

THE INFLUENCE OF INDIGENOUS BUSHMEN MUSICAL ELEMENTS AND
SIGNIFICANT COMPOSITIONAL TRAITS ON NIEL VAN DER WATT'S
SONG CYCLE, *DIE WIND DREUN SOOS 'N GHOERA*,
'N SIKLUS BOESMAN-MITES.

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In *Ghoera, Afrika-verse vir kinders*, poet Hennie Aucamp demonstrates an affiliation with and reflection of his surroundings, such as the tribal communities he experienced as a child. This group of African children's poems, published by Protea Boekhuis in 2011, became the source of inspiration for composer Niel van der Watt's song cycle *Die wind dreun soos 'n ghoera, 'n Siklus Boesman-mites*. This study investigates and identifies significant compositional traits that contributed to van der Watt's song cycle. To explore and understand the nature of such influences, the second chapter considers the composer's early childhood; religious world views; student life; social, environmental, and political ideas; personal tonal language; and western musical elements.

To ascertain possible indigenous Bushmen musical elements in van der Watt's song cycle, the third chapter traces the history of the Bushmen and their marginalization, followed by a brief survey of historical writings on Bushmen music, and an identification process utilizing musicologist Percival R. Kirby's research on Bushmen music as a foundation. The fourth chapter explores the origins of the cycle and other significant compositional influences.

This study suggests that Hennie Aucamp's poetry and Niel van der Watt's song cycle represent a reconciling vehicle for cross-cultural understanding generating awareness and greater appreciation of the life, myths, oral traditions, and the music of the Bushmen.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
LIST OF EXAMPLES	vi
CHAPTER 1: INTRODUCTION	1
CHAPTER 2: BIOGRAPHY OF NIEL VAN DER WATT	5
2.1 Early Childhood and Significant Influences	5
2.2 Religious Influences.....	6
2.3 Personal Compositional Tonal Language and Style	7
CHAPTER 3: INDIGENIOUS ELEMENTS OF THE BUSHMEN OF SOUTHERN AFRICA	10
3.1 Introduction.....	10
3.2 History of the Bushmen of Southern Africa	10
3.3 A Survey of Historical Writings on Bushmen Music	12
3.4 Percival R. Kirby’s Observations of Bushmen Music of Southern Africa	14
3.5 Indigenous Bushmen Music Elements in van der Watt’s Song Cycle <i>Die wind dreun soos n Ghoera, ‘n Siklus Boesman Mites</i>	20
3.6 Conclusion	27
CHAPTER 4: DIE WIND DREUN SOOS ‘N GHOERA, ‘N SIKLUS BOESMAN-MITES (THE WIND DRONES LIKE A <i>GHOERA</i> , BUSHMEN MYTH CYCLE)	
4.1 Introduction.....	29
4.2 Origins of the Cycle	29
4.3 Biography of Hennie Aucamp	30

4.4 Other Musical Influences	32
4.5 Conclusion	52
APPENDIX A: TEXT AND POETIC TRANSLATION PROVIDED BY SANNIE MILLER...	53
APPENDIX B: WORK LIST	57
APPENDIX C: DISCOGRAPHY.....	60
BIBLIOGRAPHY.....	64

