Return to character and material of A0 |

The movement is framed by the A-sections, emphatically similar in terms of character and content. Similarities between the two B-sections and between the three C-sections may be less immediately obvious, but the thinking behind assigning these labels should become clear in the discussion that follows. The D-sections are generally restless and developmental in nature. Two subordinate B-C-D structures may be observed, as well as an alternation of C- and D-sections in the second half, although it seems unlikely that either of these patterns would be perceived even by a discriminating listener. Instead, the overall effect is of something that continuously evolves and builds on previously stated material. Within this, the C-sections provide the greatest degree of contrast.

### 3.2.2. Melodic content

*Voices from the Darkness* is abstruse and feels at times inscrutable. There is little sense of an overarching melodic line. Instead, the melodic content comprises short figures that only occasionally join to form something more substantial. Perhaps there is a clue in the title – "voices" instead of "a voice". For extended passages, sometimes whole sections, the focus continually shifts between different parts of the texture. At other times, the material in the foreground seems fixated on a single pitch, and some passages are severely restricted in terms of pitch material and intervallic content. Even when the focus remains in one place for more than one or two bars, there are frequent breaks and interruptions. The "slow movements" of *Afrika Hymnus II* each relied on a recognisable scale formation: pentatonic in the second movement, octatonic in the fourth movement. No such characterful scale formations can be detected here. The main elements that provide cohesion are a reliance on specific melodic intervals and the use of short motifs, three of which stand out.

- **Motif *a*** is a version of the familiar beginning-accented iamb motif, a two-note motif with a short-long rhythm and the first note in an accented position. It first appears in bar 2 in the left hand's lower voice; the interval is a descending minor 2nd.

  Example 219: Motif *a*, bar 2, left hand




- **Motif *b*** has three consecutive appearances of the same pitch, usually in notes of equal duration. Its first appearance is as three chords in the pedal part in bar 5, but more recognisable is the instance in bar 8, where three half-tenuto crotchet notes are separated by crotchet rests.

  Example 220: Motif *b*, bar 8, right hand



- **Motif *c*** is a semiquaver quintuplet. The prototype in bar 32 starts with an ascending minor 3rd followed by descending intervals outlining a minor 7th. The first three notes form a [014] trichord.

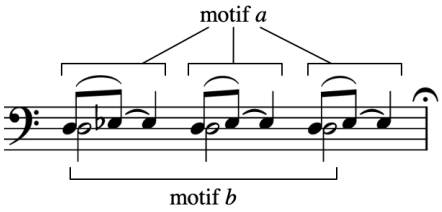
  Example 221: Motif *c*, bar 32, left hand




Motif *a* and *b* appear throughout the movement. Triplets on the same pitch that appear in the D-sections can be construed as instances of motif *b* in rhythmic diminution. Motif *b* could be compared to a similar three-note motif in the fourth movement of *Afrika Hymnus II* (see example 126 and 127 on page 116). Motif *c* forms the nucleus of the C-sections, although it is also invoked in the D-sections, which are developmental in nature.

The melodic content of the A-sections is limited. It is built around motif *a* and the reiterated pitches of motif *b*. They integrate in bar 13 with three consecutive appearances of motif *a* in the pedal part.

Example 222: Bar 13, pedal




The first seven bars of section A0 establish the dark, oppressive atmosphere. The only melodic activity is the recurring descending semitone in the left hand. A melodic line first enters in bar 8 in the right hand, doubled by the pedal part, but is immediately interrupted. It continues in bar 10. Only three pitches are used: E♭, G and D. Since E♭ is repeated several times at the start, it can be designated the pitch centre. The right hand arrives on D in bar 13, but the pedal line continues, repeating motif *a*, now as an ascending semitone, D-E♭. Motif *a* also appears as a descending perfect 4th (G-D) in bar 11. A second phrase, starting in bar 14, follows a similar trajectory. Motif *a* appears as a descending tritone (D-G♯) in bar 16 and 17. It may not be immediately obvious that this is motif *a* – the short-long rhythm appears in the

left hand, which doubles the right hand's staccato pitches an octave lower. This phrase also ends with the D-E♭ ascending semitone, in bar 19. The phrase again comprises only three pitches: D, G♯ and E♭. Section A1, at the end of the movement, curtails melodic activity to only reiterated pitches and descending semitone figures.

The same elements appear in the B-sections. In section B0, the main melodic material first appears in the right hand in alternating bars, each time answered by motif *b* in the form of three chords. Bar 21 and bar 23 state the same figure: motif *a* as an ascending perfect 4th interval, followed by a descending tritone. The next figure, in bar 25 and 27, uses an ascending minor 3rd and descending perfect 4th.

Example 223: Figures in (a) bar 21; (b) bar 25




The focus then moves to the pedal part. In bar 29, motif *a* appears as an ascending perfect 4th. The second pitch is repeated twice – another melding of motif *a* and *b*. This figure is answered by one outlining a descending perfect 4th: motif *a* contracted to a major 3rd, followed by a descending semitone. Section B1 makes the briefest of references to this material in bar 60, with the major 3rd respelled as a diminished 4th. That section also features many reiterated pitches, ending with an explicit statement of motif *b* in bar 63.

Example 224: Melodic material in (a) bar 29 to 31, pedal; (b) bar 58 to 61, right hand

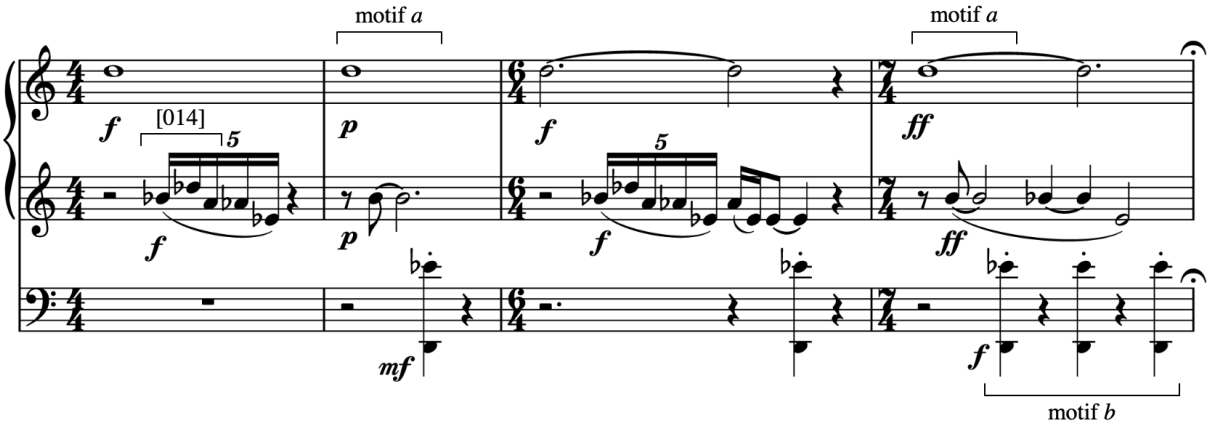



With such short figures, limited pitch content, and shifting focus, it seems irrelevant to look into contour or melodic pitch centres. What is more pertinent is the intervallic content, with the perfect 4th and tritone by now confirmed as essential intervals.

Section C0 marks the introduction of motif *c*, which is stated twice and extended the second time with a descending perfect 4th figure. Also noticeable is how the right hand and left hand

combine to form motif *a* in bar 33 and 35. The right hand insists on D throughout, but participates in the melodic activity. The combined activity of the manual parts and the upper voice of the pedal part outline the dissonant interval of a major 7th between D at the top and the E♭ below it. Each statement, corresponding to a single bar, has a descending contour. The passage ends with a statement of motif *b* in the pedal part.

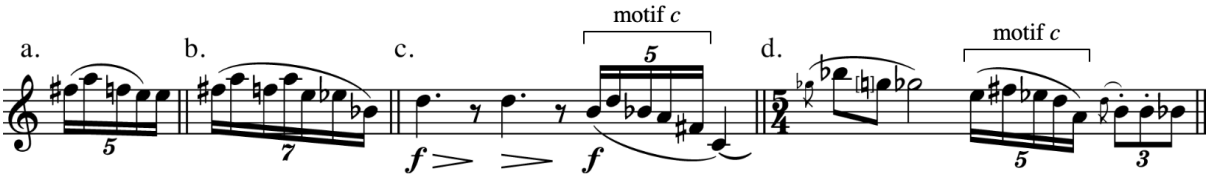
Example 225: Section C0, bar 32 to 35 (registration omitted)




Motif *c* also appears in the D-sections, in the following places.

- Bar 39, altered so that the fourth semiquaver is repeated
- Bar 42, extended to a septuplet
- Bar 83, also slightly altered and landing on a sustained note
- Bar 86, as part of a longer figure

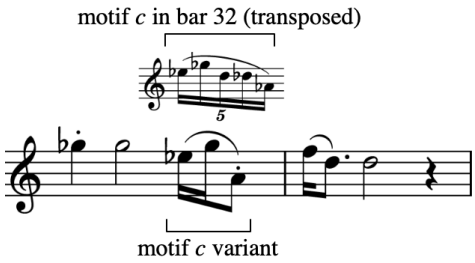
Example 226: Motif *c* in (a) bar 39; (b) bar 42; (c) bar 83; (d) bar 86




Each appearance is slightly different, but they amount to brief references to, or instances of "glancing back" at, earlier material. The latter is an idea that the composer sometimes put forward when discussing the structural content of his works; Schoeman (2016:131) uses the term *Rückblick*.

The C-sections, on the other hand, are focussed primarily on motif *c*. At the start of section C1, the ♪♪♩ motif in bar 64 and at the start of bar 66 can be construed as a contraction, keeping the ascending minor 3rd at the start and then proceeding directly to the last note, so that the descending 7th outline (here a diminished 7th) is maintained.

Example 227: Bar 64 and 65, right hand




The motif is then developed in bar 68, with several statements, including a retrograde one of the version in bar 39, placing the reiterated pitches at the start. Melodic activity was concentrated at the top of the range outlined at the start of the section in bar 64, but now the line makes a sharp descent.

Example 228: Bar 68, manuals




The passage ends with several dramatic instances of motif *a*, followed by reiterated pitches underscored by dissonant chords.

Section C2 similarly develops motif *c*, including an instance that contains only the descending part, in triplet semiquavers (bar 90). In each instance the last note is sustained. The motif adheres to its established range of a 7th and its descending contour, so that the line comprises segments that each descend, followed by a leap upwards for the next.

Example 229: Bar 89 to 91, right hand




Bar 91 breaks the mould with its upwards inflection, leading to the sudden increase in density and tension in the next bar – a dramatic moment of the type that ends each C-section. It can be noted that section C2 is one of a few occasions where the melodic material corresponds to the octatonic scale, as shown in the preceding example. (On other occasions where this may be the case, the set of pitches is too small to make the determination that the melodic material as such is octatonic.) The D♭ in bar 89 can be explained as a passing tone.

The D-sections introduce several new elements, notably triplet-quaver figures and grace notes. Early on in section D0, a triplet figure prominently features a descending perfect 4th between the grace note and main note.

Example 230: Bar 39, right hand




The interval of an ascending minor 3rd gains importance, appearing repeatedly in the pedal part. In section D0 it always appears at the same pitch level: the lowest D and F. A triplet figure on F headed by a grace note on D takes on an ostinato-like function.

Example 231: Figures in the pedal part in (a) bar 38; (b) bar 43; (c) bar 48



The ascending minor 3rd grace-note figure returns in section D1, first in the left hand, where melodic components are reorganised to produce new patterns. In bar 76, the triplet appears first and *then* the grace note figure. This configuration is subsequently developed alongside the prototype with the grace note in front, for instance in the brief melodic line in bar 85 and 86. At first lingering at the top of its minor 9th range, it descends via motif *c* to its lower boundary. [014] trichords are prominent in this line.

Example 232: Bar 85 and 86, right hand




The version of the triplet motif with the grace note in front appears once in the pedal part in section D1, in bar 86 on C♯-E. In section D2, the triplet is dropped; all that remains is a grace note on F♯ followed by the main note a minor 3rd above on A.

Example 233: Ascending minor 3rd figure in pedal in (a) bar 86; (b) bar 93 and 94




Triplet figures in bar 54 use a minor 3rd interval in both descending and ascending direction. The accompanying semitone motion yields overlapping instances of the [014] trichord. The figures in the right hand are partially doubled in the pedal part, producing mournful descending semitone figures, related to those at the start of the movement. The end of section D0 fixates on C, continually restating it in all parts. The end of section D2 likewise fixates on E in the manual part (bar 96 and 97).

Example 234: Bar 54 to 57

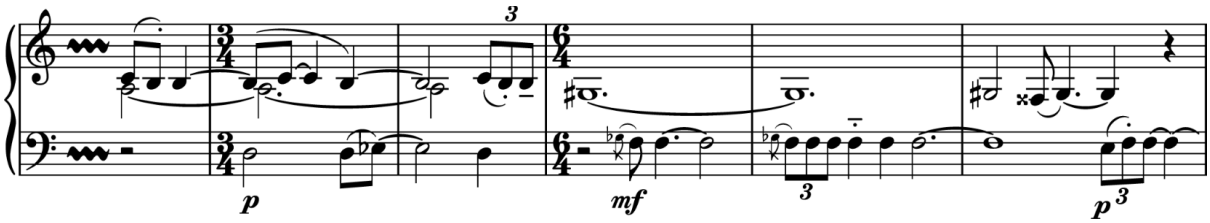



Short melodic strands with semitone motion appear throughout the D-sections, recalling figures such as those in bar 19 in section A0.

Example 235: Semitone figures in (a) bar 19; (b) bar 44 to 45




Example 236: Further semitone figures in bar 77 to 82, manuals




The many grace-note figures hint at something that finally crystallises in bar 84 in the left hand: a figure that will be the main motif of the third movement. It starts with a grace note that forms an ascending perfect 4th with the main note, followed by a descending tritone.

Example 237: Motif in (a) bar 84, left hand; (b) third movement, bar 1, pedal



When it appears in the pedal part in section D2, it is stated at the same pitch level as at the third movement's start.

Example 238: Bar 97 to 101, pedal




This motif is a confluence of many of the movement's melodic elements. The first note (the grace note) and the last form a descending semitone – the same interval found in the movement's very first melodic activity (motif *a* in the second and subsequent bars). The other intervals – perfect 4th and tritone – were the next to be introduced, the perfect 4th in bar 11 and the descending tritone in bar 16. The crystallisation of the motif towards the end of the second movement leads it inexorably to the third, and also adds a narrative element to these movements' titles, implying that the voices thus far confined to the darkness are to be liberated.

### 3.2.3. Vertical aspects

The movement opens with a dissonant pedal chord: an open 5th with a semitone added on each side. Superimposed over this, the left hand has a [014] trichord that later also appears on its own (bar 7) and takes on an accompanimental role. Together, the pitches form a subset of OCT(0,1), to which the E♭ that enters in bar 8 also belongs, almost completing the collection. This is one of the few occasions where the material is organised according to an octatonic collection.

Example 239: Bar 1 and 2, bar 8, OCT(0,1)




The sharp dissonance of directly neighbouring semitones is an integral component of the sonorities in the A-sections. In comparison, the B-sections and C-sections frequently use tertian components – from bare minor 3rds to superimposed triads (possibly with split chord members) and 7th chords – and sharp dissonances are not as closely spaced.

Further pedal chords appear in bar 14 and 15, now just three notes but keeping the sharply dissonant component, and in the final section, A1. The sonority of the penultimate bar also corresponds to OCT(0,1). The final bar shifts to a small subset of OCT(2,3) – simultaneously a triad with a split 3rd, D (3!). However, according to Gerrit Jordaan, the composer later wanted this to be changed so that the same pedal chord is kept for the final bar (Grové 2011c).

Example 240: Bar 107 and 108 in (a) manuscript score; (b) edited by Jordaan (Grové 2011c)

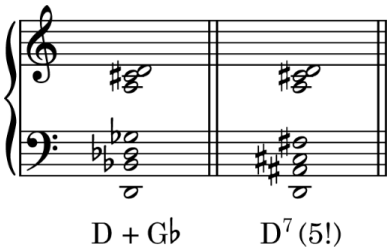


Section B0 makes for an almost startling change when it opens with a straightforward B major triad. But, soon enough, pitches from a C major triad are placed below this. The two chords are a semitone apart, so there is a sharp dissonance for each member of both triads. Although they are stacked on top of each other, resembling an extended tertian chord, the way that B major was established first makes the sonority more akin to a polychord.

In bar 26, E♭ major in the right hand is combined with a minor 3rd on F♯ in the left. Both chords are expanded in bar 28, to E♭ (1!) and $b^7$ in second inversion in the left hand, producing a sonority that has eight individual pitches and several sharp dissonances, and still registers as a polychord. The $b^7$ chord appears briefly on its own in bar 29, recalling the opening B major of the section. Bar 30 adds a major 3rd on D♭ at the top. With the sustained E♭ in the pedal part in bar 31, the sonority in this case can be heard as an extended tertian chord, a possible notation being $B^{11♯}$ (3!). Coming at the end of the section, the whole of section B0 can therefore be said to be tied together by the tertian chords on B. The sudden removal of these rich sonorities in bar 32 marks the commencement of section C0.

Section B1 has been labelled as such in large part due to its similarities to B0 in terms of sonority. Bar 58 superimposes an E♭ minor triad in the left hand and D minor triad in the right hand (with both triads in second inversion). At a semitone apart, there is a sharp dissonance for each member of both triads, like the B major and C major chords at the start of section B0. Bar 59 has a subtle shift in the left-hand chord to G♭ major; the semitone clashes for each chord member are retained. Chord members are removed so that the manuals are reduced to a [014] trichord (B♭-C♯-D) in bar 61 and 62. The ending sonority in bar 63 is unstable, with elements of both D major and G♭ major.

Example 241: Two possible interpretations of sonority in bar 63

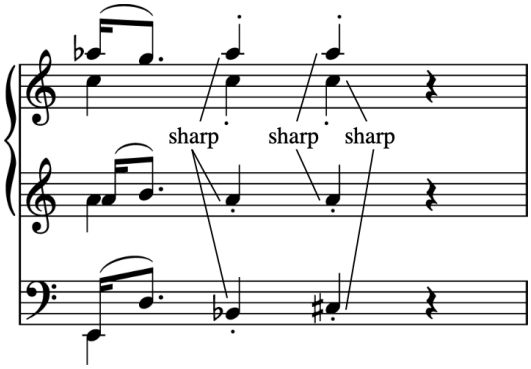


D + G♭ $D^7$ (5!)

The C-sections are relatively sparse in terms of sonority, at least initially. Section C0 emphasises the sharp dissonance of a major 7th between the D at the top and the E♭ below it. In bar 33, the combination of these pitches plus B yield a [014] trichord. Section C1 is at first

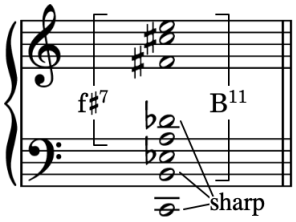
monophonic, but punctuates this in bar 67 with a mixed-interval chord that has quartal components. Tension builds as voices are added, culminating in bar 70 and 71 with chords built around sharp dissonances: C and A♭ in the right hand both find sharp dissonance in the voices below.

Example 242: Dissonant chords in bar 71



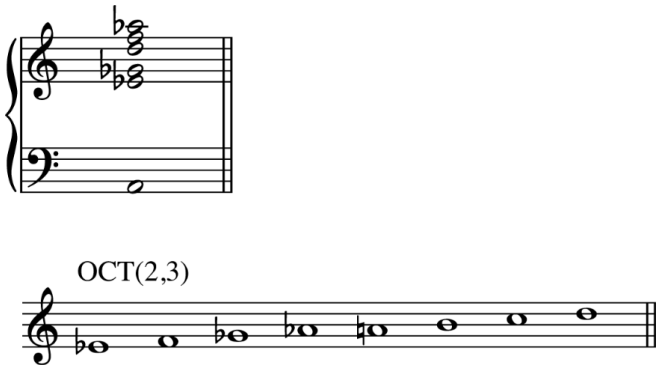

The section ends with a figure where notes are added one by one below an E at the top. It starts out only mildly dissonant, with pitches that initially correspond to f♯$^{7}$, and then B$^{11}$, but the lowest notes add sharp dissonance.

Example 243: Sonority in bar 72 to 73



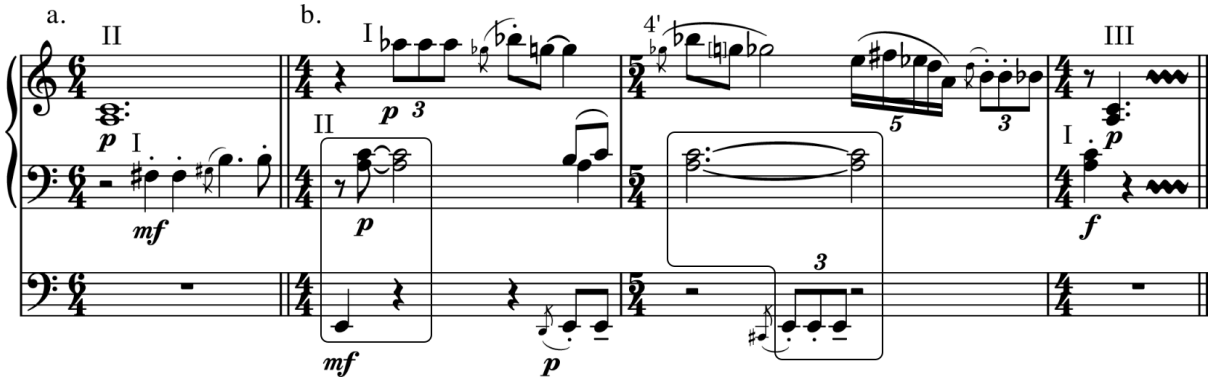

Section C2 is shorter but follows a comparable trajectory. Initially sparse and with major 7th intervals prominent in the melodic activity, the final bar suddenly builds up to a chord with six individual pitches. The right hand has a diminished chord on D, and the left hand and pedal together form a diminished chord on E♭; cumulatively, the pitches correspond to OCT(2,3), which has been in effect for most of the section (see example 229 on page 197), and actually since the end of the previous section (from bar 87).

Example 244: Sonority at end of bar 92




The D-sections are generally also sparser, in contrast to the expansive polychord and extended tertian-chord sonorities of the B-sections. Found here are returning pitches and smaller, sustained minor sonorities – chords of only a minor 3rd or a minor triad – or a minor 2nd. For example, the minor 3rd formed by D and F returns in the bass register throughout section D0. In section D1, the minor 3rd A-C is prominent in the manual part. In bar 85 and 86, the E added in the pedal part produces an A minor triad in second inversion, as accompaniment to a melodic line in the right hand.

Example 245: A minor sonority in (a) bar 75 to 77 (bar 76 and 77 omitted); (b) bar 85 to 88



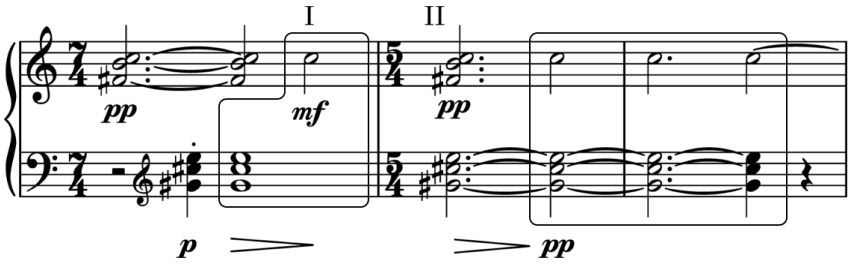

Section D1's A-C sonority is interrupted in bar 80: the A moves to the pedal part, and the sustained pitches in bar 80 to 82 form the [014] trichord A-F-G♯.

Example 246: [014] trichord in bar 80 to 82



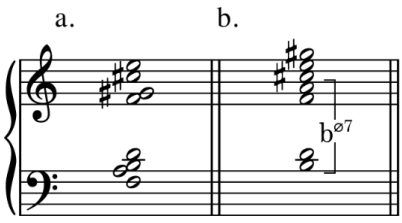
There are "glances" back at previous sections. A sharply dissonant chord in the right hand in bar 40 and 41 is marked ***ppp***, very much relegated to the background. Bar 48 recalls the instances of motif *c* in section B0, but the chord itself (F♯-B-C) recalls section A0 with its closely spaced sharp dissonance. Over this is superimposed a C♯ minor triad in second inversion in bar 50 and 51, an allusion to section B0. When the F♯ and B are removed from the initial chord so that only the C remains (at the end of bar 50 and again from the end of bar 51), the resulting sonority is C♯ (1!).

Example 247: C♯ (1!) in bar 50 to 52



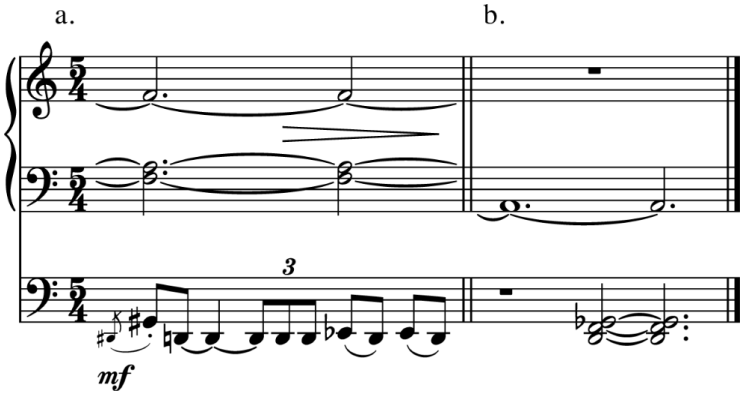

Section D2 is texturally comparable to the other D-sections, though quite bare in the vertical dimension. Until, that is, the large chord in bar 99. With a half-diminished chord on B in the left hand, its sound is that of an extended tertian chord.

Example 248: Chord in bar 99 (a) as in score; (b) arranged to show tertian origin



Pitches are removed one by one so that only an F-A-F sonority remains. The reiterated D in the pedal part implies D minor. The triadic D sonority returns for the movement's final chord, (according to the manuscript score), which has a split 3rd.

Example 249: D minor at (a) end of section D2, bar 101; (b) end of section A1, bar 108




As already mentioned, Jordaan notes that the composer changed the final chord (Grové 2011c). This was done during their preparations for a performance in 2011, three years after the work was completed. The revision retains the sonority of the preceding bars (see example 240 on page 201) and is arguably more convincing. Even though the final section commences with a sonority on D, the parts cumulatively forming d (1!), it significantly deviates from this in the bars that follow, making the original final chord seem out of place when it arrives. The revised final chord also ties the movement together more neatly by returning to the very lowest pitches on the pedalboard, C and D♭, which were used at the opening.

### 3.2.4. Rhythm

This movement is one of only two in the *Afrika Hymnus* cycle that is based on a divisive rhythmic framework in its entirety, rather than the usual additive framework, the other being the middle movement of *Afrika Hymnus II*. It is also the only movement to have time signatures. A crotchet pulse is present throughout, and the time signatures range from two crotchets to eight crotchets per bar. Even so, there is little sense of a regular metre. The time signature changes in most bars. The longest stretch without a time-signature change is five bars, in two places: bar 80 to 84 and bar 102 to 106. Both are in $\frac{6}{4}$, although it is unlikely a listener would be aware of this. It might be asked why the composer felt that it was necessary to add time signatures; any answer would be speculation. Jordaan notes that the composer suggested "the emotion of entrapment and torture" (Grové 2011c) – could being bound by

time signatures allude to this sense of captivity? The notion also occurs that it might be a hint to the performer to maintain awareness of the pulse at all times, and perhaps play more strictly in tempo than might ordinarily be expected. Potentially contradicting this, the same note by Jordaan states that the composer suggested "a sense of timelessness in this movement (drawing out the fermati)", which does not provide a conclusive answer either way. The indicated tempo of ♩ = c. 72 is moderate – not at all slow. There is a risk that the movement could otherwise become rather plodding. The smallest note value for the first 31 bars (comprising section A0 and B0) is a quaver; more than two quavers follow each other on only three occasions. The ubiquitous beginning-accented iamb motif mitigates the threat of monotony with the syncopated figures it generates.

Things suddenly pick up in section C0 with the introduction of motif *c*, the quintuplet semiquaver figure. This rhythm subsequently recurs throughout the movement. In bar 42 it is expanded to a septuplet, but this only appears once. The C-sections are characterised by the quintuplet figure and are rhythmically the most active. The movement seems to build up towards section C1, which has the longest run of semiquaver motion, as well as the unusual (for Grové) five-against-four polyrhythm of bar 68. In the following bars, the beginning-accented iamb motif is rhythmically diminished to a semiquaver and dotted quaver, whereas it otherwise only appears with a quaver as the short, initial value.

Example 250: Bar 68 to 71




Section C1 ends with another rhythmically unusual figure headed by a crotchet triplet and subsequently diminishing note values, followed by a whole bar rest, with a fermata and the indication "G. P." ("general pause"). There is an interesting correlation with *Afrika Hymnus II*, whose middle movement – already noted to be the only other movement with a

wholly divisive rhythmic framework – also has a full bar rest at its culmination (bar 78), although the two movements could not be more different in most other respects.

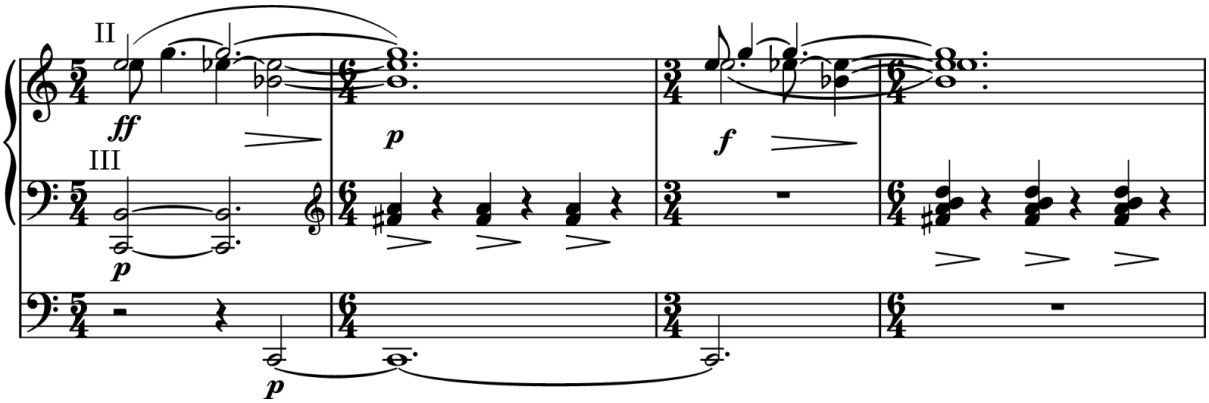
The D-sections are characterised by triplet figures, noted under "3.2.2. Melodic content" to be a rhythmic diminution of motif *b*, which consists of three consecutive notes or chords occurring a minim value apart (see page 193). Triplet quavers are juxtaposed with duple quavers. Another characteristic element are the many grace notes, first introduced in section D0. The combination of these rhythmic elements gives these sections a restless quality even with their often static harmony and other elements of static support. At the same time, these sections are distinguished by their continually shifting focus. There are occasional, brief passages where individual lines show simultaneous independent activity.

Example 251: Independent rhythmic activity in (a) bar 46 and 47; (b) bar 78 and 79



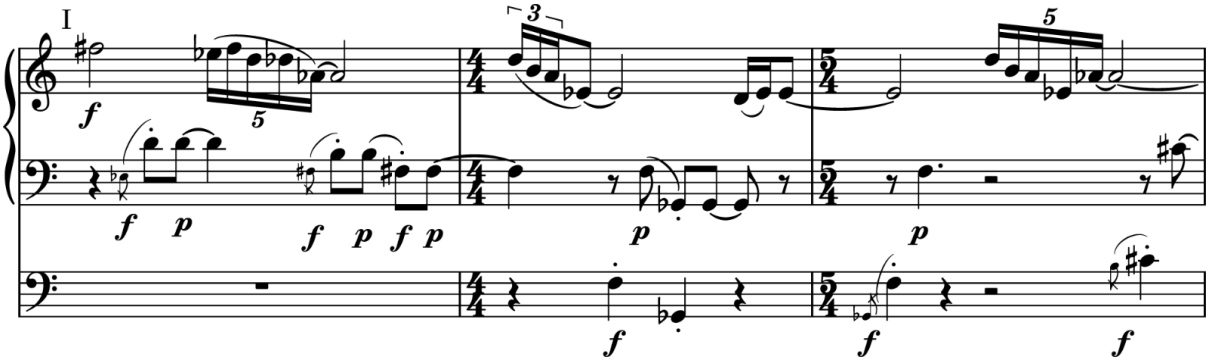

For the majority of the movement, rhythmic activity is discrete. When one element or layer in the texture is active, others suspend their activity. Different layers may initiate events simultaneously, but only one will proceed to be rhythmically active. For example, in the following extract from section B0, the left-hand part is either sustained or silent when the right hand is active, while the right hand sustains notes from its previous activity when the left hand is active. The pedal note initiated in bar 25 is simply sustained.

Example 252: Bar 25 to 28




Even when there are two independent lines, such as in the following passage in section C2, they accommodate each other rhythmically. One is only active when the other is sustaining the last note from its previous activity.

Example 253: Bar 89 to 91




(The textural situation where one part doubles another with a different articulation is excluded from this observation.)

If section C1 marks the rhythmic climax of the movement, the subsequent sections maintain this momentum. There is a steady decline in rhythmic activity as the movement approaches its end. The final section, A1, returns to having quavers as the smallest note value, like the opening sections, providing a sense of balance to the structure.

### 3.2.5. Texture

The composer's brief programme notes (Grové 2011c) emphasise aspects of texture:

> The atmosphere of the second movement is dark throughout and accents in the pedal part are created through register manipulation. Later, for example in measure 90, other textures are also exploited.

The accents he describes feature throughout the movement in various guises. First are those in the pedal part. A chord is registered with 16' and 8' stops; after being played, the 16' is removed.

Example 254: Bar 1 to 6, pedal




To illustrate the result, it could be notated as follows:

Example 255: Bar 1 to 6, renotated




If one thinks of this as two layers, each with the same pitches an octave apart, what happens in bar 1 and bar 5, and other comparable places in the remainder of section A0 and in section A1, is that the lower layer is removed while the upper layer is sustained. In bar 3, the notes are rearticulated, the second time without the lower layer. Bar 8 can be seen as a variation of the first procedure: the same notes are played an octave apart in the right hand and pedal part; the lower notes receive their full duration, while the upper notes are shortened.

Example 256: Bar 8



This is repeated in bar 10, with the upper notes even shorter (marked staccato instead of half-tenuto), and it becomes a melodic line doubled at the octave with one line legato and the other staccato – one of the composer's favourite textural devices, which also appears elsewhere in the movement. An interesting detail here is that the articulation switches from bar 11 to 12, although this is not repeated anywhere else.

Example 257: Bar 11 and 12



Bar 9 is a different implementation of the layered-accent device where one layer is sustained and the other removed. Here the layers have different pitches instead of being doubled at the octave.

Example 258: Bar 9



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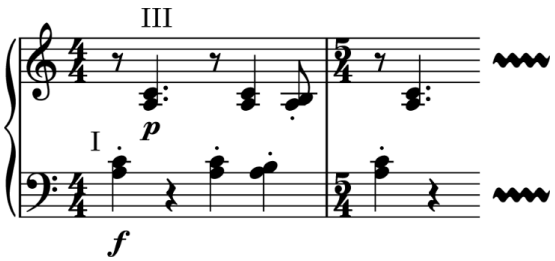
Section B0 develops this with chords in the left hand and pedal where one note in each of the parts is shortened. In bar 24, there are actually three layers: the crotchet notes in the manuals are doubled by the pedal part, and the pedal notes are marked staccato, whereas the notes in the manual part have no articulation marking and would therefore have their full duration.

Example 259: Bar 22 to 24 (23 omitted)




Later on, the procedure whereby the same notes are played again (as in bar 3 in example 254 and 255, above), with the first louder and therefore accented, is developed further. In bar 87 and 88 it is achieved by playing with each hand on a different manual, one part marked ***f*** and the other ***p***. The accented notes are always staccato, while the unaccented notes usually have their full duration.

Example 260: Bar 87 and 88, manuals




In bar 89 to 91 the procedure is used in the left-hand part, and between the left hand and pedal part. Though not indicated in bar 89, where it appears in the left hand, the effect would be easiest to achieve by playing the ***f*** and ***p*** notes on different manuals, as in the previous example.

Example 261: Bar 89 to 91, left hand and pedal



Finally, in bar 95 to 97, the procedure is used in the pedal part, but on different pitches. This would have to be achieved by adding and removing stops.

Example 262: Bar 95 to 97, pedal



In the way they quickly move from louder to softer, the individual notes and chords with hairpin diminuendo signs are a related device. They usually appear in groups of three, thereby constituting instances of motif *b*. Each note or chord has to start with the shutters open, to be closed quickly while the note or chord is sounding. The device first appears on individual notes in the right hand in bar 14 and 15, in combination with accents created through register manipulation in the pedal part. It is also used on single notes in bar 83.

Example 263: Diminuendo on single notes, right hand, in (a) bar 14 and 15; (b) bar 83




In section B0 and C1 the device is used with chords. Bar 26 and 28 come shortly after the layered accents described earlier, bearing out the notion that these effects are related.

Example 264: Diminuendo on chords in (a) bar 26 to 28; (b) bar 48 (manuals)

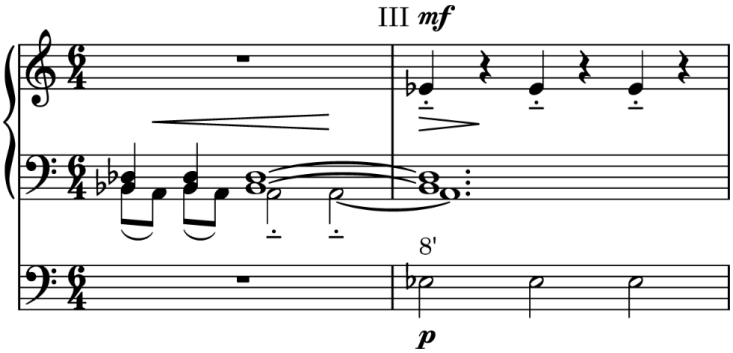



Owing to their continuous application throughout the movement, these textural events become motifs in and of themselves.

There are further instances of rapid diminuendos in bar 23 and 25 in section B0, and more in section B1, although these are not related to the reiterated notes or chords of motif *b*. Dynamic shadings have been unusually detailed from the very start of the movement – necessary for giving shape to the constrained material – along with typically detailed articulation markings.

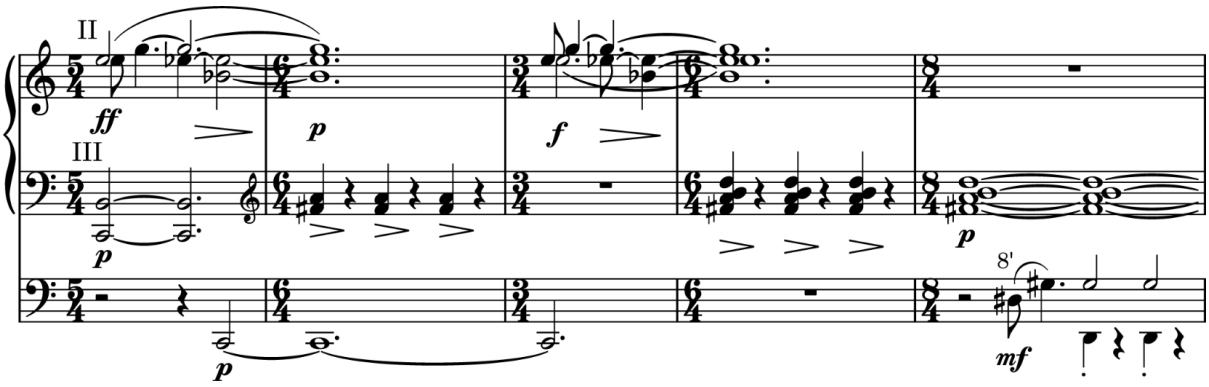
A further significant textural feature of the movement is the use of static support in the form of sustained or continuously returning notes or chords (already noted under "3.2.3. Vertical aspects"), and recurring ostinato-like figures. There is a sense of continuously shifting focus as material in the foreground moves to the background. For example, the last note or chord in a passage is often sustained to become static support for another voice or layer. The first clear example of this is the shift in bar 7 to 8: the material in the left hand has been in the foreground, but at the end of bar 7 the notes are sustained and it becomes background static support for the material that enters in the right hand in bar 8.

Example 265: Bar 7 and 8



In section B0, the focus alternates between two elements: the reiterated chords (motif *b*) and the figures derived from motif *a*. The example below shows bar 25 to 29. The material in the right hand sets out emphatically in the foreground at ***ff***, but a rapid diminuendo to ***p*** shifts it to the background; the notes are sustained and become static support for the material in the left hand in the next bar. The process repeats, and then, from bar 29, the left-hand chord is sustained, becoming static support for melodic material in the pedal part.

Example 266: Bar 25 to 29




Bar 51 to 54 (section D0) provides another example: the C in the right hand on the Great is in the foreground, then moves to the Swell, making way for a melodic line in the left hand in the next bar. That line starts at ***mf***, but has a diminuendo, and the last note in bar 53 is sustained to become static support for a new line on the Great, doubled in the pedal part. In this way the texture seems to evolve continuously, with new layers and strands introduced, moving to the background, and either returning to the foreground or dissipating. There are never more than three layers at work at any given moment; the material afforded foreground status can be at the top, in the middle, or at the bottom of the texture.

Ostinato-like figures appear in the D-sections in the pedal part, but are often varied or interrupted by other material. For example, a figure of triplets on F headed by a grace note on D appears from bar 43, partially doubled by the left hand. It was first hinted at in bar 38, where only the pitches were stated, without the triplet rhythm or grace note. The example below follows the figure over the course of the next several bars. It is silent for most of bar 44 and bar 45, then appears in duple quavers; the pitches are stated on their own in bar 48, and then the figure is modified in bar 49. The pedal part then shifts to a high register, but the triplet figure interrupts with a final appearance in bar 51.

Example 267: Bar 43 to 51, pedal



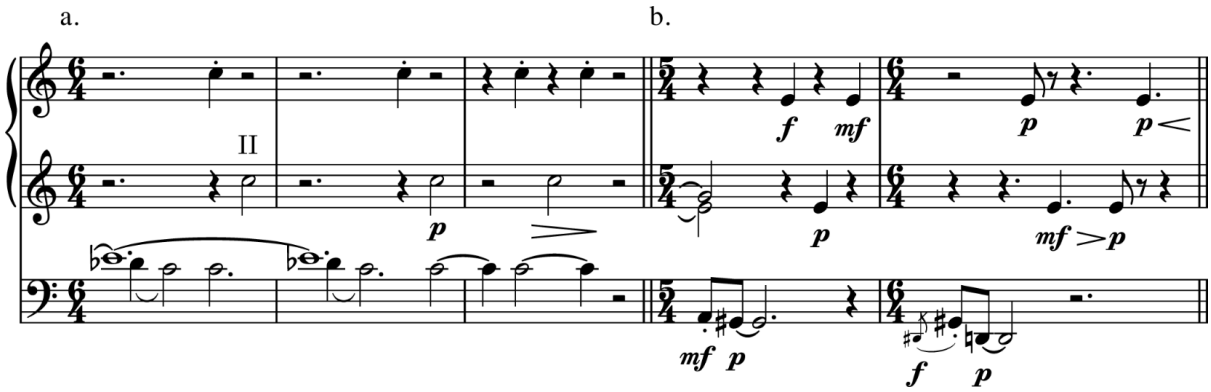

In section D1, the returning E in the pedal is related to the earlier triplet pattern – each appearance adds an element. And the changeover from section C1 to section D2 sees a recurring A that also has a grace note a minor 3rd below.

Example 268: (a) Bar 84 to 86, pedal; (b) bar 92 to 94, pedal




Reiterated pitches and chords are a feature throughout, and at the end of section D0 and section D2 the shifting focus and layers seem to reach a point of convergence when the same note is stated repeatedly, on different manuals, with contrasting articulation and at different dynamic levels.

Example 269: (a) Bar 55 to 57; (b) bar 96 and 97




In contrast, the reiterated D in the right hand in section C0 participates in the melodic material, rather than acting just as a static element. If the D-sections are prone to vacillation,

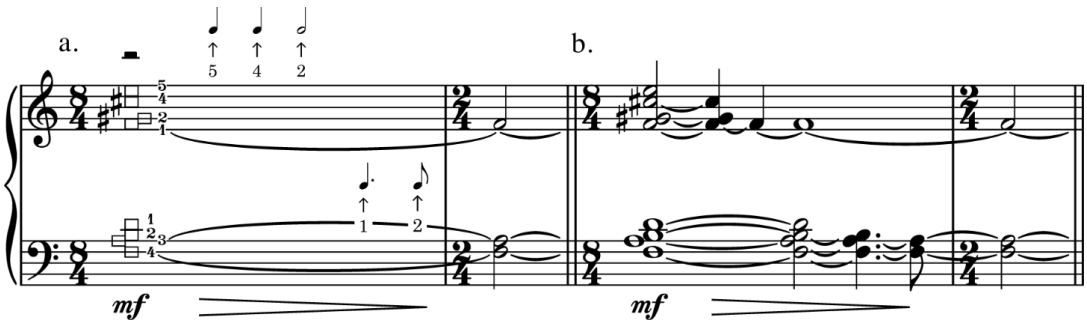
the C-sections are more direct, and each one has a clear progression to a ***ff*** climax. Section C2 is the shortest, and its climax in bar 92 is quite sudden. The preceding bars had a deceptively reassuring melody-and-accompaniment texture. Section C1, on the other hand, is the longest. It starts in monophonic texture, punctuated by the dissonant chord in bar 67. Over a pedal point, the number of voices increases, and what is undoubtedly the climax of the whole movement is reached in bar 70 with wailing dissonances. Then follows a figure where notes accumulate from top to bottom – the very bottom of the pedalboard – and the section ends with a dramatic, almost theatrical, general pause.

Example 270: Bar 72 to 74




This figure has something of a counterpart in bar 99, in the approach to the end of the movement. Following a brief rest in the previous bar, the chord that appears has pitches removed one by one, also starting at the top, until only three notes remain. The notation is similar to what was used in the fourth movement of *Afrika Hymnus II*, but the example below also gives an alternative notation that is arguably easier to read.

Example 271: Bar 99 and 100, manuals, in (a) its original notation; (b) an alternative notation



This leads the movement to return to its opening texture of dark, dense chords in the lowest reaches of the instrument, which had set the sombre and oppressive atmosphere befitting the movement's title.

### 3.2.6. Registration

As in the first movement, information regarding registration is limited to dynamic markings, manual indications, and pitch-level indications, without specifying stop names. But *unlike* the first movement, there is a vast number of dynamic markings, sometimes for each successive note in a single voice. In addition to the manual and pitch-level instructions, Gerrit Jordaan's registration scheme specifies registrations that correspond to most of the dynamic markings, but not all. For example, he provides no registrations for the pedal part in bar 95 to 98 to correspond to the many dynamic markings, although changes can be heard on his recorded performance (Jordaan 2014c).

The composer's notes highlight the "accents in the pedal part […] created through register manipulation", already discussed under "3.2.5. Texture" and henceforth referred to as "register-manipulation accents". The effect is actually rather subtle. A chord is played with 16' and 8' registration, and then the 16' is removed while the chord is still sustained. Example 254 on page 210 shows the first six bars, with several consecutive instances. The 16' used is likely to be a stopped flute, such as the Subbaß 16' on the Unisa Rieger organ; the 16' principal on that instrument would be too loud and jarring against the other parts of the texture. On an instrument with more 16' stops available, something like a string stop could also be effective. These "accents" only appear in the A-sections. In section A0, the bars in which they appear are all marked ***p***. In section A1, the pedal part in bar 102 is marked ***mf***, but this should be balanced against the manual part, which is marked ***pp***. In most cases, the point at which the 16' stop should be removed is clear, but there are places where it is less clear, such as in bar 14 and 15.

Example 272: Pedal register-manipulation accents in (a) bar 5; (b) bar 14 and 15



The dynamic markings that are used in the movement range from ***ppp*** to ***ff*** for the manuals, and from ***pp*** to ***ff*** for the pedal part. The pedal part has significantly more pitch-level indications, in part due to the register-manipulation accents, but also because successive contrasting dynamic levels can be achieved more easily in the manual part with manual changes. The pitch-level indications provided are limited to the following.