LIST OF EXAMPLES

	Page
Example 1 Partial of harmonic series.....	16
Example 2, Contrapuntal yodeling	17
Example 3, Syncopation in an Afrikaans song	18
Example 4, Fundamental tones	19
Example 5 <i>Die Son</i> , pentatonic scale [Gb, Ab, Bb, Db, Eb,] in accompaniment	21
Example 6 <i>Die Sterre</i> , pentatonic motive, measures 15 – 16	22
Example 7 A <i>Wieglied</i> , pentatonic scale, measure 1	22
Example 7 B <i>Wieglied</i> , pentatonic scales Ab & Db , measures 9 – 11	23
Example 7 C <i>Wieglied</i> , pentatonic scales Gb & Db, measures 17 – 19	23
Example 8 <i>Die Sterre</i> , I-V-I tonal progression, measures 7 – 11	24
Example 9 <i>Wieglied</i> , syncopation, measures 1 – 4.....	25
Example 10 <i>Die Sterre</i> , Gb pedal tone, measures 1 – 6	26
Example 11 <i>Die Sterre</i> , Ab pedal tone, measures 43 – 49	27
Example 12 <i>Die Son</i> , vocal <i>glissando</i> measures 4 – 6.....	33
Example 13 <i>Die Son</i> , arpeggiated figure built on quartal harmony measures 26 – 27.....	34
Example 14 Debussy’s <i>Préludes</i> , vol.I, no. 10, <i>La cathédrale engloutie</i> , measures 1 – 3	35
Example 15 <i>Die Sterre</i> , deceptive cadence of Ab Major measures 25 – 29.....	36
Example 16 <i>Die Sterre</i> , harmonic emphasis, measure 42	37
Example 17 <i>Die Maan</i> , harmonic progression over Eb pedal point, measures 1 – 4	39
Example 18 <i>Die Maan</i> , word-painting, measures 10 – 12.....	40
Example 19 <i>Die Maan</i> , Bb pedal point and piano coda, measures 16 – 25.....	41

Example 20 <i>Die Son en die Maan</i> , opposing rhythm schemes in accompaniment, measures 1 – 2.....	41
Example 21 <i>Die Maan</i> , use of leading tone, measure 10.....	44
Example 22 <i>Die Wolke</i> , tritone substitution, measures 69 – 72	47
Example 23 <i>Die Wind</i> , G minor to D minor 7 th arpeggiated figure, measures 1 – 2.....	48
Example 24 <i>Wieglied</i> , pandiatonicism, measures 21 – 27	50

CHAPTER 1

INTRODUCTION

I am an animal of nature, I want people to see me and know who I am. The only way our tradition and way of life can survive is to live in the memory of the people who see us.

Hylton White

Writing about the land and art of South Africa, art promoter Jill Planche once remarked, “...colonizing and Apartheid attitudes, ethos and myths, create an environment of increasing incarceration, physical and psychological, for the people and the land.”¹ South African history is an affirmation of this past approach to its land and people. Following the post-Apartheid period (1994 to present), the South African government placed a strong emphasis on national unity through peace and reconciliation, and healing through storytelling, as enshrined in the precepts of the Truth and Reconciliation Commission (TRC). The latter was an outgrowth of the Promotion of National Unity and Reconciliation Act of 1995. The Commission played a crucial role integrating the diverse views on reconciliation from various communities who were affected. This emphasis on reconciliation evoked an “imagery” revealing “the tenor of the time, made even more powerful because of its insistence.”²

The urgent need for reconciliation resulted in several victories for human equality and social justice. However, this top-down approach toward equality did not reach everyone in South Africa, especially the marginalized, such as the Bushmen. Traditionally, these Sub-Saharan African tribal communities were nomadic hunter-gatherers. The survival and sustainability of these communities depended on their deep and intimate knowledge of the environment. Yet this very dependability and seclusion made them more vulnerable to the onslaught of invasive

¹ Jill Planche, “In a large landscape: Resonance of land and landscape in the literature and art of South Africa” (Ph.D. diss., York University Canada, 2008), iv, accessed July 20, 2013, ProQuest Dissertations & Theses.

² Ibid., iv.

modern development, which led to degradation of their resources and may have contributed to their marginalization. These tribal societies displayed strong social hierarchies and bonding within their own communities but had little knowledge or understanding whatsoever of citizenship as in modern hegemonic nation state.³

Despite its good intentions the TRC policy lacked a culturally sensitive approach and therefore could not recognize and represent the interests of such indigenous communities. This exclusive political agenda was endorsed by cultural conquest through the promotion of art, music, and literature of the West. This cultural homogenization undermined the diversity of artistic and musical expressions in non-Western cultures as well as the potential for cross-cultural communication and exchange. The latter point, as Higgins argues in the context of “other people’s music,” is significant because “music... is a vehicle for recognizing - and directly experiencing- our common humanity.” To realize this role of music in inducing cross-cultural interactions, there is a “need to broaden our musical horizons to encompass music beyond our own culture.”⁴