For the manual part:

- 8'
- 8' 4'
- 8' 2'
- 4' (in bar 86; this could be interpreted as meaning *add* a 4' stop, rather than using it alone)
- 4' 2'
- +2' (in bar 34, added to the 8' 4' registration indicated two bars before)

For the pedal part:

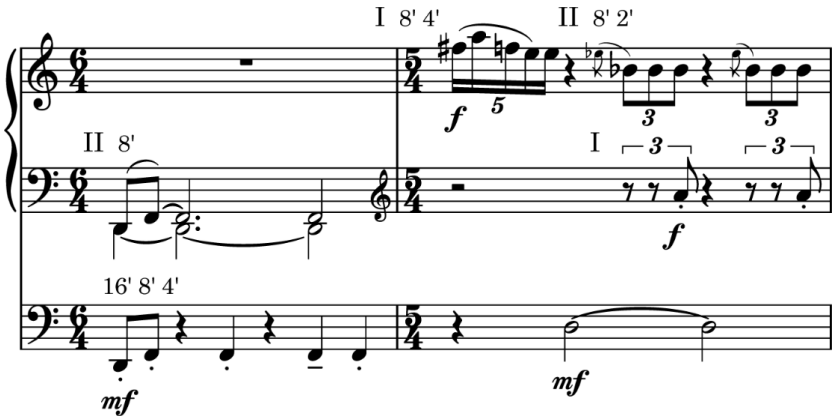
- 16' 8'
- −16' and +16', often to achieve register-manipulation accents, but not always
- 8'
- 4'
- 16' 8' 4'
- 32' 16'

The frequent use of 16' and even 32' (albeit only at the end) contrasts this movement with other “slow movements” of the *Afrika Hymnus* cycle, as well as many of the other movements’ more subdued sections. None of the other slow movements (the second movement of *Afrika Hymnus I*; the second and fourth movements of *Afrika Hymnus II*) use 16' stops in the pedal part at all. In *Afrika Hymnus I*, the first and third movement both have an overall forceful, spirited character, but contain multiple contrasting sections that are more subdued (if not always necessarily slower) and use smaller combinations of stops; none of those sections use 16' stops in the pedal part. Instead, the pedal part would be wholly based on 8', 4', or 2', or the section would be for manuals only. Needless to say, the use of lower-

pitched stops in the movement under discussion corresponds to the dark atmosphere that the composer aims to create. Passages where the pedal part sounds at 4' pitch are relatively brief, except for bar 51[4] to 57.

When a pitch-level registration instruction appears, it should not be taken to remain in effect until the next. For example, in bar 38, the pedal part, starting on the lowest D, indicates 16' 8' 4' and has a dynamic marking of ***mf***. The next bar has ***mf*** again, with no pitch-level instruction, but contains the D an octave higher. It would be more appropriate for the 4' to be removed, leaving only 16' and 8', so that the pedal part does not interfere with the material in the manual part. It is possible that the mere fact that a dynamic marking is present indicates that the composer had a registration change in mind.

Example 273: Bar 38 and 39




A note should be made of bar 50 and 51. In the preceding bars, the pedal part contains ostinato-like triplet figures in the lowest octave, to be played at 8' pitch (indicated at the start of bar 43). In bar 50, the pedal part shifts registers to the highest C, with a 4' pitch indication. The next bar has one more instance of the triplet figure that appeared in the preceding bars, but no corresponding pitch-level registration indication. It would be logical to play this at 8' pitch again, before the next high C at 4' pitch, even though a registration change will be needed in the split second between the triplet figure and the C.

Example 274: Bar 49 to 51, pedal



The preceding is one example of how frequently major registration changes are required in the pedal part. The following example also requires a very swift change from 8' to 4'.

Example 275: Bar 22 to 24, pedal



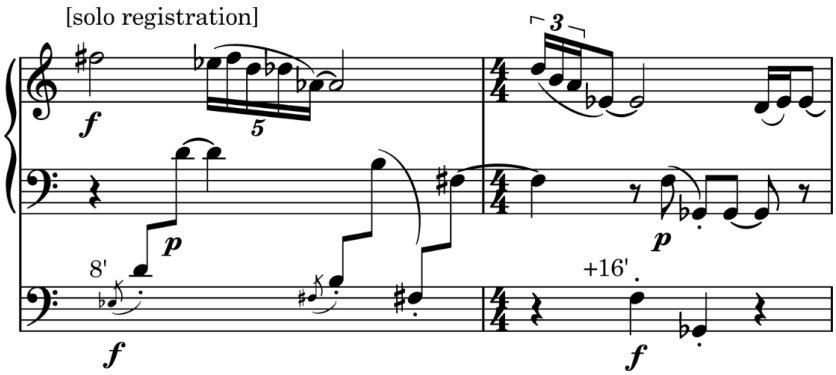

Returning to the pitch-level indications listed on page 219: Gerrit Jordaan's registration scheme largely corresponds to these indications, with only minor alterations. For the manual part, most of the available 8' and 4' stops are utilised at some point, in different combinations. When 2' is indicated, only the 2' flute on the Positive is used, and none of the available 2' principals or the 2' flute on the Swell (possibly because the Octavin 2' on the Unisa Rieger organ can be rather piercing). No mutation stops, mixtures or reeds are used at all. Instead of mutation stops or soft reeds, he frequently relies on the Quintadena 8' on the Positive to provide colour. Overall, the result is very (perhaps overly) subdued. For example, a solo line in the right hand on the Great in section B0, marked ***ff***, is registered with the 8' principal alone. For the passage from bar 70, almost indisputably the climax of the movement, he has the following registration:

Swell: principal 8', string 8', principal 4'
Positive: principal 8', stopped 8', Quintadena 8'
Great: principal 8', stopped 8', flute 4', Sw/Gt, Pos/Gt
Pedal: principal 8', Sw/Ped, Pos/Ped

This ensemble is rich in 8' stops, but beyond that has only the 4' principal on the Swell and the 4' flute on the Great. The Pedal has no 16' stops. In both these places (as well as others), a much larger ensemble – up to the Great mixture – should be considered. For a passage such as the one in bar 89 to 91 (section C2) – essentially a solo line with accompaniment – a combination that includes a mutation stop (such as the Nazard 2⅔' with 8' and 4' flutes) would be very effective. A central challenge is to retain the listener's interest throughout the often ponderous material, and this would go some way towards achieving that. In the same passage, the differences in dynamic level between consecutive notes in the left hand line are easy to achieve by playing on different manuals, one registered at ***f*** and the other at ***p***. On a

two-manual instrument, the pedal can be used for the notes marked ***f***, first at 8' pitch and adding 16' in bar 90 where the pedal actually enters.

Example 276: Bar 89 to 90, suggested realisation (two-manual instrument)




The passages with reiterated notes or chords each with a rapid diminuendo are always indicated by the composer to be on the Swell or Positive, so the assumption is that the Positive is also enclosed. On instruments where this is not the case, a passage such as bar 25 to 28 (section B0) will be a challenge to register, since each hand is on a separate manual and each repeatedly requires a diminuendo – the right hand from ***ff*** to ***p***, and the left hand on reiterated chords. It would be a shame for either effect to be lost. A solution that can be suggested is to play the right hand on the Positive (or Great, on a two-manual instrument) and the left hand on the Swell. Ensure that the Swell registration is such that the diminuendo will be clearly audible. A combination of 8' and 4' foundation stops along with a 2⅔' mutation stop has proven effective (whereas with only 8' stops, for example, the effect may be too subtle). Ensure that the registration for the right hand is strong enough to reflect the ***ff*** dynamic marking (for example, foundations at 8' and 4' along with the twelfth) and then quickly remove stops during the diminuendo until only soft flutes at 8' and 4' are left at the start of the next bar.

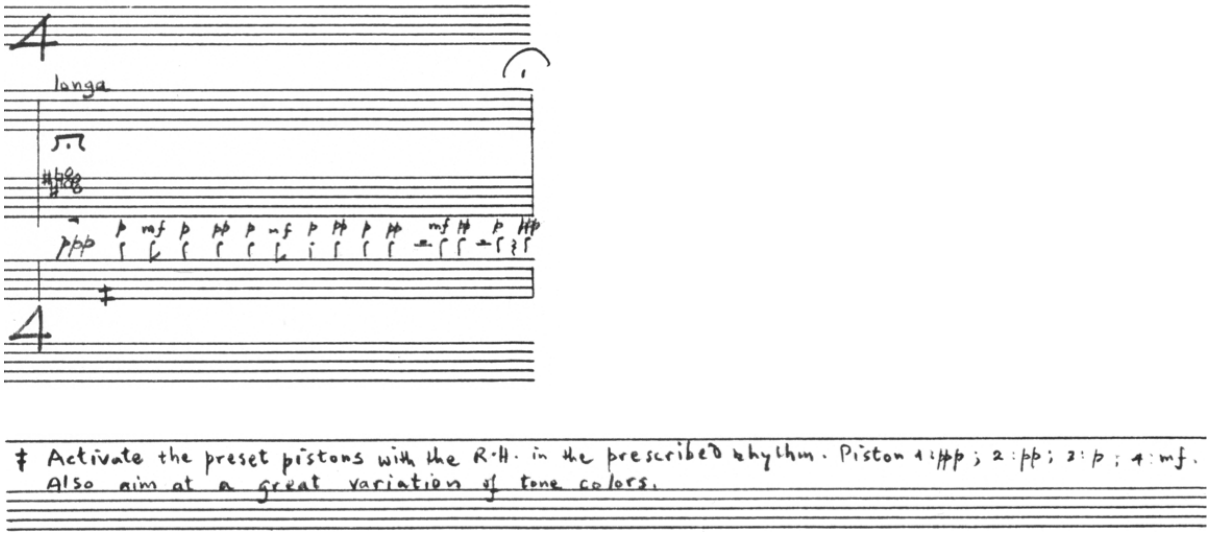
### 3.2.7. Idiomaticism

From the perspective of simply playing the notes on the page, this movement does not present any formidable challenges. The pedal chords are not difficult, since the two notes played by one foot are only a semitone apart. Some agility is required for the pedal part in general: it can shift in register quickly and has some intricate patterning with grace notes, triplets, and repeated notes. But the pace is moderate, there is often one part of the texture

that is completely static (such as the long, sustained chords frequently found in the accompanimental layers), and passages with a contrapuntal texture are few and brief, incorporating at most three independent lines. On the other hand, the movement is long and rather heavy going; the performer will need to ensure that the listener's interest can be maintained. The major challenges lie in realising the often incredibly nuanced dynamic effects by means of registration and using the expression pedals. It is a crucial aspect of the movement, essential for breathing life into the music. Such nuance does not come naturally to the instrument, and any effort to achieve *everything* that is notated in the score leads to some problematic situations.

The composer highlights the register-manipulation accents in his brief notes about the movement (Grové 2011c). They appear in the pedal part when a chord is played and the 16' stop is removed. This device exploits various aspects of the organ simultaneously: its sustaining power, the simple presence of 16' stops, and the ability to change registration while notes are sustained. A precursor to the device can already be found in the composer's earlier "study in organ idiomaticism", the orchestral work *Kettingrye*. In bar 305, the organist is to sustain a chord while changing the registration by using preset pistons.

Example 277: *Kettingrye*, bar 305, organ part and performance instruction




The intended effect is much more kaleidoscopic than in the movement under discussion, where it is rather subtle and limited to one registration change per chord. When this device appears in section A0, only the feet and left hand are playing; in section A1, the chord in bar 102 can easily be taken by a single hand as well. The composer presumably provides this

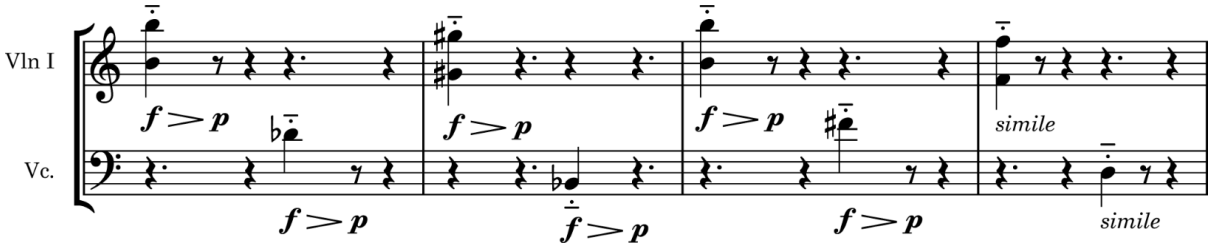
accommodation so that one hand is free to make the necessary registration changes (although they could also be done by an assistant, of course). However, there is another problem: the position of the shutters for the manual part on the Swell or Positive often needs to be adjusted while the pedal chords are being played, or, if there is a rest in the pedal part, there is very little time to move a foot to the expression pedal and back to the pedal keys for the next chord. Both situations occur during the opening bars. At the end of bar 3, the diminuendo starts while the pedal chord is still sustained. Then, at the end of bar 5, there is only a semiquaver rest during which the position of the shutters must be adjusted from ***pp*** to ***mf***. In the following bar, two notes are to be sustained by the right foot while the shutters are to be closed. Since the notes being played are very low on the pedalboard, it would be impractical at most consoles to use the left foot on an expression pedal. Nor is there enough time to use substitution to take over the notes with the left foot and free up the right foot. If a 16' stop is available on another manual, then one solution would be to play the pedal chords with the left hand, and the left-hand part with the right hand, freeing up the feet to control the expression pedal. The registration changes could be managed with a pedal piston, if available, or by an assistant. Another option is to register the pedal with 16' only, and the left hand with 8', and then play the chord with both left hand and pedal, simply releasing the pedal keys at the appropriate moment instead of removing the 16' from the registration. Other solutions are also feasible, but for such a seemingly simple passage, a good deal of planning and effort is required. Having an assistant control the expression pedal should only be considered as a last resort. Later on, in bar 14 and 15, each D played by the right hand requires a diminuendo using the expression pedal, but the chords in the pedal part do not allow this. In this passage, a solution might involve playing the manual part with the right hand on different manuals and again doubling the pedal chords with the left hand, omitting the B in the pedal part so that the right foot can control the expression pedal (the B will still be played by the left hand). But, depending on the circumstances, it may be necessary to omit the B completely, as Jordaan does in his version of the score (Grové 2011c).

Example 278: Bar 14 and 15, potential solution (on two manuals)

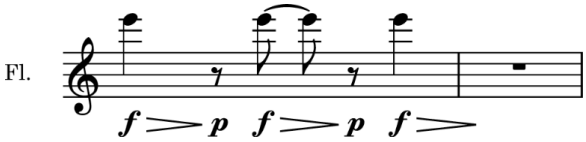



The instances where a rapid diminuendo is needed on successive notes or chords (as in the preceding example) present another difficulty. The assumption is that the position of the Swell or Positive division's shutters should be reset for the start of each note or chord, so that each starts from the same dynamic level – although not clearly notated, this is borne out by the recording of Gerrit Jordaan's performance, prepared in conjunction with the composer (Grové 2014c). If successful, it can be very effective, whereas an alternative interpretation, where each successive note or chord is at a lower dynamic level, does not make a commensurate impact. Taking bar 26 and 28 in section B0 as examples, each chord has a crotchet duration, followed by a crotchet rest (see example 266 on page 215). The shutters need to be closed during the crotchet that the chord is sounding, and then quickly reopened so that they are in the same position as before at the start of the next chord. Since these mechanisms vary in their responsiveness, it will take no small amount of planning and rehearsal. Every action may need to be performed pre-emptively, depending on the instrument – something that does not come without risk. A conscientious performer would also make every attempt to exercise the necessary control over opening the shutters to avoid the action being accompanied by unwanted mechanical noise. On nearly any other instrument with sustaining power and the ability to execute gradual dynamic changes, passages such as these would present almost no problem at all, but that is not the case on the organ. It is, in fact, a favourite device of the composer, as the following two examples show.

Example 279: String Quartet: *Song of the African Spirits*, bar 3 to 6, violin I and cello




Example 280: *The Soul Bird*, bar 3 and 4, flute




In bar 83 there is even less time – only a quaver rest – to open the shutters between the notes; see (b) in example 263 on page 213.

The shifting role of the pedal part has already been noted. In bar 22 to 24, it moves from an accompanimental role in bar 22 to a melodic role in bar 23 (doubling the right hand) and back to an accompanimental role in bar 24, each shift also requiring a registration change; see example 275 on page 221 (where a diminuendo at the start of bar 23 is not shown). And in bar 51, there is only a split second to change the registration between the triplet figure in the lowest octave of the pedalboard (which corresponds to ostinato-like patterns in the preceding bars) and the C in the highest octave (again doubling the right hand); see example 274 on page 220. In fact, one could easily imagine passages such as these played on an instrument like the cello, which can easily slip between registers and between roles within an ensemble like a string quartet. It would also have no problem realising the many dynamic nuances. In contrast, a passage such as bar 95 to 98 requires six registration changes on the organ, and that does not even include changes that may be required for the manual part. It comes close to being antithetical to the nature of the instrument.

Example 281: Bar 95 to 98, pedal



It has been noted under "3.2.4. Rhythm" that this is the only movement of the *Afrika Hymnus* cycle in which the composer provides time signatures. As a rule, Grové provides time signatures only for his chamber music and orchestral scores. Does this betray some measure of orchestral thinking on the composer's part in this movement, or that he was approaching it as if it were for an ensemble rather than for a single instrument? Perhaps he anticipated that an assistant would play an important role, becoming more of a participant than would normally be the case. Jordaan (2013:157) specifically mentions the role of the assistant in an article about the *Africa Hymnus* cycle:

> The assistant to the organist (registrant) has an important role to play in Grové's organ music. For example, in some sections of the middle movement of the *Third Hymnus*, the assistant has to change the registration (combination of organ stops) on each note.

Another potential clue: the indication "G.P." in bar 74. It could simply be a means of emphasising the importance of this dramatic silence, or perhaps the intention is to communicate that the performer should let any echo of the large chord in the preceding bar die away completely before proceeding. But it is an indication meant for ensemble music (Gould 2011:190) and seems redundant in a solo instrumental work.

Looking back at *Afrika Hymnus I*, one finds that major registration changes normally correlate to new sections. Changes in the course of a section are sensibly placed and seldom disruptive or difficult to execute. If this very pragmatic approach to registration undergoes something of a sea change in *Afrika Hymnus II*, which has a vastly more complex registration scheme, it does not necessarily present a problem, especially on organs with modern systems for storing large numbers of registrations. Gerrit Jordaan recounts how he was able to perform *Afrika Hymnus II* on an organ with no registration aids at all, only a "brilliant registrant" (Jordaan 2008:50). Only the final section of the fourth movement of *Afrika Hymnus II* has anything approaching the level of complexity found in the movement under discussion. In *Afrika Hymnus II*, it only entails engaging and removing a single stop (or at most a small collection of stops) on successive notes in the pedal part. The composer's hitherto reasonable and idiomatic approach breaks down in *Voices from the Darkness*. The preceding discussion can be taken to imply that it is, at times, even "unorganlike", though by no means impossible to pull off. Paradoxically, in the way it continually exploits the possibility of utilising the instrument's many potential colours and combinations (leaving the details up to the performer), perhaps the opposite is true. Here one can take note of the views of Widor, to whom "[k]aleidoscopic stop changes were abhorrent" (Near 2019:65) and

Lemmens, who felt that sensual effects came at the expense of genuine idea and feeling, and were used by some organists to hide the "poverty of their improvisations" (Near 2019:133) – keeping in mind that these views apply to a very different repertoire.

There are exceptions to the implications of the last paragraph: the movement's climactic section, C1, has a fantasia-like character and juxtaposes textures in a way that has been common since the baroque. Only one registration change is required. For all its drama and intensity, this section may come as a relief to both the performer and the listener – something familiar. Within the larger structure of this movement, it stands out almost as a throwback.

### 3.3. *Liberation*

#### 3.3.1. Structure

The third movement is the shortest of the entire *Afrika Hymnus* cycle. At the tempo indicated, the duration would amount to just over two and a half minutes.

Table 9: Representation of the structure of *Afrika Hymnus III*'s third movement

| Section | Bars | Content |
|---|---|---|
| A0 | 1-64 | Based on motifs presented at the start, with multiple subsections:<br>• Subsection 1: bar 1-12<br>• Subsection 2: bar 13-19<br>• Subsection 3: bar 20-25<br>• Subsection 4: bar 26-30<br>• Subsection 5: bar 31-38<br>• Subsection 6: bar 39-44<br>• Subsection 7: bar 45-50<br>• Subsection 8: bar 51-57<br>• Subsection 9: bar 58-64 |
| B0 | 65-81 | New material that contrasts with the A-sections |
| A1 | 82-97 | Returns to material of section A0, with the following subsections:<br>• Subsection 1: bar 82-86 (similar to section A0, subsection 7)<br>• Subsection 2: bar 87-88 (similar to section A0, subsection 6) |

| | | |
|---|---|---|
| | | • Subsection 3: bar 89-90<br>• Subsection 4: bar 91-97 |

The A-sections contain such a rapid-fire onslaught of varying textures and ideas that it no longer makes sense to label each potentially discrete section as such, otherwise the overall structure – clearly ternary – becomes obscured. Instead, the subsections listed will be used to facilitate the discussion that follows. The material of the A-sections is all derived from what is presented at the start, but it continually evolves, introducing new ideas while also successively building on ones that might have had only the briefest mention initially. There are some subsections in section A0 that have counterparts in section A1, as noted in table 9, above. In analysing the structure, they were considered too brief to warrant assigning separate labels. One element with a nearly constant presence in the A-sections is the opening motif, itself already introduced towards the end of the previous movement. The middle section, B0, does not explicitly feature that motif and marks a strong contrast, being texturally unified and dynamically more restrained.

### 3.3.2. Melodic content

The melodic material in the final movement is scattered and fragmented. As in the second movement, there is rarely a sense of a continuous melodic line. The composer states that this movement "represents the liberation of the spirits that had been kept captured in the middle movement" (Grové 2011c); one can almost imagine these "spirits" scattering in all directions in their new-found freedom. The main motif, stated up front in the pedal part, constitutes a thematic link with the preceding movement (both in terms of melodic content and in the narrative that exists between the two movements). The statements in the first section are answered by activity in continuous quaver motion in the manual part. Melodic motion throughout the movement is generally constricted to smaller intervals of up to a tritone – an interval that appears very frequently – while larger intervals are used sparingly.

The **main motif** comprises three notes: a grace note leaps to a staccato crotchet, which is followed by a note with a longer duration. At its first appearance, the interval from the grace note to the main note is an ascending perfect 4th, and the following interval is a descending tritone. This up-down pattern gives the motif its characteristic angular contour. Also notable is the descending semitone between the first note (the grace note) and the third note.

Example 282: Main motif in bar 1, pedal



The short-long rhythm of the main notes means that it could logically be seen as a version of the beginning-accented iamb motif, but both main notes are strongly accented in this context and the grace note interferes as well. It simply does not come across as being related to the many other manifestations of that motif that have appeared throughout the work. The staccato separation between the main notes is another factor that makes this motif distinct.

The intervals are variable: the distance between the grace note and main note can be anything from a minor 3rd to a tritone. The distance from the staccato main note to the closing long note also never exceeds a tritone. The configuration with an ascending perfect 4th and descending tritone is the most recognisable, appearing at the opening and at the end of the movement. The motif can be found most often in the pedal part and in the lowest octave. It is stated four times in the first subsection, each time with slight differences in pitch and interval content. The last instance, in bar 10, is a variant that is extended by a quaver figure mimicking material in the manual part (pattern *b*, to be discussed presently). This idea is further developed towards the end of the movement, in bar 90 to 92.

Example 283: Main motif and extension, pedal part in (a) bar 10 and 11; (b) bar 90 to 92

a. b.



There are many variants in the course of the movement. For example, the one in bar 16 keeps the rhythm but alters the contour and intervals to a descending minor 3rd and semitone.

Example 284: Variants of main motif in bar 16 and 17, pedal



The grace note is such a distinctive feature that almost any figure with a grace note could be thought of as being related to the main motif. For example, the figures in the right hand in bar

21 and 23 have a perfect 4th between the grace note and the main note, and one potential account could see them taking the first two notes of the main motif as it appears at the start and inverting the interval between them. The pedal figures in subsection 4 of section A0 may also be derived from the main motif.

Example 285: Main-motif descendants in (a) bar 23, right hand; (b) bar 26 to 30, pedal




The main motif punctuates the juncture between subsection 5 and 6 in section A0, and proceeds to form the basis of a pedal line in which instances of the motif are extended by further melodic activity around the last note.

Example 286: Line with main motif and extension, bar 38 to 42, pedal




Further variants appear as the movement progresses.

Example 287: Main-motif variants in (a) bar 55, pedal; (b) bar 60 and 61, right hand




It is even used in the contrasting B-section, in inversion and rhythmic diminution. These appearances are limited to the first few bars.

Example 288: Section B0, bar 65 to 68, manuals



It returns assertively in the pedal part in bar 89 to lead the work to its conclusion. The final appearances are in bar 95, a semitone lower than at the start of the movement.

The initial description of the main motif noted the descending semitone between the grace note and the last note. The notion that this could be the basis for other melodic activity may seem tenuous, but consider bar 64; it is easy to imagine an instance of the main motif here. Instead, the middle note is omitted, and what remains is the descending semitone, F♯-F♮, but retaining the short-long rhythm of the main notes.

Example 289: Possible variant of main motif in bar 64, pedal




A similar figure forms the basis of the melodic material in the top voice in subsection 6 (bar 39 to 44) of section A0. The melodic line starts out with the descending semitone A♭-G in a characteristic short-long rhythm, followed by reiterations of the G. The next phrase, from bar 43, contains instances of the main motif, inserting a B♭ between the A♭ and G. This phrase has a counterpart in section A1, where bar 87 and 88 has the same material, transposed a minor 3rd higher.

Example 290: Semitone figures and main motif in bar 39 to 44 (top voice)



Beyond the motif that forms the core of the movement, there are several patterns embedded in the quaver-note activity of the manual part in the first subsection that return in various

guises throughout the movement. The right hand in bar 2 contains two patterns of note, as shown in the example below. As in other movements, the sustained notes are a textural feature and no melodic line of any substance emerges from this.

Example 291: Melodic patterns in bar 2, right hand (lower voice)




The first pattern (*a*) has a descending contour and the following arrangement of intervals: minor 3rd, semitone, and perfect 4th. The second pattern (*b*) has a zig-zag contour where it changes direction with every successive interval.

Pattern *a* is a prototype for the many short, steeply descending figures in the movement. Subsection 3 of section A0 has the first of these: an accumulation of descending grace-note figures, where all notes are sustained. The same intervals appear as in the prototype: perfect 4th, semitone, and minor 3rd. The prototype in bar 2 and the figure that appears here both start on D. A few bars later, the figure is rhythmically altered to quaver motion and expanded. The next subsection has similar figures, and the figure in bar 30 has the same succession of intervals in the right hand as the prototype, transposed a whole tone lower.

Example 292: Descending figures in (a) bar 21; (b) bar 24 to 25; (c) bar 30




Bar 58 is something of a recapitulation of the opening's quaver figures. The same pattern appears in the right hand at the start, with the semitone altered to a whole tone. Later, towards the end of the movement, the very short figure in bar 89 is clearly related to the figures in bar 24, 27 and 30. This specific figure must be what Gerrit Jordaan refers to when he suggests that the conclusion comes after a "subtle reference to the opening of *Afrika Hymnus I*" (Jordaan 2013:168).

Example 293: Figures in (a) bar 89, manuals; (b) *Afrika Hymnus I*, bar 1, manuals




Pattern *a* is transformed into another descending figure with similar intervallic content but an asymmetrical rhythm that appears in bar 46, fleetingly in bar 62, and at the start of section A1, from bar 83, where it is developed more extensively. The figure always appears in the right hand; the line is doubled at the octave, with the lower notes having their full duration and the upper notes marked staccato.

Example 294: Figures in right hand in (a) bar 46; (b) bar 83 to 85




Bar 62 is followed by another incarnation of the descending figure, this time as a succession of triads, each with one pitch sustained – see (b) in example 302 on page 238.

Meanwhile, the accompaniment for the figures in example 294, above, is derived from pattern *b*. After its first appearance, the next are in bar 8 in the right hand and bar 11 in the left hand. Both times, the alternation of minor and major 3rds yields instances of the [014] trichord.

Example 295: Pattern *b* in (a) bar 8, right hand; (b) bar 11, left hand




Notable about bar 11 is the fact that it starts on the E in the bass register. Further melodic activity based on this pattern usually starts on either this note or the E♭ next to it. The

following example shows this in section A0, subsection 3 and subsection 7, and in section A1, subsection 1. It is in the latter two cases that it proceeds to form the accompaniment to the descending figures shown in example 294.

Example 296: Patterns in left hand in (a) bar 20; (b) bar 45 and 46; (c) bar 82




Returning to the movement's opening, a three-note figure that first appears in bar 9 subsequently reappears in bar 11 and bar 18 in the left hand, and then forms the basis of subsection 5 of section A0.

Example 297: Three-note figure in (a) bar 9 to 11; (b) bar 31 to 34 (manuals)



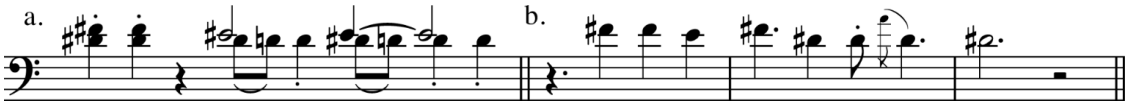

Some of the material in the pedal line in bar 40 to 42 may be derived from this figure, appearing in rhythmic augmentation.

Example 298: Three-note figure in (a) bar 34, left hand (top voice); (b) bar 40 to 41, pedal




There are further connections to be made. The material in the pedal part in bar 22 seems to come out of nowhere, as does the pedal line in section B0 – it has no apparent relation to anything that has come before. But both appear at the top of the pedalboard and are centred around F♯ and D♯.

Example 299: Pedal part in (a) bar 22; (b) bar 69 to 71




A figure in bar 14 in the right hand starts with a quaver followed by crotchets, all on the same pitch, B♭. The same figure (without a second converging voice) appears at the start of section B0, in bar 65, now on B in the right hand, and subsequently also in the left hand in bar 72 to 73 (slightly modified) and in the pedal in bar 75 – all on B.

Example 300: Figure in (a) bar 14; (b) bar 65; (c) bar 72 to 73; (d) bar 75




The B-section also introduces a semiquaver pattern in bar 74 that is developed in section A1. The shape and intervallic content of the pattern is the same at each appearance.

Example 301: Semiquaver figure in (a) bar 74, left hand; (b) bar 84 and 85, right hand




While the B-section has some links to the A-section that precedes it (the inverted main motif, the repeated-note motif, the pitch centres of the pedal line), it does stand on its own. The texture is contrapuntal: the right hand, left hand and pedal part each has an independent line. The activity in the manuals is restless, characterised by reiterated pitches and grace-note figures that form descending tritone, perfect 4th and minor 3rd intervals, the latter becoming predominant from bar 69. With fewer grace notes, the pedal line comes somewhat to the fore, but its content is inconsequential. The line draws to an end when it alights on the low B in bar

76, with B having been pivotal thus far. From that moment on, the lines in the manual part become less restless. An ascending minor 3rd figure briefly emerges in bar 78 to 80. The left-hand line's point of melodic arrival is B, but this clashes sharply with the right hand's C.

Meaningful stretches of the B-section correspond to subsets of octatonic collections, with very few notes that are foreign to the collection in use. The following can be discerned.

- Bar 65 to 68: OCT(1,2)
- Bar $69^{2}$ to $71^{1}$: OCT(0,1)
- Bar $71^{2}$ to $74^{2}$ (up to the C in the right hand): OCT(2,3) – only a grace-note A♯ and passing G♮ don't belong to the collection
- Bar $77^{7}$ to $80^{1}$ (manuals): OCT(0,1)

The material of the A-sections is mainly chromatic, but there are also stretches where the content seems to organise itself according to an octatonic collection.

- Bar 22 to 24: OCT(2,3), except the very last note, G
- Bar 31 to 37: OCT(1,2), except the F♯ in the pedal part (harmonic support)
- Bar 82 to $84^{2}$: OCT(0,1)

In bar 31 to 37, the melodic activity in each individual part is very limited, but overall that subsection has a distinctly octatonic sound. There are further examples, but they are too short to be considered representative. There is little trace of other scale formations like the pentatonic scale and diatonic hexachord. This is also true of the preceding movement, and of the final movement of *Afrika Hymnus II*.

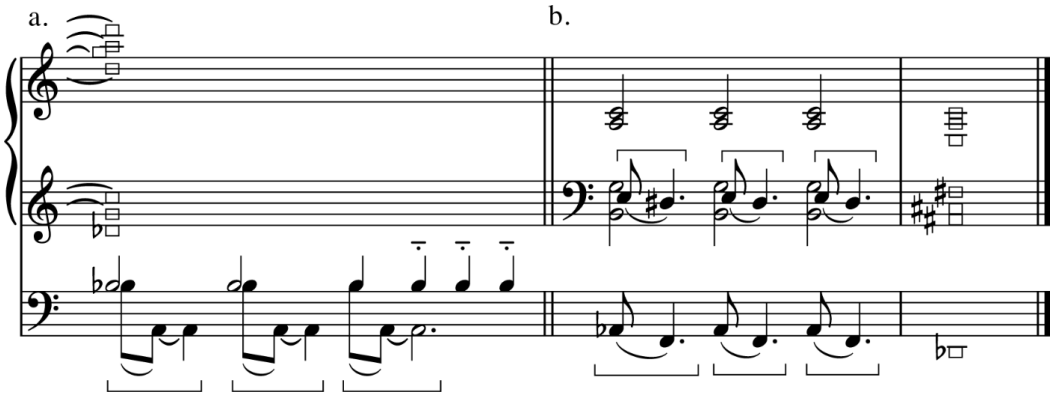
To end, a return to the steeply descending figure. From bar 91, that figure takes the form of a succession of overlapping triads, each one lower than the last. It appears to combine two figures: the cadential gesture at the end of subsection 8 in section A0 (in bar 56 and 57), which features overlapping chords, and the figure in bar 63, which also has a succession of descending triads.

Example 302: Figures in (a) bar 56 and 57; (b) bar 63; (c) bar 91 to 93 (manual part)




The penultimate bar has three successive instances of the same gesture – possibly a reference to motif *b* of the previous movement and a similar chordal figure in the first movement. The beginning-accented iamb motif appears in the pedal part and left hand. It can be recognised only sporadically during the movement (for example, in bar 25), but it has had such a strong presence throughout the *Afrika Hymnus* cycle that it seems fitting to affirm it in the cycle's concluding gesture.

Example 303: Beginning-accented iamb motif in (a) bar 25; (b) bar 96 to 97

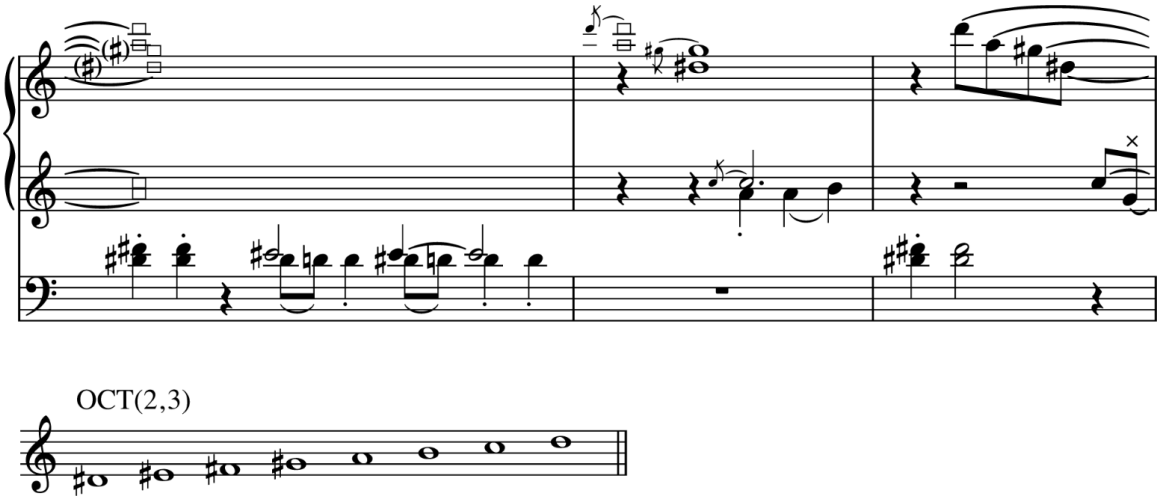



### 3.3.3. Vertical aspects

The movement sets off taking a manifestly linear approach, with lines that may temporarily split into more voices to modulate the texture. Occasionally, all the notes in a line are sustained, forming larger sonorities. The linear activity is punctuated by chords that are usually sharply dissonant, with up to eight individual pitch classes. Certain subsections take a more chordal approach, while maintaining linear activity in at least one of the constituent parts. When the movement enters the home stretch, the texture suddenly opens out into a series of overlapping and clashing chords.

Bar 21 stacks descending melodic figures derived from the movement's opening material to form an extended mixed-interval sonority, sustained through bar 22 and repeated in the following bars, comprising perfect 4th, minor 2nd, and minor 3rd intervals. Below this, the pedal part adds a further minor 3rd. All the pitches in this passage correspond to an octatonic collection, OCT(2,3) – the most straightforward interpretation of the sonority.

Example 304: Bar 22 to 24, OCT(2,3)




After the movement's very chromatic opening, the way that pitches suddenly pull together into such a recognisable collection provides a measure of coherence, even if the octatonic collection itself is not a particularly stable one. Octatonic collections are used as a basis in further passages. For example, all the pitches in bar 29 and 30 also belong to OCT(2,3).

Example 305: Bar 29 and 30, OCT(2,3)



Immediately following this, most of subsection 5 of section A0 is based on OCT(1,2), which is one of the factors that gives this subsection such a coherent sound. Only the F♯ in the pedal part is foreign to the collection, but it is never sustained and can partly be explained as a textural device: both the right-hand and left-hand part have two voices, so the addition of the F♯ below the G♯ lets the pedal part mimic this. In addition, it is an occasion for the composer to probe technique and idiomaticism by having two notes played by just the right toe.

Example 306: Bar 31 to 34, OCT(1,2)




Later on in section A0, subsection 8 is also based on OCT(2,3), except for a passing C♯. Sonorities are also formed by successive pitches of melodic figures being sustained.

Example 307: Bar 51 to 55, OCT(2,3)




(Further passages that are based on octatonic collections, but whose contrapuntal texture exempts them from discussion here, are listed on page 237 under “3.3.2. Melodic content”.)

The sharply dissonant chord that is formed in the right hand in bar 53 is carried through to the subsection's concluding gesture, which underlays clashing chords in the left hand that are dissonant themselves to form acutely dissonant chords comprising seven to eight individual pitch classes.

Example 308: Bar 56 and 57, tertian chords in left hand



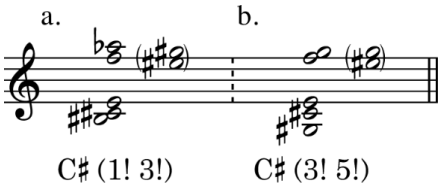

Also based on melodic figuration is the sonority in bar 89. It applies elements seen in bar 22 to 24: descending perfect 4th intervals, spaced a semitone apart to produce sharp dissonance. The pedal part doubles the E in the right hand's chord.

Example 309: Chord in bar 89




Subsection 6 of section A0 changes tack from the preceding material with its steady crotchet motion and a texture that is more chordal. There is melodic activity in many of the voices, but the same pitches and chords are reiterated from start to finish. The sonority seems temporarily locked into place, in contrast to all the bustle elsewhere. At the same time, it is unstable, harshly dissonant, and defies straightforward analysis. In the left hand, the pitches belonging to c♯ (1!) are present throughout. The F and A♭ that appear in the right hand could be taken to belong to C♯ as major 3rd (F = E♯) and 5th (A♭ = G♯), completing a C♯ (1! 3!) sonority. The A♭ moves to G, and this could be taken to be a split 5th, so the second chord of the subsection would be C♯ (3! 5!).

Example 310: Sonorities in manual part at (a) $39^1$; (b) $39^2$




Soon a B is added to the mix (the 7th of C♯?), all on top of a D♯ repeatedly asserted in the pedal part, although the pedal part is mobile and through its course completes the entire chromatic set of pitch classes in this passage. With the D♯ at the bottom, a quartal component occasionally comes to the fore; it could also be interpreted as the 9th of the presumed C♯ sonority.

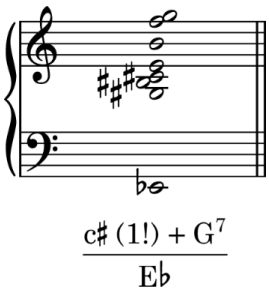
Example 311: Sonority at $39^2$




But it is moot whether any of this holds up in listening to the passage. What does come across with the harshness of the dissonance is something quite anguished.

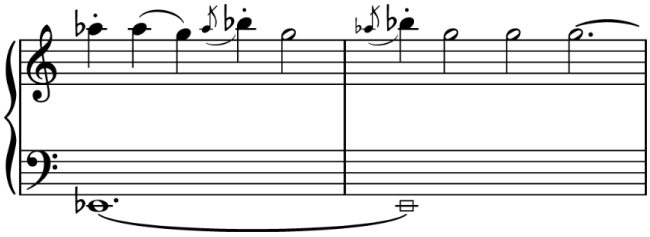
With the addition of a B to the chord in bar 41, reiterated and sustained through bar 42, it could also simply be described as superimposing c♯ (1!) in the left hand and $G^7$ (omitting the 5th) in the right hand, over the recurring E♭ in the pedal.

Example 312: Recurring sonority in bar 41 and 42



What to make of the B♭ that appears in the top voice from bar 43? Is there an arpeggiation of E♭ major to be discerned between the top voice and the bass? That would suggest the notion of the repeated A♭-G motion as a 4-3 dissonance and resolution, adding a further element of pathos to the passage.

Example 313: Bar 43 and 44, outer voices



Subsection 2 of section A1 repeats these bars, transposed an augmented 2nd higher, but omits the pedal part, so the previous conjecture does not really hold up either. However, without the interference of a pedal part, an E♭ major sonority does seem to come to the fore when the D♯ (enharmonically equivalent to E♭) is in the lowest voice, rather than e (1!), as a transposition of the earlier passage's analysis would presuppose. One could posit this as an element that links the two subsections, apart from the restated material.

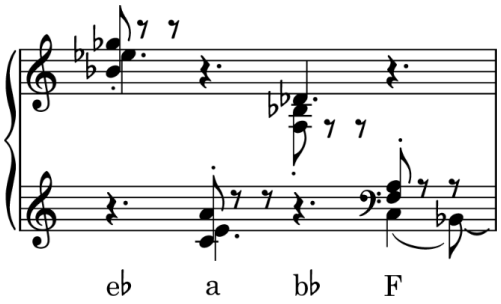
Example 314: Recurring sonority in bar 87 and 88




(An alternative analytical strategy that looked for a scale formation to explain the collection of pitches used was also attempted, but no formation that correlates with the others used in the *Afrika Hymnus* cycle could be found.)

Bar 63 features a favourite device of the composer, seeming almost incongruous alongside the complex, extended sonorities: simple major and minor triads in inversion.

Example 315: Succession of triads in bar 63



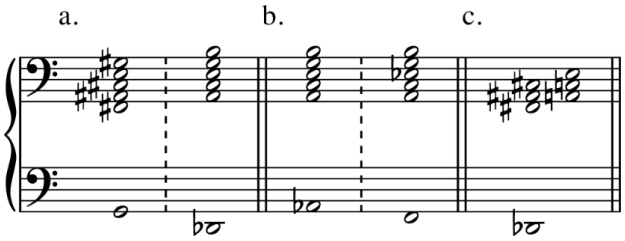

There is no chord progression at work here – there is no particular connection between these chords. As noted under "3.3.2. Melodic content" (see page 237), this is an instance of the many steeply descending figures that appear throughout the movement. It is fleeting, but points to the movement's conclusion. In the final subsection, the triads in the manual part are sustained and overlap to produce sharp dissonances. Bar 91 to 94 has ten triads, eight of them minor and in second inversion, and the remaining two major, one in root position and one in first inversion. Some appear more than once (F♯ minor, C♯ minor, A minor), but this is unlikely to be easily perceived, partly because they appear in a different order, and partly because each appearance is over a different pitch in the pedal line, so the situation in terms of which chord members cause dissonance is different each time.

Example 316: Sonorities produced in (a) bar 91; (b) bar 93; (c) bar 94




The final bars return to the harsh dissonance of earlier passages, superimposing clashing triads over pitches in the pedal that produce further dissonance. Each successive sonority contains six individual pitch classes. Even if some of the superimposed triads can be found to form extended tertian chords (as shown in the example below), it hardly matters, since the close spacing and low register heightens the effect of the dissonance.

Example 317: Sonorities in (a) bar 95; (b) bar 96; (c) bar 97




This brings the cycle to an almost shockingly dissonant conclusion. Gone are the majestic open-5th sonorities that ended the large outer movements of *Afrika Hymnus I*, or even the logic of the C-B dyad that tied together the outer movements of *Afrika Hymnus II*.

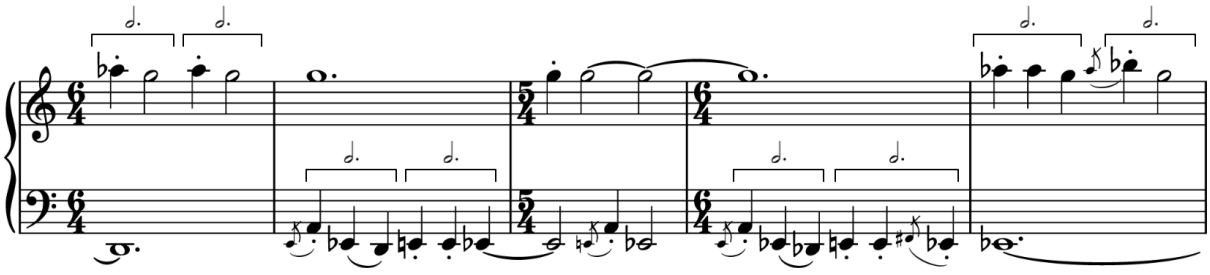
### 3.3.4. Rhythm

The movement's main ingredients are present from the start: the main motif in the pedal part, with its grace note and crotchet-based rhythm, and the fluttering, unbroken quaver motion in the manuals, in asymmetrical patterns. The overall framework is additive, so the quavers are grouped into units of two and three. They are occasionally beamed into longer groups, but these can of course still be reduced to the basic two- and three-note units. However, there are long stretches where a regular crotchet pulse is in place, often when the pedal part is in the spotlight. One of the subsections has a regular dotted-crotchet pulse. The tempo is very fast, with the indication *Con energico* ♩. = c. 126 (♪ = ♪). There are no time signatures, in contrast to the preceding movement but in keeping with the rest of the *Afrika Hymnus* cycle.

The unbroken quaver flow in one of the layers of the texture is typical of Grové's fast movements, but since the subsections in this movement are so short, it is never maintained for very long – six bars at most (subsection 7 of section A0). The pedal part regularly interrupts with the main motif, its long third note briefly halting activity. The pedal part only occasionally incorporates quaver patterns. In many cases, it imposes a regular crotchet pulse, as in the brief solo line in bar 16 and 17. Subsection 3 of section A0 has a crotchet pulse throughout, strongly felt with the pedal part's foreground material in bar 22, 24 and 25. The crotchet pulse continues through the following subsection, but then subsection 5 switches to a dotted-crotchet pulse in bar 31 and bar 33 to 35. This is partly what gives this subsection such a distinctive character, along with the three-note quaver pattern with its third note tied over the pulse (♪♪♪‿♩.) and the octatonic pitch collection in use. Gerrit Jordaan describes this

movement as “dancelike” (Jordaan 2013:168), and that can be felt in passages like this one, even if it does not quite seem an apt description for the movement overall. The next subsection, bar 39 to 44, switches to a chordal texture, and with it comes a regular crotchet pulse. There is even some semblance of a regular metre, with most bars having six crotchet pulses that can be felt in groups of three, implying $\frac{6}{4}$.

Example 318: Implied metre in bar 39 to 43 (reduction)



This subsection has its counterpart in bar 87 and 88 in section A1, where its crotchet pulse also contrasts with the subsections that frame it. (The crotchet pulse actually starts slightly earlier, in bar 86.)

When the pedal part is in a supporting role, as in bar 45 to 50, where it partially doubles the quaver-motion left-hand part, it slips easily into the additive framework, with alternating crotchet and dotted-crotchet values. Subsection 8 of section A0 briefly plays with the opposing crotchet pulses and asymmetrical rhythms, alternating them every one or two bars.

There is no slackening of the pace going into the notionally more subdued B-section.
The additive framework effective in the subsection directly preceding it remains in place.
Rhythmic activity at first also contains quaver motion, but configured differently to before.
Instead of one voice taking all the quavers, it is divided between the hands in interlocking patterns. From bar 66, the hands do not sound any notes at the same time – one part is either sustaining a previous note or it is silent. There are many grace notes; the overall effect is animated and restless.