Poet Hennie Aucamp has illuminated indigenous Bushmen culture through his lyric poetry. In *Ghoera, Afrika-verse vir kinders*, Aucamp demonstrates an affiliation with and reflection of his surroundings, such as the tribal communities he experienced as a child. Although unacquainted with Aucamp’s writing while growing up as a child, the South African composer Niel van der Watt was profoundly moved by the natural lyricism of his poetry. Van der Watt realized that Aucamp’s poetry possesses an innate quality, which inspired him to set it to music. In 1996, van der Watt set his first Aucamp poem *O, Nag der Nagte Suiderlik* for

³ Laurens van der Post and Jane Taylor, *Testament to the Bushmen* (Middlesex: Penguin Books Ltd., 1984), 101.

⁴ Kathleen M. Higgins, *The Music between us: Is music a universal language?* (Chicago: University of Chicago Press, 2012), 2.

baritone and piano. Aucamp's collection of children's poems first appeared as a production for the *US Woordfees* in 2011, published as *Ghoera* by Protea Boekhuis. This formed the fount of inspiration for van der Watt's song cycle, *Die wind dreun soos n ghoera, 'n siklus Boesman mites* (The wind drones line a *ghoera*, a Bushmen myth cycle), composed between December 2009 and July 2010.⁵ This study aims to present the cross-cultural dialogue revealed through van der Watt's integrative compositional style.

I first became acquainted with van der Watt in 2005 at the University of Pretoria, where I premiered some of his art songs. In the years that followed, I became familiar with his work and creative style, which fostered my opinion of him as one of South Africa's finest and most eminent composers. Van der Watt's song output encompasses one of the largest collections of Afrikaans art songs by a single composer.⁶ Twenty-five internationally acclaimed recordings of chamber, choral, art songs, and orchestral compositions, most of which are published by Prospect Verlag – Germany, attests to the prominence of his stature. Van der Watt has served as moderator, lecturer, and adjudicator at leading tertiary institutions in South Africa.⁷

Myburgh, author of *The Bushmen Winter has come*, states that our task for this current generation is not to rescue a culture who has served its purpose, but “to *understand them*” [emphasis mine].⁸ Accordingly this study investigates and identifies significant compositional influences that contributed to van der Watt's song cycle *Die wind dreun soos 'n ghoera, 'n Siklus Boesman-mites*. To explore and understand the nature of such influences, in the second chapter, I consider the composer's early childhood; religious world views; student life; social, environmental, and political ideas; personal tonal language; and western musical elements.

⁵ Niel van der Watt, e-mail message to author, July 26, 2013.

⁶ Ibid.

⁷ Ibid.

⁸ Paul John Myburgh, February 18, 2013 (8:41 a.m.), comment on Radio Sonder Grense, “Praat saam.”

To ascertain possible indigenous Bushmen musical elements in van der Watt's song cycle, the third chapter traces the history of the Bushmen and their marginalization, followed by a brief survey of historical writings on Bushmen music, and an identification process utilizing musicologist Percival R. Kirby's research on Bushmen music as a foundation.⁹ The fourth chapter explores the origins of the cycle and other significant compositional influences. This study suggests that Hennie Aucamp's poetry and Niel van der Watt's song cycle represent a reconciling vehicle for cross-cultural understanding generating awareness and greater appreciation of the life, myths, oral traditions, and the music of the Bushmen.

⁹ The San or Bushmen communities speak many mutually unintelligible languages, thus there is no single indigenous word to cover all groups. "San", a Nama (khoekhoe) word is preferred by some scholars, as many view the word "Bushmen" as pejorative and sexist. However in using the word "Bushmen" no pejorative connotation is implied by this author.