Example 319: Bar 66 to 69, manuals



When the pedal line enters, it is mainly in longer note values that fall together with notes in the manual part, although it also briefly participates in the restless, interlocking activity (bar 70). The pedal line is suspended in bar 76, prompting all rhythmic activity to calm down considerably. From this point on there is no more quaver motion in the section – both manual parts proceed only in crotchets and longer note values. Grace-note activity also tapers off towards the end of the section.

Before all this, however, an unexpected semiquaver figure is introduced in bar 74 in the left hand. It appears only once in the B-section, but is subsequently developed in section A1. At the fast tempo, the semiquaver activity becomes quite frenetic, but it is short-lived and does not recur after the first subsection.

Example 320: Semiquaver pattern in (a) bar 74; (b) bar 84 to 86




Also at the start of section A1, the accompanimental pedal part resists fitting in with the asymmetric quaver patterns as it had done before in bar 20 and bar 46 to 50. A dotted-crotchet pulse is briefly in effect in bar 82 (from $82^2$) and 83, and the pedal line is syncopated against the material in the right hand. Combined with the semiquaver figures, it forms a crescendo of rhythmic activity that underscores the charge towards the conclusion that has been set in motion. A recapitulation of the main motif only briefly interrupts the momentum.

The final subsection is once again built on crotchet pulses, driving it relentlessly forward through the steeply descending figures and crashing dissonances.

### 3.3.5. Texture

As noted under "3.3.1. Structure", this short movement takes a quick-fire approach, with many short subsections and contrasting textures. Some of the composer's favourite devices make passing appearances, such as the legato-staccato doubling of a melodic line. This appears in the right hand in bar 46, bar 62, and bar 83 to 85, where an unbroken line is doubled an octave higher by notes marked staccato (see example 294 on page 234). A similar device sees the same notes played on different manuals, marked staccato on one manual and all sustained on the other; this appears in bar 51, 53 and 86 (example 307 on page 240 shows bar 51 and 53). Individual notes sustained from chords appear in bar 63 (shown in example 315 on page 244).

The opening of the movement alternates between the pedal part and the manuals: the pedal states the main motif and sustains its last note as a pedal point, and over this the manuals answer with contrapuntal figuration in quavers. Select notes in the manual part are sustained, not to produce a secondary melodic line, but as a textural device, also found in the first movement of *Afrika Hymnus II*. This device recurs in bar 58 and 59. Alongside the sustained notes, the manual figuration alternates slurs and staccato on the quavers.

Example 321: Manual figuration over pedal point in bar 2 to 5




Pedal points and chords that function as static support are sprinkled throughout the movement. The longest pedal point is the one right at the start. In each instance of the main motif in the first subsection, the last note becomes a pedal point for activity in the manuals,

however brief. The roles are reversed in subsection 3, from bar 21. Here the notes of melodic figures in the manual part are sustained to form large chords that serve as static support for the pedal part, which has moved to the uppermost part of its range. The first three subsections see frequent such shifts in the pedal part, between a very low and a very high tessitura, briefly reconciling them with the compound figure in bar 25. The alternation between solo pedal and manuals returns in the movement's brief penultimate subsection (bar 89 and 90). The solo appearances by the pedal are terse and dramatic. The pedal part appearing in a solo capacity is something seen only sporadically in the works under discussion. It never comes close to approaching the level of an extended pedal solo, such as the one found in the first movement of *Afrika Hymnus I*.

Subsection 6 of section A0 also sees an alternation between pedal and manuals. As before, one is stationary while the other is active. The focus is on the top line in the manual part and the pedal line at the bottom of the texture; the space between them is filled with a chordal layer, partially functioning as static support (the C♯-E in the left hand is continuously reiterated, alongside limited melodic activity by the other inner voices). The dynamic level is constantly adjusted to ensure that the active part is clearly in the foreground. This is something that has been present since the opening. In bar 1, the pedal part enters at ***f***, but is adjusted to ***p*** at bar $1^4$ while being sustained, as it transitions to becoming a background pedal point for the manual part. The manual part enters at ***pp***, but will achieve the requisite prominence at the top of the texture. The pedal part's dynamic level is adjusted back to ***f*** in bar 6 to match the gesture in the manual part, also at ***f***. The procedure repeats itself in bar 7: the pedal states the main motif at ***f***, is swiftly adjusted to ***p***, and then the manual part enters, this time at ***p***. In bar 10 it is the manual part's turn to make the sudden shift from ***f*** to ***p***, while the pedal initially remains at ***f***, but shifts again to ***p*** in bar 11. Bar 18 has ***fp*** and bar 38 ***ffp*** for the pedal part, implying a register-manipulation accent like those in the second movement. Bar 64 (see example 289 on page 232) also echoes the second movement with two notes a semitone apart successively marked ***mf*** and ***p*** – comparable with example 262 on page 213.

Along with the sudden shifts in dynamic level, the manual part requires rapid diminuendos in places to shift it from the foreground to the background; this occurs in bar 18, 24, 27, 54 and 55. These rapid diminuendos are not used as an effect in the same way as in the second movement, where they appeared on successive notes or chords; the purpose is to move the layer into the background to make way for incoming foreground material. A succession of

rapid crescendos and diminuendos *is* used as an effect in bar 56 and 57, right before a dramatic pause. However, this is to be achieved by means of the crescendo pedal, which will rapidly add and remove stops, rather than by opening and closing the shutters of the enclosed divisions.

The sudden shift from loud to soft on the last note of the main motif in the pedal part is dropped in the build-up towards the conclusion as the music makes a crescendo, with the instance in bar 89 marked ***f*** and the one in the following bar marked ***ff***. With the manual part in bar 91 also marked ***ff***, there are no further dynamic changes.

Bar 20 introduces a textural element that is novel in the *Afrika Hymnus* cycle. The left hand moves in quavers, partly doubled by the pedal. This recurs in bar 45 to 50 and, in a modified form, in bar 82 to 85. Given the composer's predilection for trio textures, one would rather expect an independent pedal line.

Example 322: Bar 45 to 49, left hand and pedal

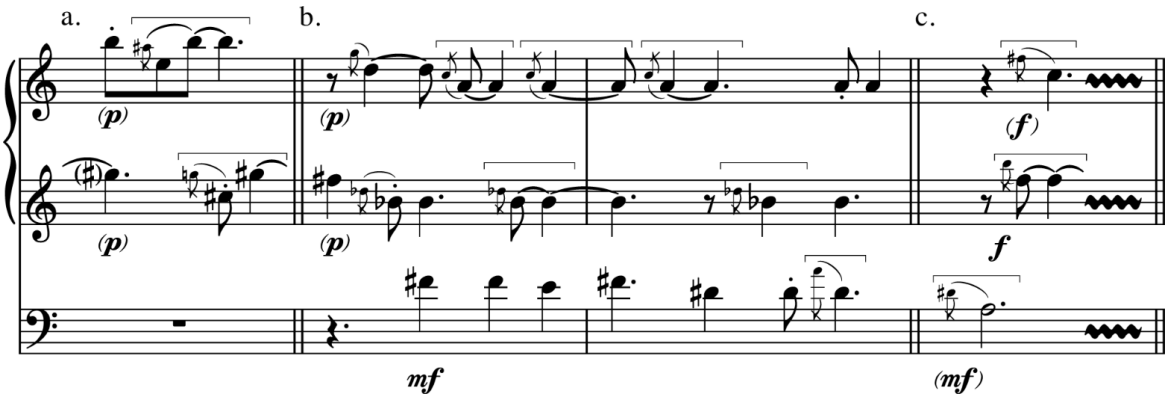



In the latter two instances, the partially doubled line, very low in the texture, becomes the accompaniment for the legato-staccato right-hand part, at the top of the texture. The unusually large empty space between the two layers is filled as they approach each other in contrary motion.

In contrast to the rapidly shifting textures of the A-sections, the B-section strictly maintains a contrapuntal texture with one voice to each hand, joined by the pedal to make a trio texture from bar 69 to 77. The left hand is at 4' pitch, so it sounds an octave higher than notated; this means that it continually intersects with the right-hand part. This should be mitigated by contrasting timbres on separate divisions. Both are marked ***p***, so the pedal line will be in the foreground when it enters at ***mf***. It is at the bottom of the texture, even though it is at the very top of the pedalboard's range and sounds at the notated pitch. In the way that the pedal line inhabits a relatively high register, this is a textural situation much more in keeping with the

rest of the *Afrika Hymnus* cycle's more subdued sections or movements than what is found in most of the preceding movement. Imitation and motivic interplay between the parts appear in bar 66, bar 69 and 70, and bar 74. The following example is notated with the left hand an octave higher, at its sounding pitch.

Example 323: Imitative figures in (a) bar 66; (b) bar 69 and 70; (c) bar 74




If the same registration is kept in the manuals until bar 76 (no change in the pitch level is indicated, whereas it is clearly indicated at the start of the section), the right hand will be disproportionately high, and the sense of interplay between the voices will be lost. The shared ***f*** marking in bar 71 and the ***mf*** marking in bar 76 could reasonably be taken to mean that the registration should change at these points. If they are registered to be at the same pitch level, the lines will continue intersecting the way they did earlier in the section.

Subsection 5 of section A0, while not strictly a trio texture, operates in three layers and also features motivic interplay to a greater extent than found otherwise in the cycle. The staccato articulation in the three-note figures adds to the playful and dancelike character. Elements of static support are present here as well, in the pedal figures that recur on the same pitches (first D-F♯-G♯ and then C♯-E) and the sustained D in the right hand. (See example 306 on page 240 for an extract of this subsection.)

Subsection 6 has already been highlighted under "3.3.3. Vertical aspects" for its shift to a more chordal texture, featuring harsh dissonances. Apart from this, the predominantly streamlined texture is occasionally punctuated by aggressively dissonant chords (for example, in bar 56 and 57). This is taken to its extreme in the movement's conclusion. The texture grows in density from bar 91, with the successive overlapping triads. It culminates in the last three bars with very dark, dense and dissonant chords, packed into the lowest two octaves of

the keyboard. It seems to contradict Gerrit Jordaan's view of the movement as "a depiction of hope – deliverance from the captivity of the previous movement" (Jordaan 2013:168). However, he states separately that "the cycle ends with an exclamation of the uncertainty and mystery of the African continent" (Jordaan 2012:35). If the voices could be felt darting about freely in the earlier contrapuntal textures and quaver motion, the densely packed chords of the ending feel claustrophobic by comparison, perhaps signifying some sort of return to erstwhile confinement, or that freedom is circumscribed.

### 3.3.6. Registration

As in the preceding movement, there is a large number of dynamic markings. In Gerrit Jordaan's recorded performance (Jordaan 2014c) and registration scheme (Grové 2011c), nearly all of them correlate with a registration change. There are also the expected pitch-level and manual indications. At the very fast tempo, the performer and assistant will have their work cut out to pull off all the changes without interrupting the flow of the music. Bar 6 is an extreme example:

Example 324: Registration changes in bar 6




This is impractical at best and arguably not worth the effort. Jordaan's solution, stated to be a change decided by the composer, is simply to have the same 8' 4' 2' registration for the whole bar. In the following bar, only 4' is indicated for the right hand; this has also been changed, to 8' and 4' (an improvement – 4' alone sounds out of place in this passage). Other changes that do not correspond to the manuscript score appear in the B-section. Although they are not noted to be based on decisions on the composer's part, they correlate to dynamic markings. Bar 71 changes to an 8' and 4' flute ensemble with both hands playing on the Great. This

correlates to the single ***f*** marking between the staves of the manual part (whereas each manual previously had a separate dynamic marking – both ***p*** – in bar 65). The change is defensible, although the independence between the parts that comes from playing on different manuals is lost. Bar 76 has a further change, separating the hands onto different manuals again; this passage is discussed on page 251 under "3.3.5. Texture".

One of the challenges in performance will be the sudden shifts from ***f*** to ***p*** on the third note of the main motif in the pedal part. This first occurs right at the start. Jordaan's registration for the opening is the following:

Swell: string 8', stopped 8'
Positive: Quintadena 8', stopped 8', Sw/Pos
Great: principal 8', flute 4' Pos/Gt
Pedal: principals 16' 8' 4', flutes 16' 8', all manual couplers

For the ***p*** at bar $1^4$, only the Pedal division's 16' and 8' flutes are retained. Even at the start, the score indicates only 16' and 8' for the pedal part, but adding 4' stops will help to make the statement of the main motif appropriately bold. The registration for subsequent appearances of the main motif is comparable. Jordaan changes the ***fffp*** marking on the D♯ in bar 38 to only ***p***, a puzzling departure from previous instances. The manuscript score is unusually specific in bar 64 (shown in the example below) about indicating a register-manipulation accent; there will scarcely be enough time to execute this or hear the effect, and Jordaan omits this as well.

Example 325: Bar 64, manuscript score




The registration for the opening of the movement listed above also shows that the manuals are quite subdued, reflecting the ***pp*** marking in the score. It remains relatively restrained for

most of section A0, relying mainly on different combinations of 8' and 4' flue stops, only engaging stops up to 2⅔' and 2' at select points.

- 8' 4' 2' for the ***f*** in bar 6
- 8' 4' 2⅔' 2' for the ***ff*** in bar 37
- 8' 4' 2⅔' 2' for the ***f*** in bar 50

There is little evidence of the unusual and colourful combinations that abound in *Afrika Hymnus I* and *Afrika Hymnus II*. It is moot whether any such combinations would be appropriate, although there are opportunities to highlight details here and there with more colourful stops or combinations. For example, the variant of the main motif that appears in bar 54 in the left hand could be highlighted with a reed. The pitch-level indication of 8' would support this.

No reeds are used in Jordaan's registration scheme – also not on the Pedal – until bar 56, where the Swell's Hautbois 8' is added to the 8' 4' 2⅔' 2' registration already in place. At this point, he omits the indication found in the manuscript score to use the crescendo pedal, without justifying this with a note as he does for some of the other changes. In the recorded performance, the crescendos and diminuendos can be heard to be effected with the expression pedals instead – the reed on the Swell will help to amplify the effect of opening and closing the shutters. On the note of using the crescendo pedal, one could ask whether it could provide a solution for the many dynamic changes throughout the movement, but the composer could not have had this in mind, since the pedal and manual parts are so frequently at contrasting levels.

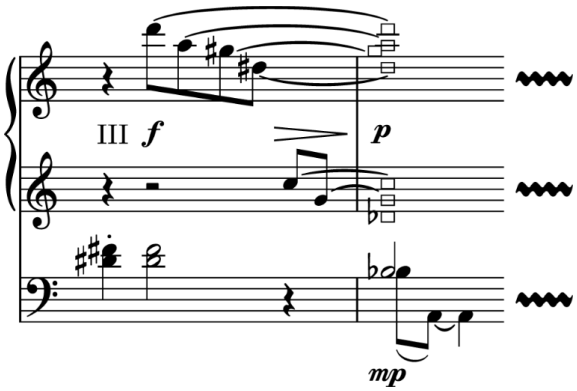
Section A1 also starts off with a reed in Jordaan's registration, this time the Cromorne 8' on the Positive. This recalls his registration for the opening of the first movement – a nice touch that lends a measure of coherence to the work as a whole. There is now an unstoppable momentum to the conclusion, and the build-up in the registration is rapid, adding the Great mixture in bar 86, followed by 16' and 8' reeds on the Pedal for the penultimate solo statement of the main motif in bar 89, and then the mixture and trumpet 8' on the Swell along with the high mixture on the Great in bar 90. The Great trumpet 8' and Pedal's loud 16' reed and mixture are saved for the final chord in bar 97. A more gradual build-up could be considered – stops could be added in each bar from 93 onwards. It is not a *tutti* ending, though: absent are 4' reeds, the mixture and many foundation stops on the Positive, mutation

stops other than those at 2⅔', and any 16' stops on the manuals, which might be too much to bear, given the low register of the material in the final bars.

### 3.3.7. Idiomaticism

The final movement of *Afrika Hymnus III* is simultaneously the final movement of a monumental cycle of organ works of astounding scope. It subverts the expectation of a flashy finale, an expectation most would surmise from the title, "Liberation". Instead, it is restrained in many ways: the short duration (the shortest of the cycle), the mostly streamlined and linear approach to texture, the way it holds back in terms of registration until the very end. One aspect certainly not restrained is the tempo – the one indicated in the score is extremely fast, possibly too fast to allow the performer to render the vast array of performance directions. According to Gerrit Jordaan, the composer later changed the tempo from ♩. = c. 126 to ♩. = c. 108 (Grové 2011c) – still fast but more reasonable. There are places where the time available to execute certain actions is simply not adequate. For example, in bar 24, there is only the space of a crotchet rest to change the position of the applicable expression pedal from ***f*** to ***p***.

Example 326: Bar 24 to 25




A possible solution is to play the pedal part with the left hand, or for the left hand to take the upper voice, freeing up one of the feet to close the expression pedal.

Jordaan does make a point of stating in his planned edition that "[t]he registration was conceptualised at the Rieger organ at UNISA […] This registration might be elaborate in colour and could be simplified [*sic*]" (Grové 2011c). It is of course the performer's prerogative to make adjustments and choose to omit some of the performance directions,

but any scrupulous and conscientious performer would do their best to realise the composer's intentions, especially knowing the premium he placed on colour, contrast, and evocativeness.

Given the way that the music is "orchestrated", one could quite easily imagine it as a work for a different medium, say a chamber-size string ensemble, which could deftly and very effectively execute the many dynamic changes and contrasts (without running up against any trouble with lengthy sustained notes, such as pedal points). The discussion of the second movement already suggested that the pedal part seems at times to be expected to act more like a cello (see page 226). Consider also the effort of preparing the work for a performance, quite apart from learning the notes. It would no doubt take a significant amount of time to work out a registration scheme and rehearse, in all likelihood also requiring a very capable assistant. It is hard to envisage a series of concert performances in different venues where access and preparation time is likely to be limited (always an issue for organists). While this goes far beyond the topic of idiomaticism, it is an issue of practicalities. Putting aside any pronouncements about the quality of the work and how accessible it might be to audiences, there is good reason to have misgivings about including it in concert programmes purely out of practical concerns, and this movement in particular does not do itself any favours in terms of being widely performed and thus becoming more widely known.

Returning to the music itself, there are some passages to delve into concerning technical and idiomatic aspects. There are frequent instances of double-pedal writing, often at the upper boundary of the pedalboard's range, as in bar 19 and bar 22 and 24. While not particularly difficult, performers should be prepared for the fact that pedalboards do not always extend to the upper G. For example, pedalboards in Britain commonly only reach F. In cases like these, the issue can be solved by means of registration or by helping out on the manuals. This is also applicable to bar 69 to 73 in section B0, where the pedal line reiterates the top F♯. The line even briefly extends beyond the range of the pedalboard when, in the manuscript score, the grace note in bar 70 is notated as an A. This may be a minor slip-up – simply notating one ledger line too many for what should be an F♯ – but it could easily be realised as notated by using a 4' stop and playing an octave lower.

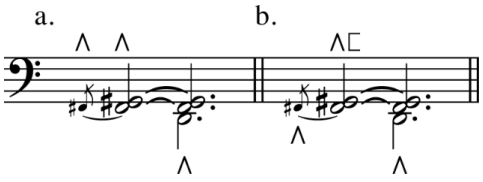
Example 327: Bar 69 to 72, pedal, manuscript score




It is worth noting that the score of *Afrika Hymnus I* provides alternatives on *ossia* staves where the pedal part reaches beyond the top F, and the situation doesn't occur in *Afrika Hymnus II*.

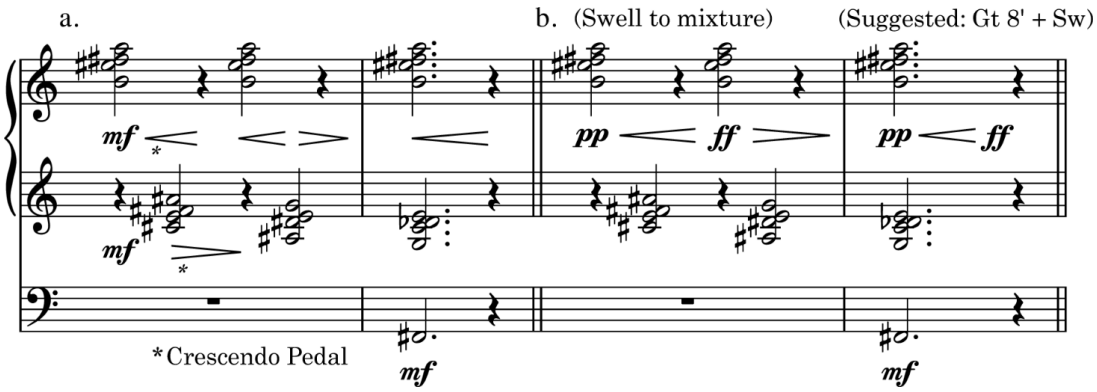
Subsection 4 and 5 in section A0 sees the right foot having to play an adjacent F♯ and G♯ together, easily taken with the toes of one foot. The F♯ grace note in bar 26 and 28 adds some challenge, though, requiring nimble leg and ankle motion. To ensure a rhythmic and precise execution, the F♯ could first be taken by the left toe, with the right toe immediately substituting.

Example 328: Bar 26, with pedalling (a) as indicated in the score; (b) suggested




Bar 56 and 57 requires the use of the crescendo pedal, as if to exhaust all possible devices available through conventional means. At the fast tempo, there will be barely enough time for it to make an effect, unless it is very sensitive and easy to operate. In his recorded performance, Jordaan does not use the crescendo pedal (available on the instrument).
He slows down significantly in trying to achieve a comparable effect using the swell pedal. If one would prefer to keep the momentum going in these bars (there is no performance indication to slow down), the following approximation could be effective if using the swell pedal. Playing on the Swell manual itself with a relatively full registration (at least up to mixtures) and starting with the shutters completely closed would aid the effect.

Example 329: Bar 56 and 57, use of crescendo pedal (a) as in score; (b) possible alternative



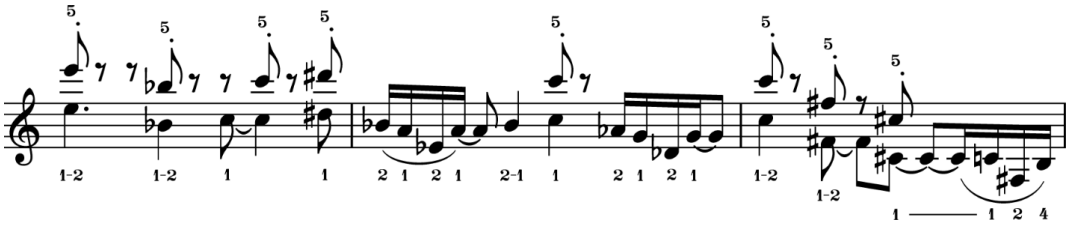

Nowhere in the cycle does the composer write any passages in successive octaves except in this movement, where it allows him to use his much-loved device of doubling a legato (or mostly legato) line with staccato notes, as in the right hand in bar 46 and 47, bar 62, and bar 83 to 85. Here there are no slurs or indications to play legato, but aiming for an unbroken legato in the lower voice is warranted. Quick finger substitution and finger glissando can help to achieve this, as shown in the following example.

Example 330: Bar 46 to 47, right hand, with suggested fingering



While the whole of the *Afrika Hymnus* cycle is technically very demanding, the passage at the start of section A1 that incorporates a short semiquaver figure is uniquely awkward and uncomfortable – not at all typical of the composer's style when writing for the manuals. It will be impossible to achieve an unbroken legato in the lower line of the octave passages here, although it can be approximated where necessary by simply moving from one note to the next as quickly as possible. There is also little time for substitution without getting the fingers into a knot. The following fingering can be suggested for the passage.

Example 331: Bar 83 to 85, right hand, with suggested fingering



Finally, to ensure that each triad in the passage leading up to the conclusion can have its full duration, maximising the aggregate sound and level of dissonance without compromising the tempo, an alternative distribution between the hands can be suggested.

Example 332: Bar 91 to 93, manuals, suggested execution



## 4. Conclusion

The discussion according to parameters of musical style of the individual movements of *Afrika Hymnus II* and *Afrika Hymnus III* aimed to shed light on their features in terms of structure, melodic content, vertical aspects, rhythm, texture, and registration, as well as an aspect not routinely considered in such an analysis: instrumental idiomaticism. The scope of the works is vast, and the composer has obviously aimed for contrast and variety, and for creating works that are simultaneously idiomatic and trailblazing. This is achieved while applying a consistent and coherent musical language that is fairly orthodox in a post-tonal context, yet distinctive and highly personal.