CHAPTER 2

BIOGRAPHY OF NIEL VAN DER WATT

2.1 Early Childhood and Significant Influences

Gerhardus Daniel (Niel) van der Watt was born in Pretoria on December 28, 1962. He spent his early childhood in Musina or erstwhile Messina, a border town between South Africa and Zimbabwe. His early interaction with African people was “casual...learning a song from a worker, learning to speak the language from a native speaker.”¹⁰ Since his grandfather was a missionary minister, Niel often visited the missionary church where he “heard the amazing African singing.” This inadvertent influence of the surroundings and exposure to native vocal and musical styles early in life played a significant role in shaping Niel’s musical outlook. Apart from outdoor influences, the musical culture at home also shaped his musical philosophy and interests. Having an acute aural awareness, Niel was adept at playing the piano and the clarinet, and was also a gifted singer. The artistic inclinations of his parents further contributed to his diverse musical development. Niel’s mother had four decades of experience as a musical educator and organist and his father was an amateur tenor, making music at home, in church, and in the community. These early formative experiences exposed van der Watt to a variety of musical styles and genres and fostered his musical development.

Growing up in an isolated environment during the apartheid years in South Africa, as was customary for most whites, van der Watt was painfully conscious of the social injustice and cultural ghettoization. He took it upon himself to change the situation and “actively work in that direction,” using his art as a vehicle for reconciliation.¹¹ As a music student at the University of Pretoria, the desire to “make [his] own music” and pursuing his own ethical and aesthetic ideas

¹⁰ Niel van der Watt, e-mail message to author, July 26, 2013.

¹¹ Ibid.

remained a paramount concern to van der Watt.¹² While he had written various compositions and songs as a child, his first significant composition was a song setting of eminent South African writer Ingrid Jonker, *Bitterbessie dagbreek* (1978). Teachers who influenced van der Watt at the University of Pretoria include Ella Fourie, Marianne Feenstra, Marietta Brits, Bertha Spies, Joseph Stanford and composer Stefan Grove. Former conductor of the Tuks Camerata, Petru Grabe was instrumental in encouraging van der Watt in his academic and musical endeavors.¹³ Subsequently, since 1982 the Tuks Camerata has premiered and performed numerous choral compositions of van der Watt.

2.2 Religious Influence

Van der Watt is a deeply spiritual individual and his musical compositions are concrete expressions of his profound spirituality. He was baptized and confirmed in the Dutch Reformed Church, where his mother was the church organist and his maternal grandfather served as a minister and missionary. As van der Watt avers, “I learned more about music in church than anywhere else.”¹⁴ His Christmas, Easter, and Pentecost cantatas composed during his younger days are instances of the influence of church music on his compositional output and style. All three were later re-worked and recorded. Further, van der Watt often concludes a composition, such as *Speelmaats* (text by Antjie Krog), *Stil Aand* (text by W.E.G. Louw) and *O, Nag der Nagte Suiderlik* (text by Hennie Aucamp) with *Soli Deo Glora!* (Glory to God alone!). In his

¹² Ibid.

¹³ The Tuks Camerata was formerly known as the Tukkie Choir. Grabe was the conductor from 1979 to 1998. Van der Watt was a former member of this choir.

¹⁴ Niel van der Watt, e-mail message to author, July 26, 2013.

own words, van der Watt perceives music and its creative dimensions as a vehicle to humanize, “to establish culture,” and to subtly communicate.¹⁵

2.3 Personal Compositional Tonal Language and Style

Although van der Watt is often referred to as a poly-stylist, a term first applied rather pejoratively according to the artist, the German term *Gebrauchsmusik* is perhaps more appropriate to reveal the composer’s intent of using his art for a specific purpose.¹⁶ A chameleon-like ability to adapt and reflect his multi-cultural environment and challenges presented by each genre and style seems only natural to van der Watt. Van der Watt drew his inspiration from various traditional African musical elements. Of particular interest to this study is his use of a poly-rhythm or poly-meter effect, to simulate the *mbira*¹⁷ or thumb piano, and a minor third glissando typical of the African indigenous singing tradition in the first song of his cycle, *Die Son*.¹⁸

Echoing Ockie Vermeulen’s general stylistic observations on organ works, van der Watt describes his music as, “mostly tonal or extendedly tonal, the form is usually clear or is directed by the text, [while the] atmosphere and purpose are closely linked.”¹⁹ Van der Watt believes that music based on serialism is, “arbitrarily dissonant, structurally incoherent, rhythmically non-sensible and tonally arbitrary.”²⁰ For van der Watt, this technique amounts to music that is ineffective and hollow if it stands only for technical coherence. Van der Watt’s curiosity for diverse musical styles and genres led him to study the work of various composers and

¹⁵ Ibid.