Both works have a symphonic breadth and employ a traditional alternation of "fast" and "slow" (or at least subdued) movements, including a scherzo-like movement at the centre of *Afrika Hymnus II*. In each movement, there is a reasonably clear partitioning of sections and, for most movements, three to four types of sections can be identified. Three of the five fast movements have rondo-like structures. The others also have recapitulative elements, but without relying on traditional formal structures. Some sections are developmental in nature, or provide a synthesis of components. While the last movement of *Afrika Hymnus III* was labelled as having a ternary form, this is a simplification of an evolving, complex structure that defied the analytical approach used for all the other movements. In the slow movements of *Afrika Hymnus II*, similar sections follow each other as the content unfolds. *Afrika Hymnus III*'s middle movement is not typical in this regard – long, complex, fragmentary, and also uncharacteristically serious and sombre. There are links between some movements within each work, with returning motifs and, in *Afrika Hymnus II*, citations of a specific phrase that forms part of the first movement's main theme.

The melodic content is highly motivic, often based on a small number of short motifs, cells or recurring melodic patterns. One specific motif is ubiquitous: the beginning-accented iamb, with its characteristic short-long rhythm. At the smallest level, specific intervals have a notable presence and significance, particularly the descending 3rd and descending perfect 4th. From the middle movement of *Afrika Hymnus III*, the tritone gains importance, correlating with a mood that seems to grow increasingly serious. Melodic lines in general comprise smaller intervals – a tritone and smaller, although large leaps occur between phrases or segments. An exception is the final movement *Afrika Hymnus II* with its recurring wide leaps of a minor 9th and major 7th in the primary melodic material. Long, unbroken

melodic lines are not a feature; instead, the primary melodic material tends to have many interruptions, or to comprise short phrases or very short "utterances". Contours vary widely, from angular to gently sloping. A descending tendency can be detected in motifs and segments; they often rebound or reset to a higher pitch than before in order to descend again. The outer movements of *Afrika Hymnus III* especially contain very steeply descending figures. Contrasting with this is a recurring contour that can only be described as "squiggly". Correspondingly, melodic ranges can vary from several octaves wide to fairly narrow.
If pitch centres occasionally emerge, they are transient. Scale formations found include the pentatonic scale, frequently shifting between different transpositions, and as a result often yielding a diatonic hexachord. More traditional heptatonic scales can sometimes be found through close analysis, but their use is never overt. The octatonic scale is used extensively in one movement; in other cases, the material seems to organise itself around octatonic collections for brief stretches in an otherwise highly chromatic context. Other melodic characteristics include the frequent use of reiterated pitches and alternations of minor 2nd and 3rd intervals that yield the [014] trichord.

The challenge of discussing the vertical dimension makes it clear why most authors choose to avoid attempting detailed analysis, but it is worthwhile as a tool for gaining a deeper knowledge of the material. A variety of chord formations are freely juxtaposed, from basic major and minor triads (usually in inversion) to quartal, extended tertian, and mixed-interval chords, and even polychords (in the middle movement of *Afrika Hymnus III*). A common formation is a tertian chord with one or more split members. In some cases, sonorities can be explained by the use of octatonic collections. Melodic content may be reflected in the vertical dimension, with chords based on pentatonic collections or the [014] trichord.
Without the context of traditional tonality, a chord's identity is often ambiguous. But some movements can be found to be organised around some kind of tonality, even if it is not traditionally major or minor. On an even larger scale, there are aspects of the first and last movement of *Afrika Hymnus II* that suggest a logic behind the work's overall construction. While there are clearly no traditional harmonic progressions at work, a sense of progression, of tension and release, is present through other means. There is a high degree of dissonance throughout; in some movements, it can be brutal and unrelenting. Chords of up to ten individual pitch classes can be found. That may be exceptional, but successions of chords with seven to nine different pitch classes are nothing out of the ordinary. Also common are quick successions of smaller, mostly consonant chords, sometimes forming a fabric-like

backdrop in the texture. There are traces of bimodality, but this is not frequent. The fourth movement of *Afrika Hymnus II* is the only one in the cycle in which true chromatic cluster formations are found; the effect is gentle and mysterious thanks to the registration. In the same movement, successive sonorities that may appear cluster-like are actually subtly different.

The rhythmic framework of most movements is additive, without a regular pulse and with rhythmic units based on irregular alternations of two- or three-note units of the basic durational value (usually a quaver) to form asymmetric rhythmic patterns. Surprisingly, there are two movements that have a regular pulse and a divisive framework; one of those has time signatures, nowhere found in any of the other movements. For the movements in an additive framework, a regular pulse may still emerge – sometimes briefly, sometimes for whole sections. Any sense of a regular metre is rare. Rhythmic activity is confined to the chosen framework – there are no instances where it is suspended for free, improvisatory passages like those found in *Afrika Hymnus I*. Instances of polyrhythm are mainly limited to relatively simple three-against-two patterns. Apart from triplets, irregular subdivisions are infrequent, although a quintuplet motif is an essential rhythmic component in *Afrika Hymnus III*'s middle movement. Rhythmic activity is often organised in layers, corresponding to the music's texture. In slow movements or subdued sections, rhythmic activity is discrete, and layers are found to accommodate each other's activity – if one is active, the others are silent or stationary. The slow movements of *Afrika Hymnus II* evoke a sense of timelessness and of infinity. This is also reflected in the musical notation, with barlines few or, for one extended section, entirely absent. There are instances of rhythmic diminution and augmentation, but only of short and simple figures. The beginning-accented iamb motif that is so present in the melodic content also makes its presence felt rhythmically when the melodic component is not in the foreground. In fast movements, a continuous flow of the basic durational value is often a characteristic of one of the layers. The layer in the foreground usually presents a greater amount of durational variety than the others. Grace notes are used to inject further rhythmic activity.

One gets the sense of a composer with a solid command of texture, who aims for innovation within the boundaries of his musical language. Textures vary from single lines to cluster-like sonorities, from a lean, modern counterpoint to bitingly dissonant chords. They are always streamlined, never extravagant or excessive. Some sections have as their main characteristic

rapidly shifting textures; at other times, a texture evolves slowly and subtly over the course of several consecutive sections. The texture often operates in layers. Layers may intersect, but timbre and nuanced, meticulously notated articulation help keep them distinct. The care that is usually evident in crafting transparent but complex textures makes some flaws in one of the movements, *Afrika Madonna*, all the more puzzling; performers will need to find solutions for these problems. Trio textures, a mainstay of the organ literature, are often called on in fast movements. Just as often, the music relies on static elements: pedal points that can be both single and compound, and potentially in any part of the texture; recurring sonorities; or ostinato-like patterns. Since literal repetition is rare, the latter is more akin to what can be termed variable ostinato. A development in *Afrika Hymnus III* is the way that separate layers move in and out of the foreground, sometimes from one bar to the next. A favourite device is the doubling of a single line with different articulations: one line is legato or has all notes sustained (as if using a piano's sustaining pedal); the other line doubles them with a staccato or staccatissimo articulation, at the same or in a different octave. When single notes are sustained from a line of flowing quavers, it subtly affects the texture instead of providing secondary melodic material as might be expected. Rapid crescendos or diminuendos on single notes or chords become a textural motif. Gradual, drawn-out dynamic changes are not used – the preference is for abrupt changes, which can manifest as register-manipulation accents on single notes or chords, which the composer evidently considered one of his innovations. Other recurring textural figures are the rapid accumulation of instances of the beginning-accented iamb motif, and figures where notes are subtracted from a sonority, or where select notes from a chord are sustained.

The composer provides a detailed registration scheme for *Afrika Hymnus II* (as he did for *Afrika Hymnus I*) but leaves a lot to puzzle over in *Afrika Hymnus III*, which has only dynamic markings, manual indications, and some pitch-level indications. The registrations that *are* provided show a composer keen to experiment, with a fondness for mutation stops, brightness and clarity, gapped registrations, and colour and variety in general. He aims for kaleidoscopic changes of colour in the first movement of *Afrika Hymnus II*, and successfully employs registration to help paint a comical character and scene in the third movement of the same work. There are some remarkable choices, such as using the Voix Céleste on its own, employing an ensemble of mutation stops at 2⅔' and 1⅗' plus the 2' flute, or requiring a combination comprising only 2⅔', 2' and mixtures for a solo line. Registration is called on to produce dynamic accents that are not possible otherwise. The slow movements of *Afrika*

*Hymnus II* eschew 16' stops on the Pedal, in keeping with similar parts of *Afrika Hymnus I*, but the middle movement of *Afrika Hymnus III* takes a contrary approach, being dark and oppressive. That movement and the one that follows are sure to cause major challenges in working out a registration scheme, with a never-ending array of changes seemingly required.

Both works pose tremendous challenges, but they come from a composer who is clearly at home on the instrument. Just in terms of playing the notes, there are no insurmountable obstacles, although a very solid technique and a high degree of agility will be prerequisites for taking on the works. There is some evidence that compositional decisions could have been made according to how notes would lie under the hand, and a recurring chord formation suggests that some sonorities could have been discovered at the keyboard. The writing for pedal is sound. Even so, there is no shortage of technical demands, including continual and unpredictable manual changes, a passage that seems to require more than five fingers, double-pedal writing and pedal chords, pedal glissandos, and deft operation of the expression pedals. Solutions to technical challenges may require redistributing parts and going as far as using heels on upper pedal keys. Some of the writing aims for spectacle, but one does not get a sense of gratuitous, superficial display – there is no reliance on clichés like arpeggios, scales up and down the keyboard or pedalboard, toccata-like textures in any traditional sense, or extended pedal solos. While these works seem intent on subverting expectations, they also do so without resorting to experimental effects or extended techniques. The composer skilfully exploits some of the main characteristics of the instrument's sound – its sustaining power and the ability to produce a seemingly infinite variety of colours. A large instrument is required, ideally with more than one enclosed division. Sustained sonorities drawn out across several bars, or even several pages, convey notions of timelessness and infinity. At other times, registration is employed in novel ways to paint colourful scenes or evoke percussion. But there is a tension between conflicting aims: wanting to create a work that is idiomatic, a seeming desire to push the envelope in terms of texture and technique, and not wanting the instrument to sound too traditional – like a church organ (and these are clearly works that belong on the concert platform and not in church). The continuous striving for varying colours and dynamic effects becomes a liability especially in the cycle's later movements. Evidence seems to indicate that the many dynamic markings should indeed correlate with registration changes, and in places this means that registration will literally need to change from one note to the next. These and other challenges bring about the risk of these movements no longer being as well suited to the instrument as earlier movements

were, or of becoming so impractical that performers may avoid them. This may seem like a harsh criticism, but the intent is not to discredit the works. On the contrary: *Afrika Hymnus II* and *Afrika Hymnus III* deserve the attention of organists everywhere, considering the monumental achievement that they represent in the organ literature, on their own and as part of the *Afrika Hymnus* cycle as a whole.

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**Appendix A**

Stefans Grové

# Afrika Hymnus II

for organ

1997

Dedicated to Gerrit Jordaan

STUDY SCORE
For study purposes only

Music setting: Herman Jordaan

I. Double Scene: Young Women Dancing; Drumming with Handclapping .....278

II. Afrika Madonna.....291

III. Vuka!.....296

IV. In Front of My Open Window: the Infinite Night.....304

V. The Singer of Praise .....311

The following score reproduces the manuscript of *Afrika Hymnus II* with minimal editorial intervention. Standard editorial marks and conventions are used where necessary. Manuals are labelled Gt (or G, to save space), Sw, and Pos (or P), instead of I, II, and III. The composer based his very detailed registration indications on the Rieger organ in the ZK Matthews Great Hall at Unisa (Pretoria). To facilitate reading, registrations are standardised and organised by pitch and type of pipe. Generic stop names and labels are used where possible. Where a registration includes all flue pipes of a certain pitch, this is shortened to “Foundations” or “Found.”, for example “Found. 8'” or “Found. 8' 4'”.

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# I. Double Scene: Young Women Dancing; Drumming with Handclapping

Sw: Bd.8' Fl.2'
Gt: Fl.8' Sw/Gr
Pos: Qd.8' Fl.4'
Ped: Fl.4'



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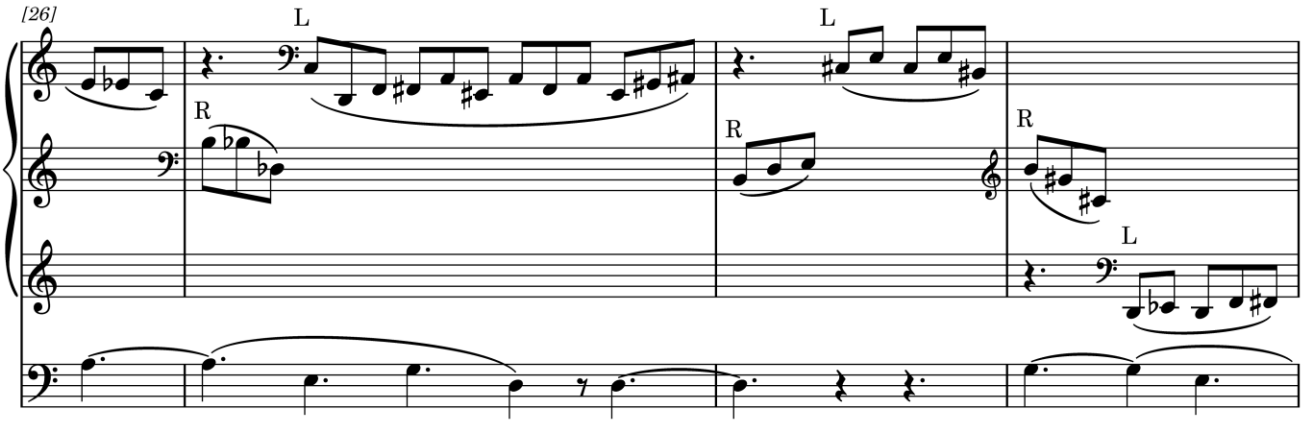
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* Play the acciaccaturas with the chord and lift them immediately

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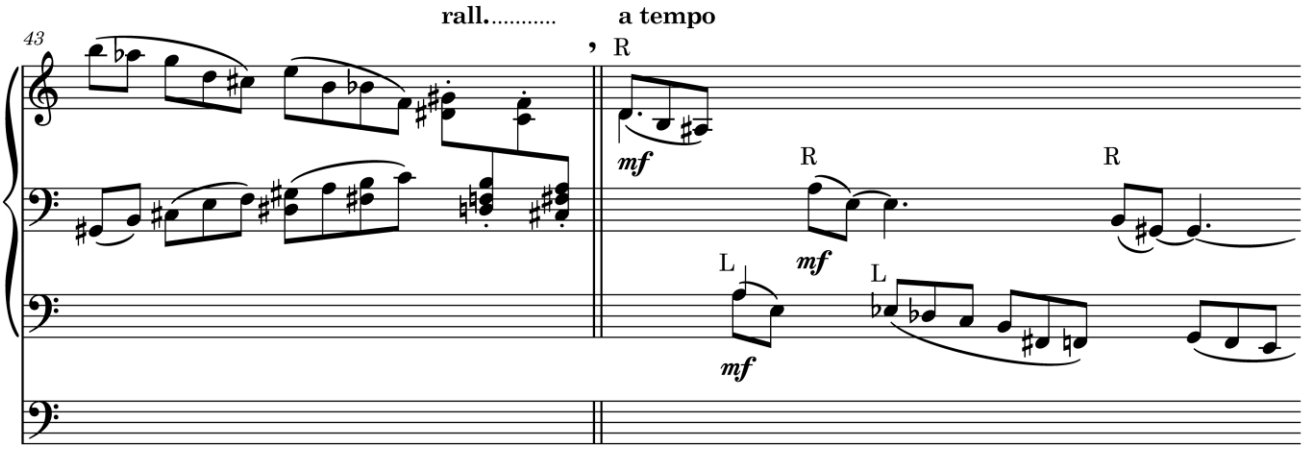
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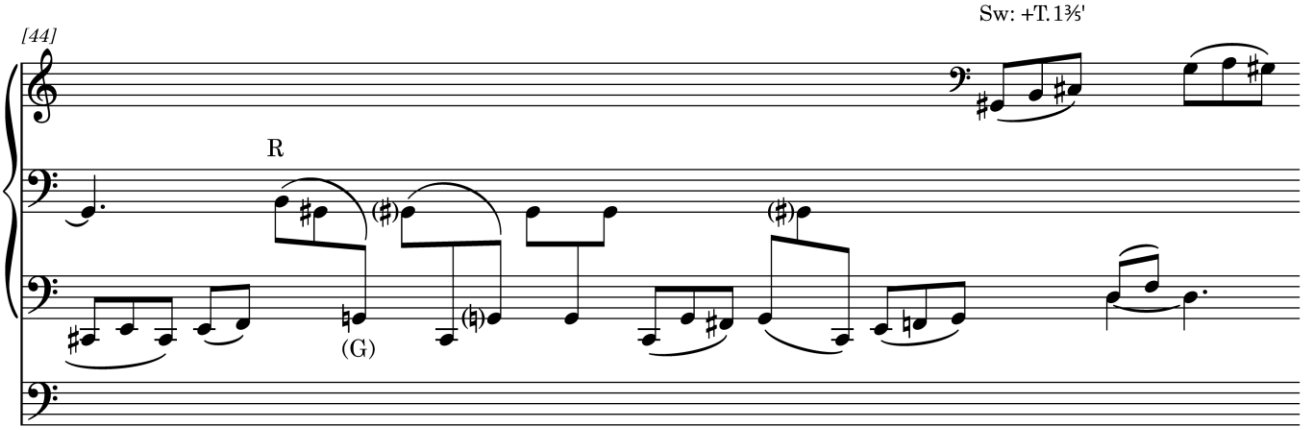
Sw: Bd.8' Ga.8' Pr.4' Fl.4' N.2⅔' Fl.2' Hb.8'
Gt: Pr.8' Gd.8' Pr.4' Fl.4' Pr.2' Mix. Sw/Gt. Pos/Gt.
Pos: Qd.8' Pr.4' Fl.4' Sesq.2⅔' Q.1⅓' Scharff
Ped: Sb.16' Pr.8' Gd.8' Pr.4' Fl.4' Pos.16' Tr.8' Couplers




Sw: Bd.8' N.2⅔' Fl.2'
Gt: Fl.8' Sw/Gt
Pos: Ga.8' Fl.4' Fl.2'
Ped: Fl.4'




Sw: +T.1⅗'



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Sw: Pr.8' Bd.8' Pr.4' N.2⅔' Fl.2' T.1⅗'
Gt: Gd.8' Fl.4' Sw/Gt. Pos/Gt.
Pos: Ga.8' Fl.4' Fl.2'



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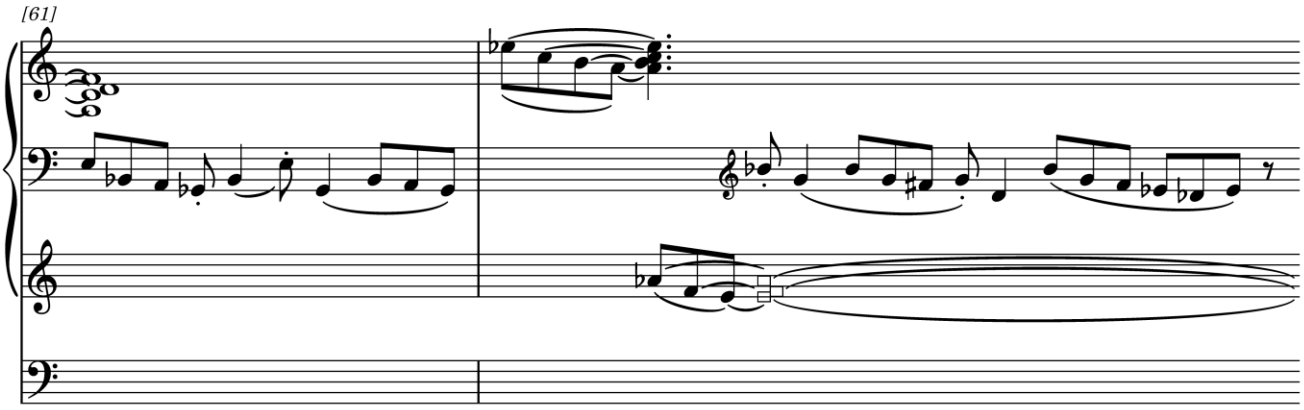


Sw: Pr.8' Bd.8' Pr.4' N.2⅔' Fl.2' T.1⅗'
Gt: Gd.8' Fl.4' Pr.2' Sw/Gt. Pos/Gt.
Pos: Gd.8' Fl.4' Fl.2'
Ped: Pr.4' Fl.4'

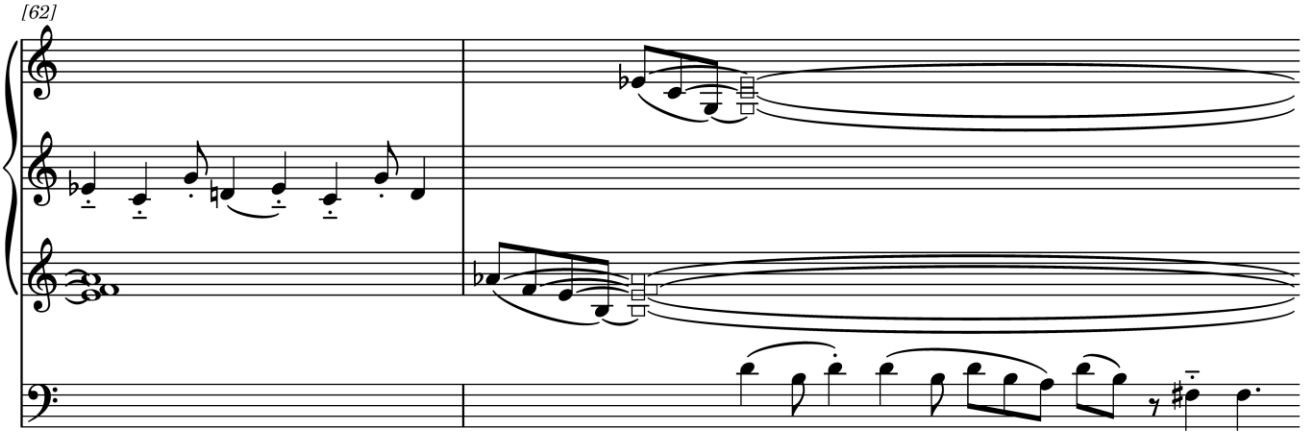
60



[61]



[62]



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Sw: Bd.8' Pr.4' N.2⅔' Fl.2' T.1⅗'
Gt: Gd.8' Fl.4' Q.2⅔' Pr.2'
Sw/Gt. Pos/Gt.
Pos: Gd.8' Fl.4'

[63]

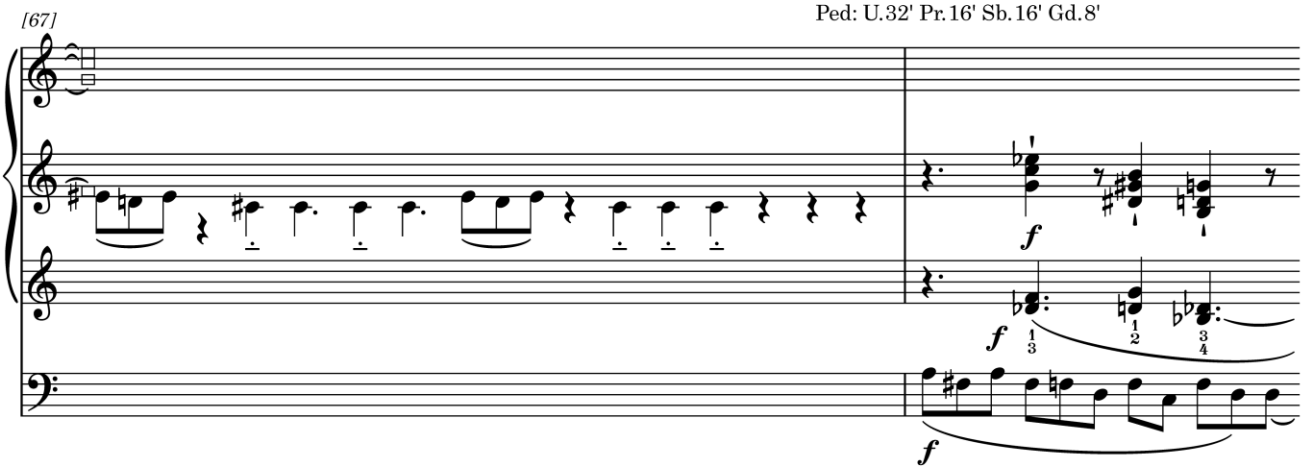


[65]




Sw: Found.8' 4' N.2⅔' Fl.2' T.1⅗' Hb.8'
[Gt: Gd.8' Fl.4' Q.2⅔' Pr.2' Sw/Gt. Pos/Gt.]
Pos: Gd.8' Qd.8' Pr.4' Fl.4' Pr.2' Fl.2' Q.1⅓' Cr.8'
Ped: U.32' Pr.16' Sb.16' Gd.8'

[67]

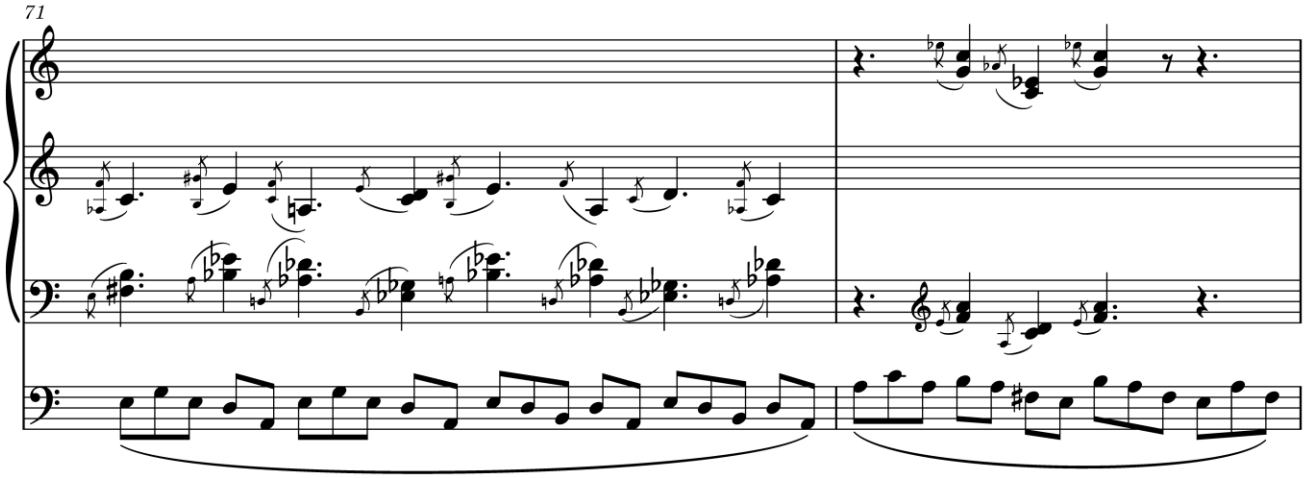


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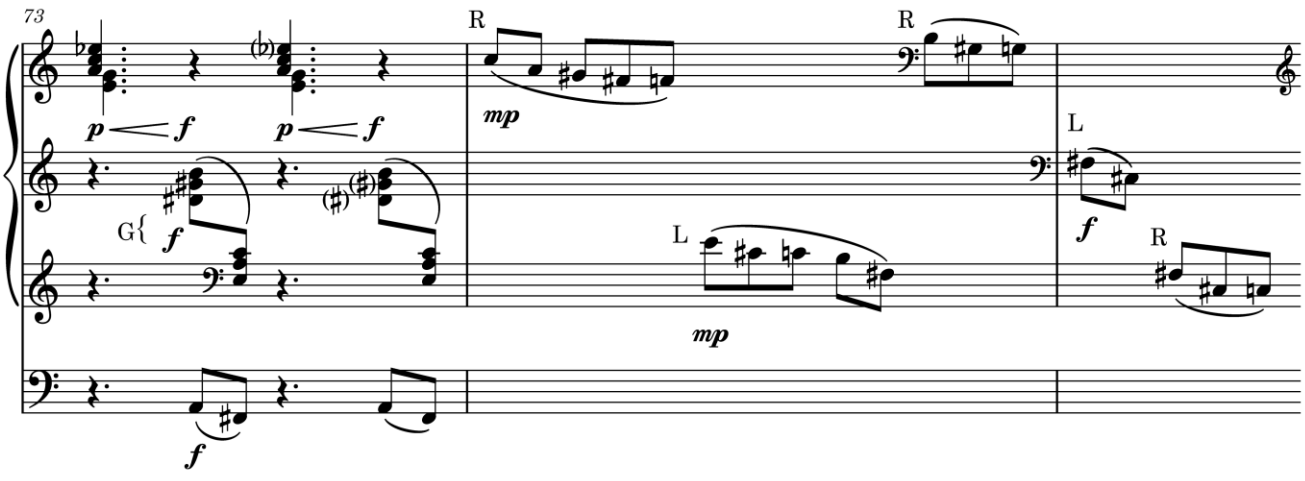





* Play the acciaccaturas with the chord as before




Sw: Bd.8' Fl.4' Fl.2'
Gt: Gd.8' Fl.4' Sw/Gt. Pos/Gt.
Pos: Gd.8' Fl.4'
Ped: Fl.4'



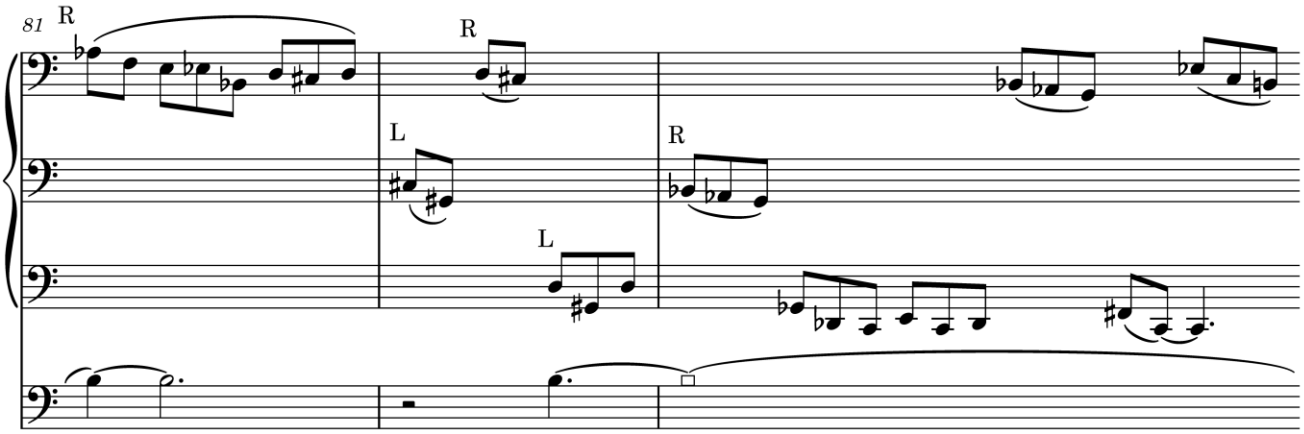
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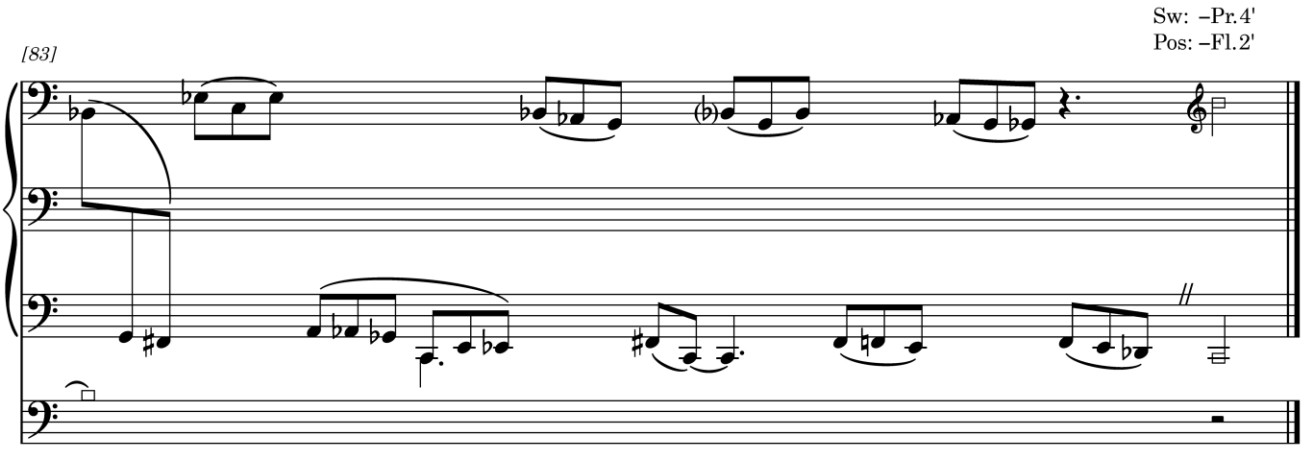




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# II. Afrika Madonna

Sw: Bd.8'
Pos: Fl.4'
Ped: Pos/Ped.



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Gt: Bd.16' Pos/Gt.
Pos: Fl.2'

7 Sw

*p*

P

*p staccatissimo*

G

*mf*

*p*

9

10

3

3

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# III. Vuka!

Sw: N.2⅔' Fl.2' T.1⅗'
[Gt: Gd.8' Pr.4' Q.2⅔' Pr.2']
Pos: Sesq.2⅔' Cr.8'
Ped: Pr.16' Gd.8' Fl.4'



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Gt: Pr.8' Gd.8' Pr.4' Fl.4' Pr.2'
Ped: Sb.16' Gd.8' Fl.4' Tr.8'

24

G

*ff*

Sw: Fl.8' Pr.4' Fl.4' N.2⅔' Fl.2' T.1⅗'
Gt: Pr.8' Gd.8' Pr.4' Fl.4' Q.2⅔' Pr.2' Crnt.V
Pos: Sesq.2⅔' Cr.8'
Ped: Pr.16' Gd.8' Fl.4' Fg.16' Tr.8'

27

*ff*

30

33

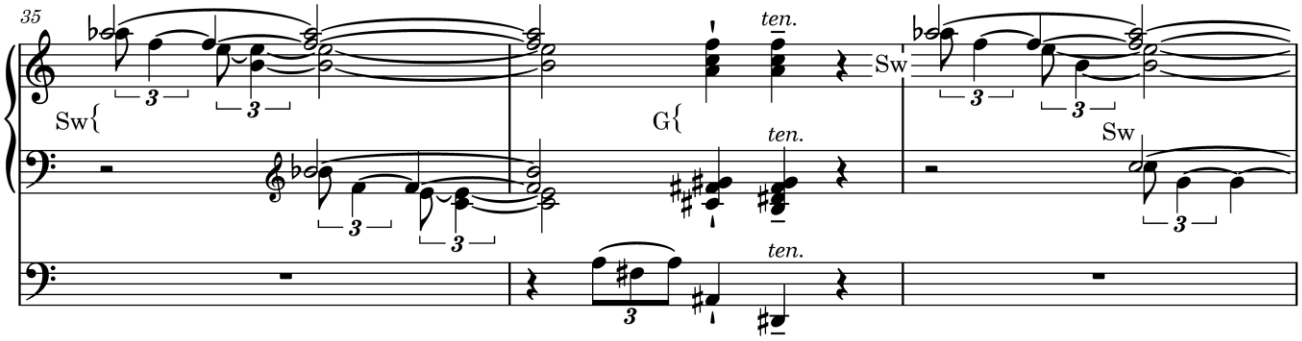
Sw

P

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Sw: Pr.4' Fl.4' N.2⅔' Fl.2' T.1⅗ Hb.8' Tr.8' Cl.4'
Pos: Gd.8' Qd.8' Fl.4' Sesq.2⅔' Fl.2'
Ped: Pr.16' Gd.8' Fl.4' Fg.16' Tr.8'



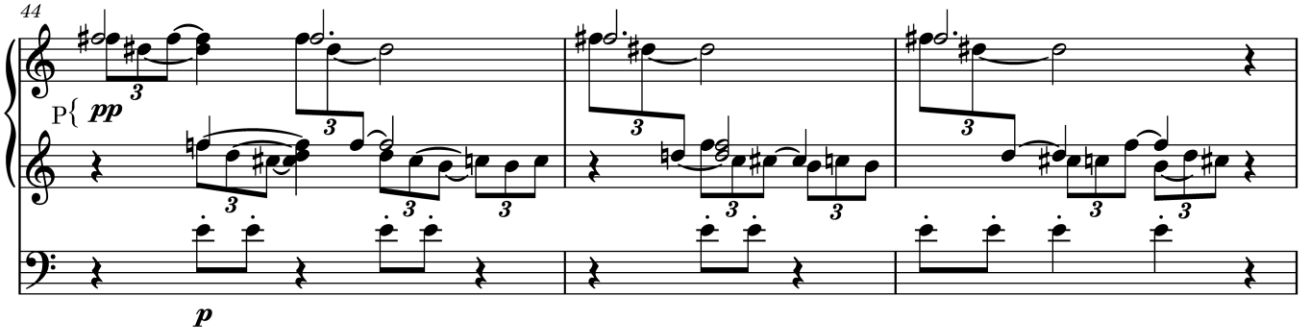

Gt: Pr.4' Crnt.V




Sw: Pr.4' Fl.4' N.2⅔' Fl.2' T.1⅗'
Gt: Pr.8' Gd.8' Pr.4' Fl.4' Q.2⅔' Pr.2' Crnt.V




Pos: Fl.4'
Ped: Gd.8'



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70

72

Gt: +Mix. Cym.
Ped: +Pos.16'

75

77

Sw: N.2⅔' Fl.2' T.1⅗'
Gt: Gd.8' Pr.4' Q.2⅔' Pr.2'
Pos: Fl.4' Sesq.2⅔' Cr.8'
Ped: Sb.16' Gd.8' Fl.4'

*mf*

*simile*

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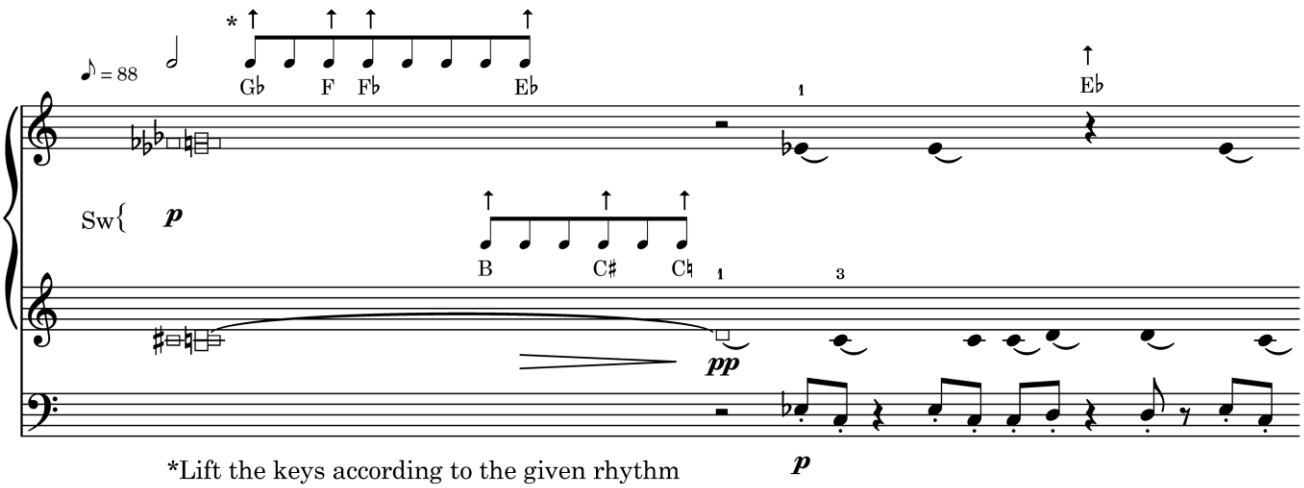


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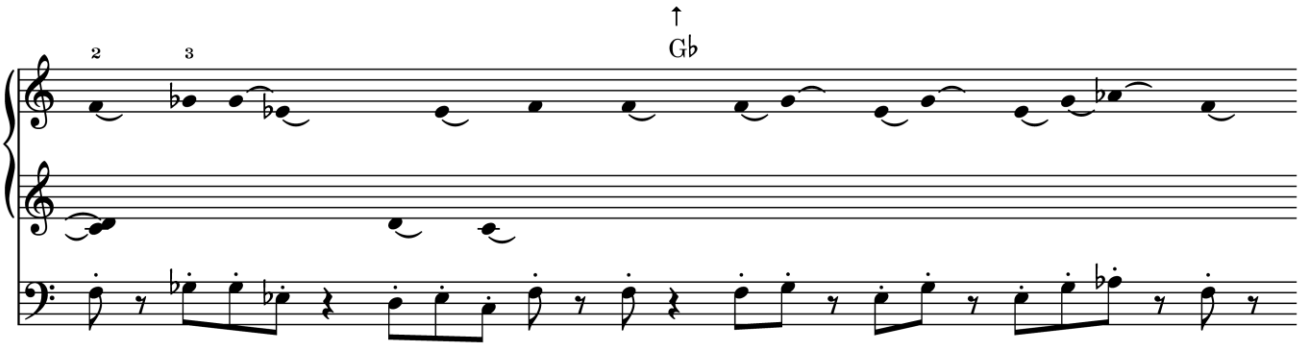


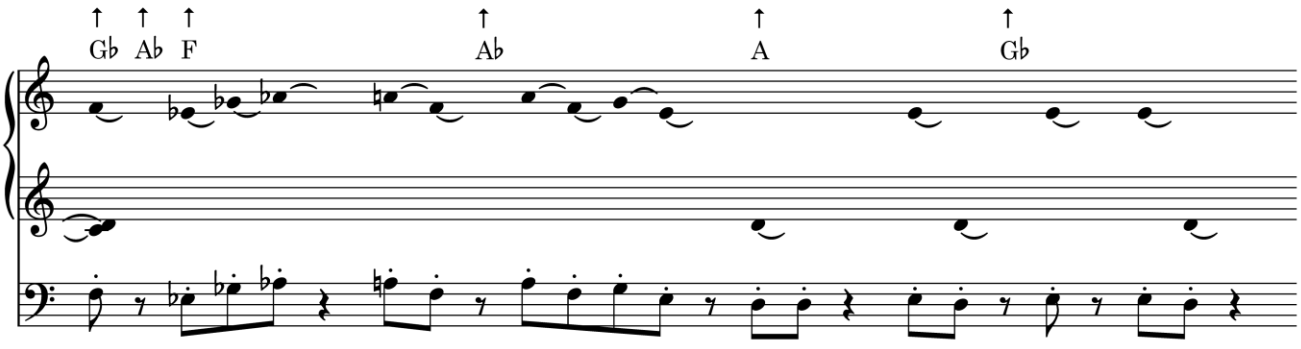
# IV. In Front of My Open Window: the Infinite Night

Sw: Ga.8'
Pos: Fl.2'
Ped: Pos/Ped.




*Lift the keys according to the given rhythm



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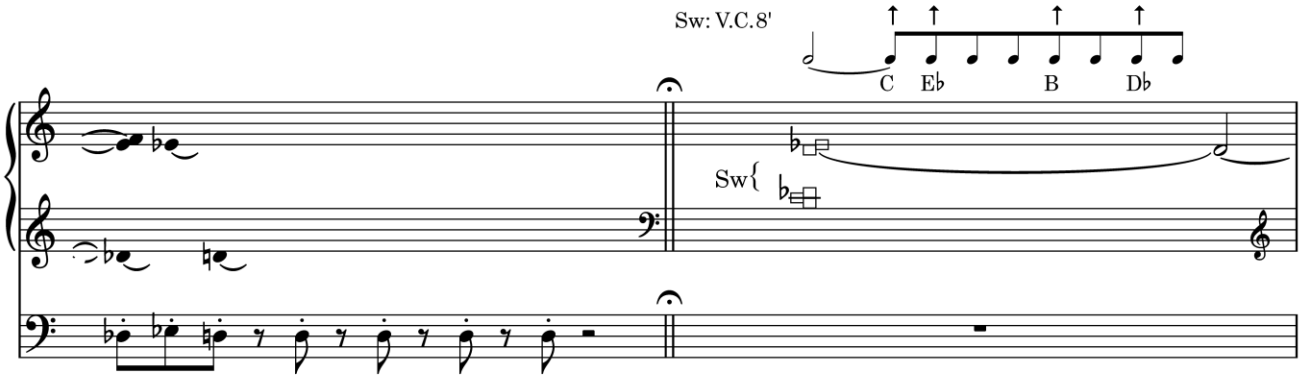




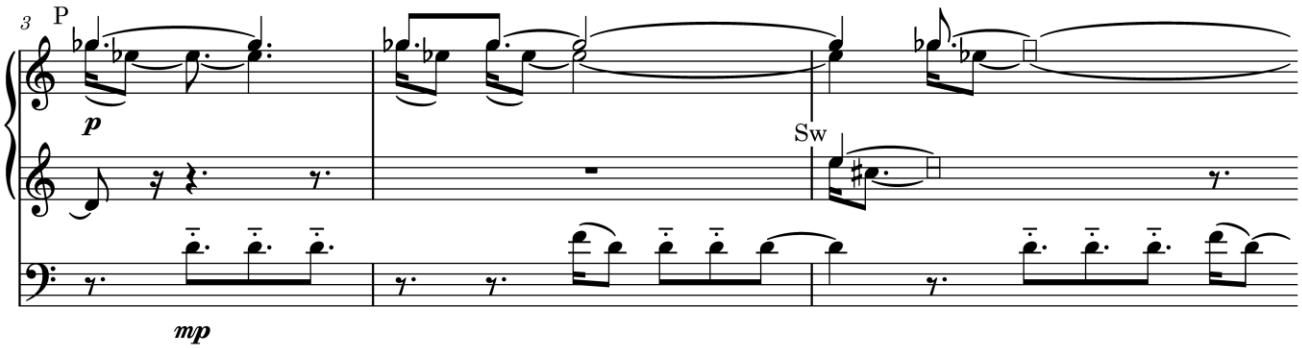
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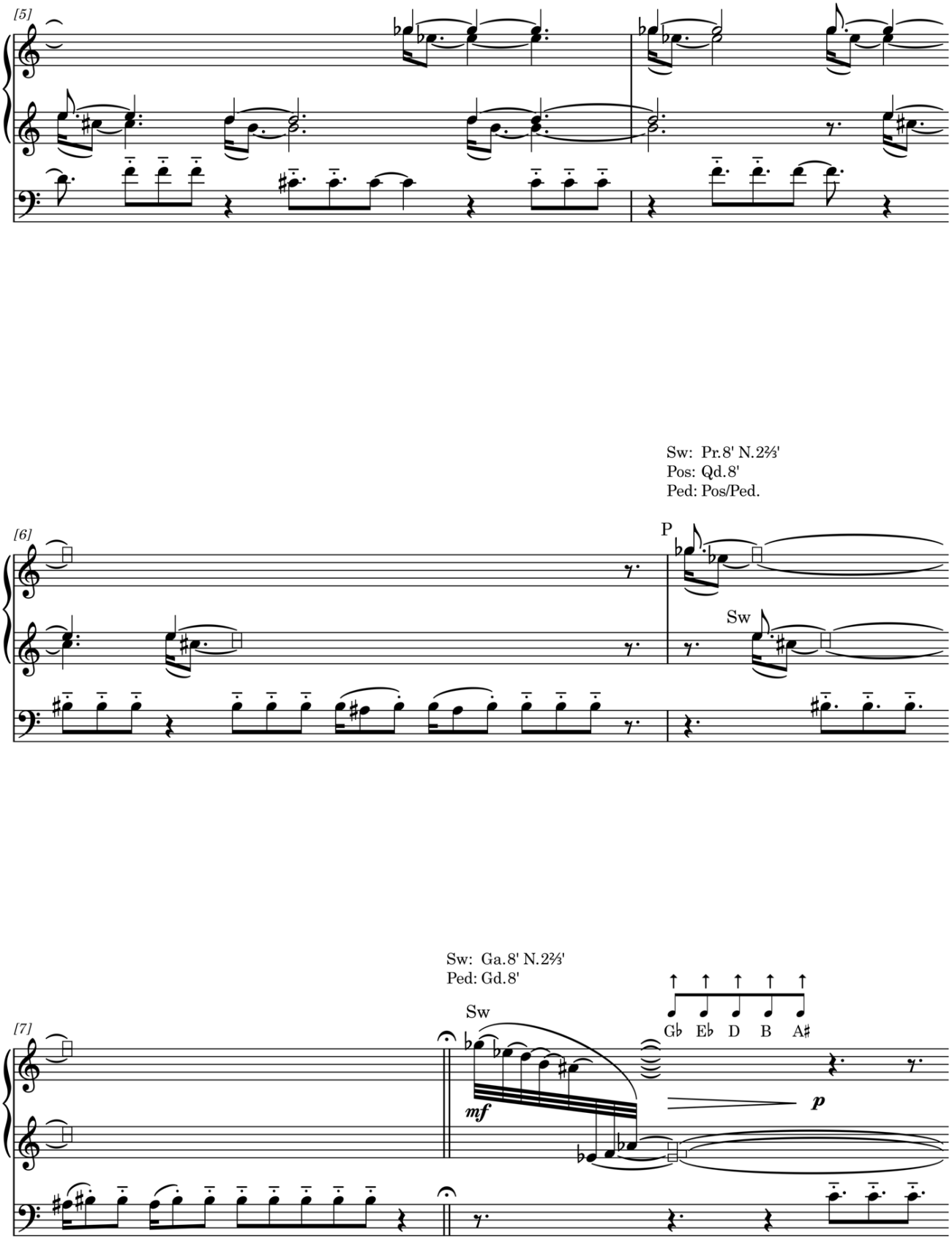




Sw: Pr.8', N.2⅔'
Pos: Qd.8' Q.1⅓'
Ped: Sw/Ped.



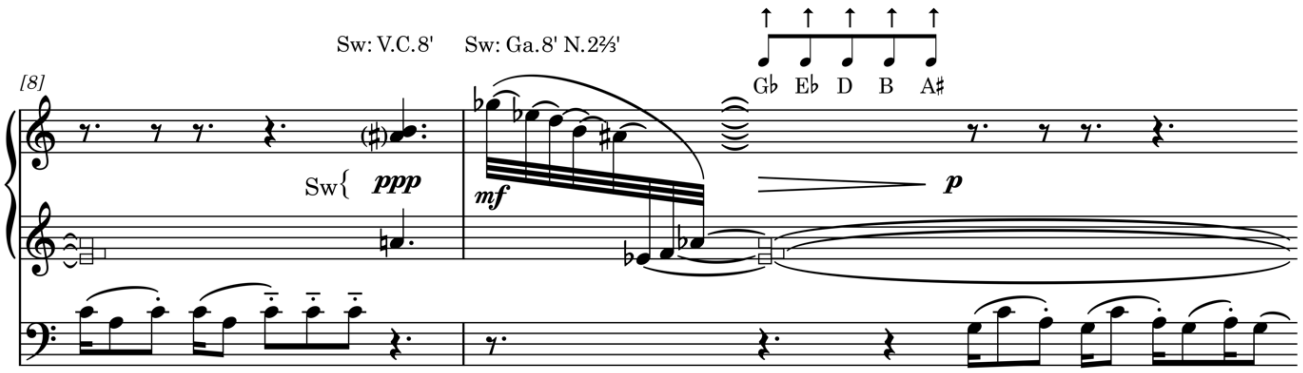
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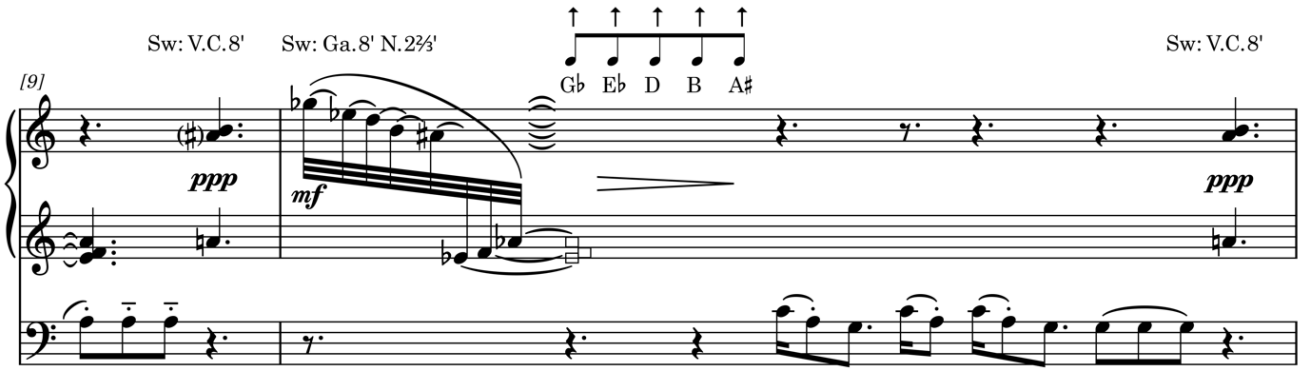


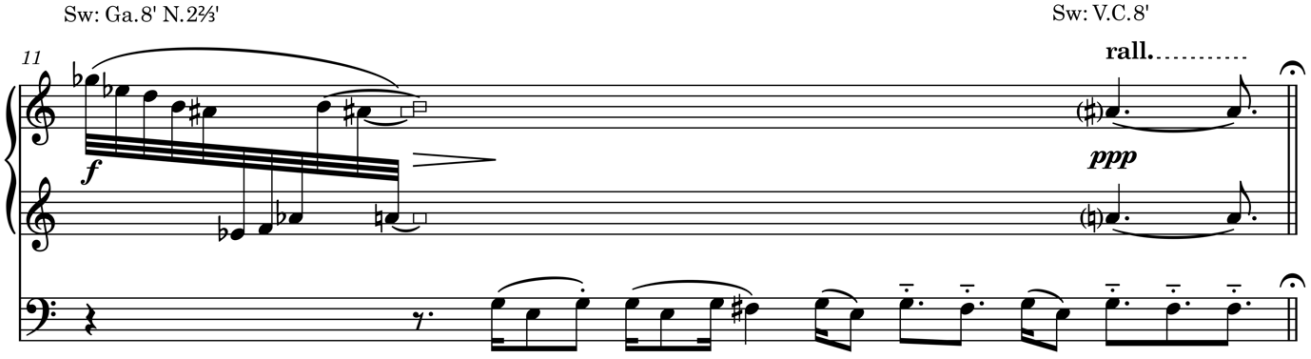


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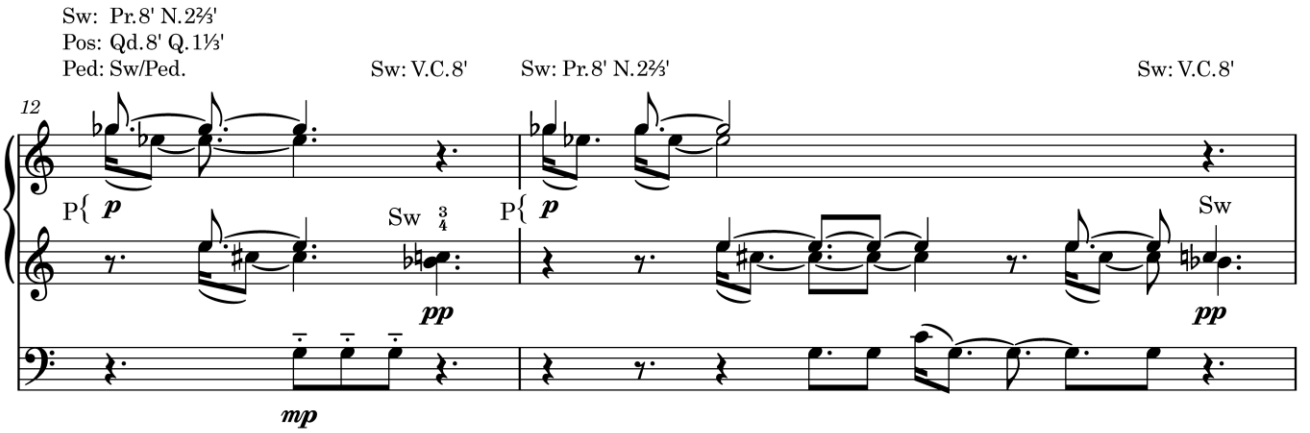


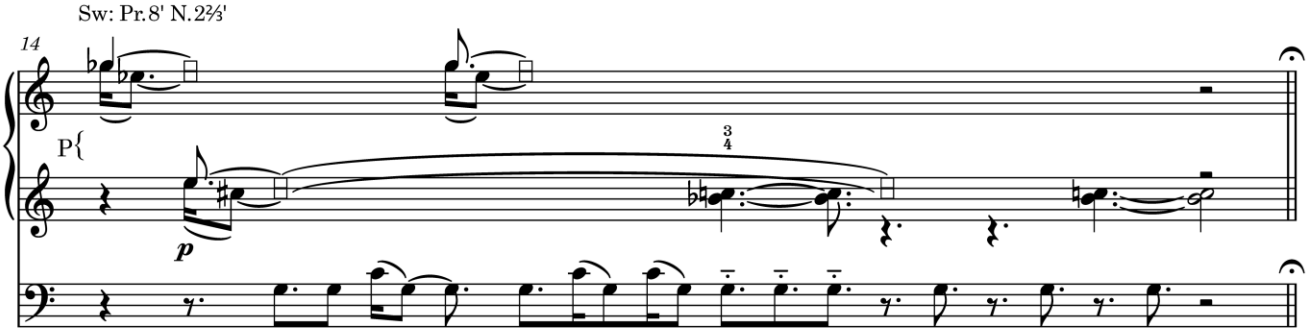



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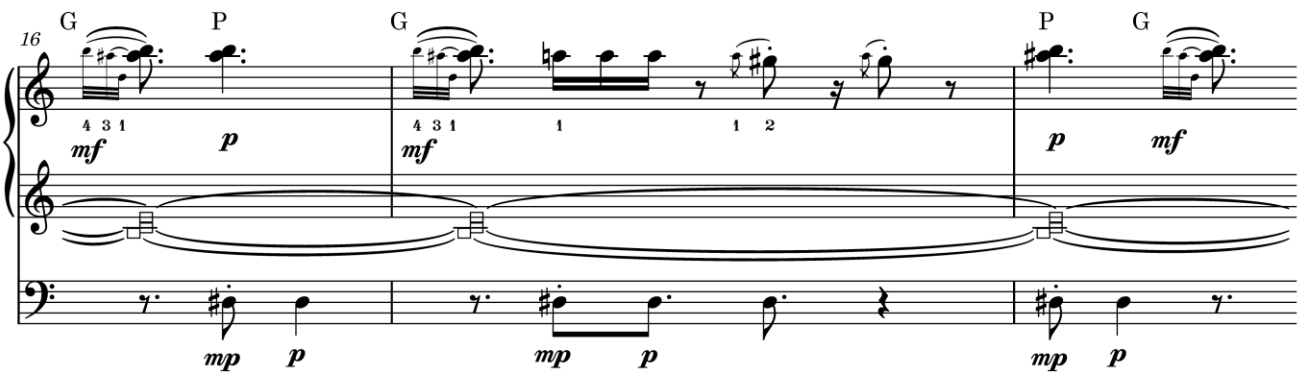


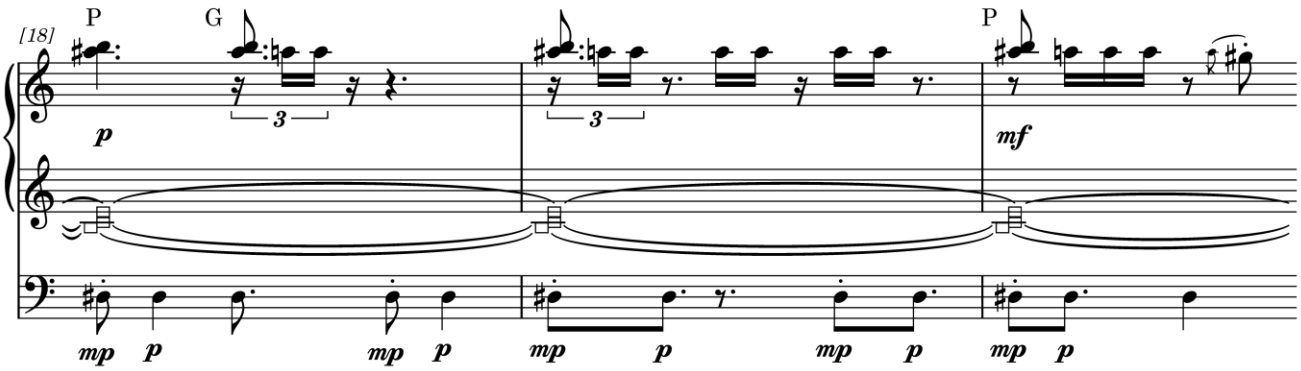






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# V. The Singer of Praise

Sw: Found.8' 4' N.2⅔' Fl.2' Mix.
Gt: Found.8' 4' Q.2⅔' Pr.2' Mix. Cym. Crnt.V Sw/Gt. Pos/Gt.
Pos: Gd.8' Qd.8' Pr.2' Q.1⅓' Scharff
Ped: Pr.16' Pr.8' Pr.4' Mix. Pos.16' Fg.16' Tr.8' Sch.4' Gt/Ped.



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Sw: Fl. 4' N. 2⅔' T. 1⅗' Mix.
Gt: Pr. 8' Pr. 4' Q. 2⅔' Pr. 2' Mix. Cym.
Ped: Pr. 8' Fag. 16' Tr. 8' Gt/Ped.







Gt: + Crnt.V



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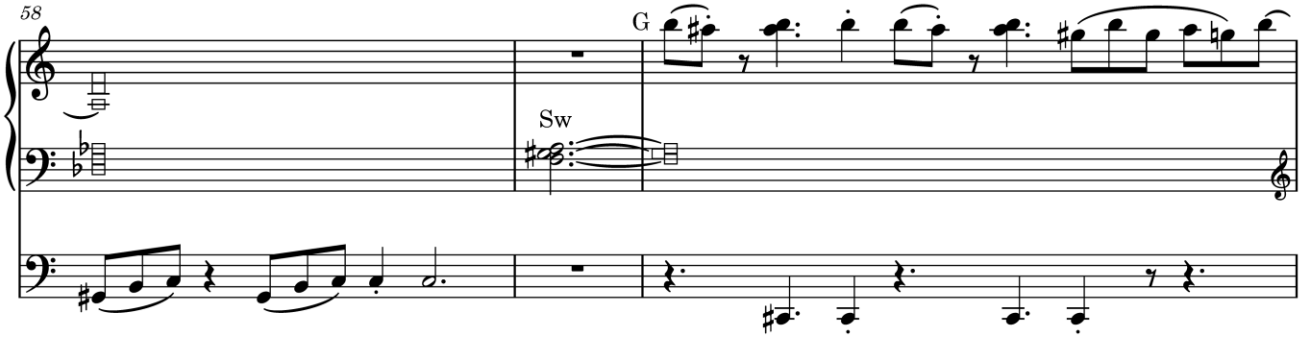


55



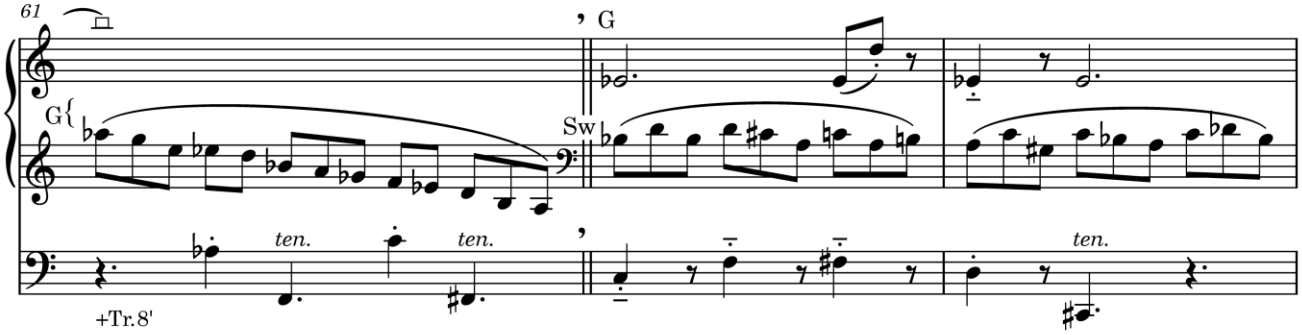
Sw: Fl.4' N.2⅔' T.1⅗' Mix.
Gt: Fl.8' Pr.4' Fl.4' Q.2⅔' Pr.2'
Ped: Pr.16' Sb.16' Sch.4'

58




Sw: Fl.4' N.2⅔' T.1⅗' Mix.
Gt: Pr.8' Pr.4' Q.2⅔' Pr.2' Mix.
Ped: Pr.16' Sb.16' Pr.8' Pr.4' Fl.4'

61




64



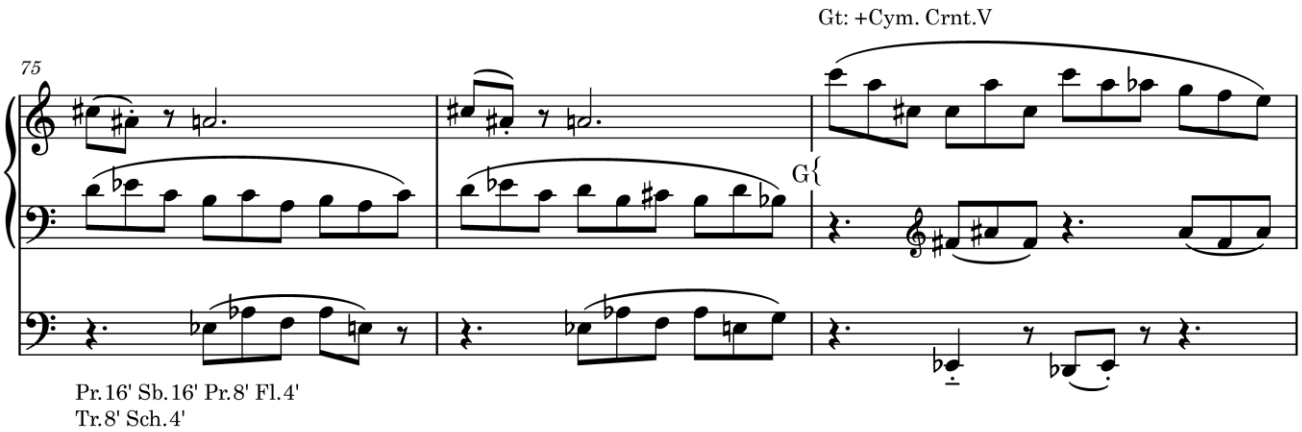
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Sw: Bd.16' Pr.8' Bd.8' Ga.8' Fl.4' N.2⅔' Fl.2'
Gt: Gd.8' Pos/Gt.
Pos: Qd.8' Q.1⅓' Scharff
Ped: Pr.16' Pr.8' Pr.4' Fl.4' Sch.4' Sw/Ped.

95 ♩. = ♩

G{ simile

Sw: Pr.8' Ga.8' Pr.4' Fl.4'
N.2⅔' Fl.2' T.1⅗' Hb.8'
Ped: Pr.8' Pr.4' Fl.4'

100 Sw Sw simile

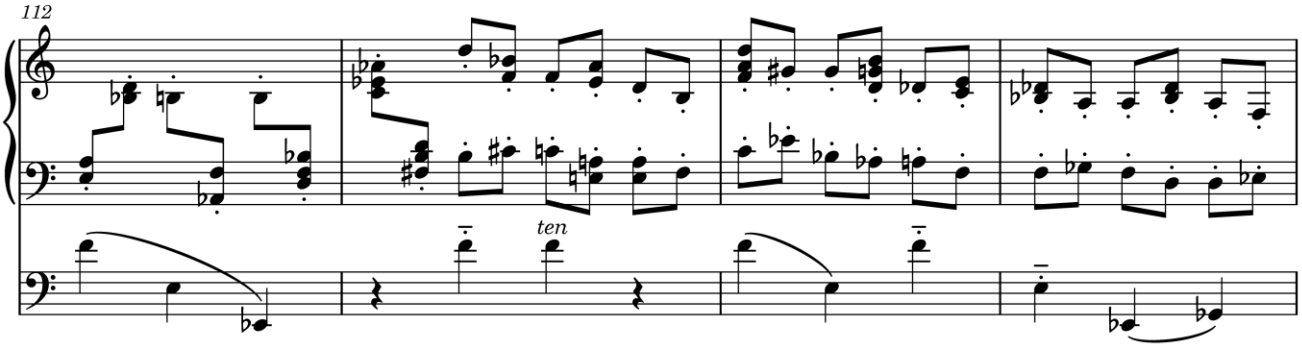
104 simile

Gt: Pr.4' Q.2⅔' Pr.2'
Ped: Found.16' 8' 4' Sch.4' Gt/Ped.

108 G{

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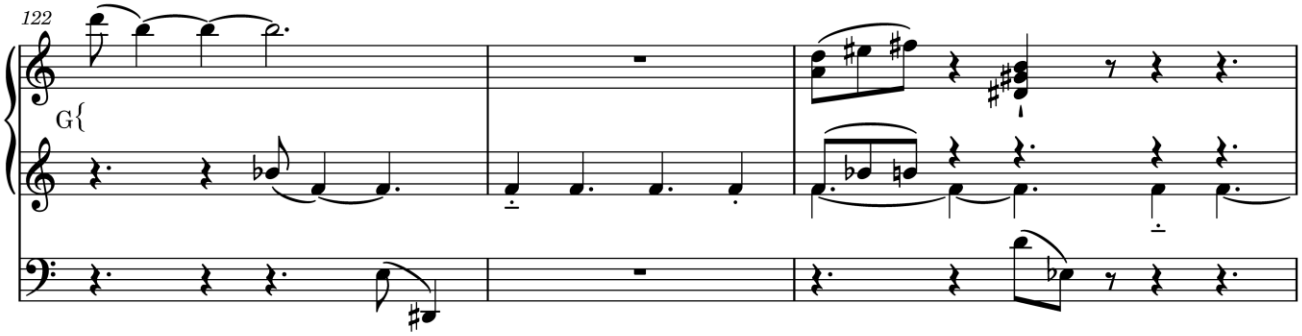



Sw: Pr.8' Ga.8' Pr.4' N.2⅔' Fl.2' T.1⅗' Mix.
Gt: Found.8' 4' Q.2⅔' Mix. Cym. Crnt.V Sw/Gt. Pos/Gt.
Pos: Gd.8' Qd.8' Pr.2' Q.1⅓' Scharff
Ped: Pr.16' Pr.8' Pr.4' Mix. Pos.16' Fg.16' Tr.8' Gt/Ped.









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Sw: Fl.4' N.2⅔' T.1⅗' Mix.
Gt: Pr.8' Pr.4' Q.2⅔' Pr.2' Mix.
Ped: Pr.16' Sb.16' Pr.8' Fl.4'







Gt: +Gd.8' Crnt.V
Ped: +Pr.4' Mix. Pos.16' Sch.4' Gt/Ped.




Sw: Found.8' 4' N.2⅔' Fl.2' T.1⅗' Mix. Tr.8' Cl.4'



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Sw: Found. 8' 4' N. 2⅔' Fl. 2' T. 1⅗' Tr. 8' Cl. 4'
Gt: Found. 8' 4' Q. 2⅔' Pr. 2' Crnt. V
Ped: Pr. 16' Pr. 8' Pr. 4' Mix. Fag. 16' Sch. 4'

Sw: Fl. 4' T. 1⅗'

148

3×

G

Sw{ *mp*

*f*

Sw

151

154

158

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Sw: Pr.4' Fl.4' N.2⅔' Fl.2' T.1⅗' Mix.
Gt: Pr.8' Fl.8' Pr.4' Fl.4' Q.2⅔' Sw/Gt. Pos/Gt.
Pos: Pr.4' Pr.2'
Ped: Pr.16' Sb.16' Pr.8' Pr.4' Fl.4' Fg.16' Sw/Ped.









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Sw: +Pr.8' Bd.8' Bas.16' Tr.8' Hb.8' Cl.4'
Pos: +Pr.8' Gd.8' Fl.4' Sesq.2⅔' Scharff
Ped: +Gd.8' Pos.16' Tr.8' Pos/Ped.



**Appendix B**

Stefans Grové

# Afrika Hymnus III

for organ

2008

Dedicated to Prof. Wim Viljoen

STUDY SCORE
For study purposes only

Music setting: Herman Jordaan

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I. Circle Dance around the Sacrificial Flame.....329

II. Voices from the Darkness.....335

III. Liberation.....343

The following score reproduces the manuscript of *Afrika Hymnus III* with minimal editorial intervention. Standard editorial marks and conventions are used where necessary. Manual and registration indications are as they appear in the manuscript score.

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# I. Circle Dance around the Sacrificial Flame



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# II. Voices from the Darkness



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# III. Liberation



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88

*f*

*ff*

91

*ff*

95

**allarg.....**