¹⁶ *Gebrauchsmusik* is a German term meaning ‘utility music’ and in this context refers to music created for a specific purpose.

¹⁷ Traditional instrument of the Shona people of Zimbabwe.

¹⁸ Niel van der Watt, e-mail message to author, July 26, 2013.

¹⁹ Ibid.

²⁰ Ibid.

performers. He lists several composers as his principal influences: Palestrina, J.S. Bach, Hindemith, Barber, Schubert, Mozart, Chopin, Rachmaninoff, Shostakovich, and A. Pärt.

The integration of the text and the melody is central to van der Watt's compositional style. He describes this as an "organic process" in which he first lingers on the text until he knows it by heart and then "mulls it over in [his] mouth and head - as if tasting it like a good wine."²¹ Once he establishes the text rhythm, speech inflections, tonal climaxes, and general atmosphere of the text he proceeds to integrate the ambiance in the accompaniment. For example, in his Bushmen cycle the accompaniment reflects the atmosphere through the use of chords (*Die Sterre*), patterns (*Die Son*) or melody (*Die Melkweg*). He employs time signatures, descriptive musical terms (often in Afrikaans), and word painting to reflect the text or general atmosphere of the composition. For example, in *Die Son*, measure 25 "smyt hom in die lug" (flung it [sun] into the sky), an interval of a 9th depicts the sun being thrown into the sky by the young man.

Although van der Watt was not familiar with jazz during the formative years of his childhood and youth, he later embraced much of jazz and popular music in his tonal language. Artists such as Ella Fitzgerald, Miles Davis, The Beatles, The Carpenters, ABBA, Neil Diamond, and Billy Joel all significantly influenced van der Watt's tonal palette. Examples of his compositions that reflect the influence of jazz are "Leaving School Blues" and "Punini's Kwela."²² While van der Watt stresses he was not consciously pursuing jazz as an influence in his Bushmen cycle, there are subtle influences which are reminiscent of jazz.²³ An example would be his use of sequential circle of fifths in *Die Sterre*, measures 41-45. Although this

²¹ Ibid.

²² Ibid.

²³ Ibid.

technique is frequently applied in western classical music it also appears in twentieth-century popular and jazz music.²⁴ These influences are further investigated in chapter 4.

Ockie Vermeulen's article, "Die rol van die orrel in geselekteerde liturgiese en instrumentale musiek van Niel van der Watt" (The role of the organ in selective liturgy and instrumental music by Niel van der Watt) further reveals some significant compositional and stylistic traits of van der Watt's *oeuvre*.²⁵ These general traits, often applied but not limited to his Bushmen cycle, include imitation, modulation to third-related keys, predominant use of extended tertian harmony, prominent use of a fourth interval, quartal harmony, generous but not dominating prevalence of dissonance, and the application of rests and rhythmic figures. These traits in combination result in fascinating rhythmic configurations.²⁶ "Alles wat ek hoor beïnvloed my" (Everything I hear influences me) reaffirms van der Watt's sensibility and awareness to respond to an ever-evolving environment and musical tonal language of the twenty-first century.²⁷

From an early age, van der Watt assimilated environmental, religious, and social influences from his surroundings and creatively integrated them in his compositions. As van der Watt's compositional craft developed, he was able to experiment and refine these various influences, resulting in a personal aesthetic and a unique compositional voice.

²⁴ Stefan Kostka and Dorothy Payne, *Tonal Harmony, with an introduction to twentieth-century music* (New York: McGraw-Hill Companies, 6th edition, 2009), 105.

²⁵ Ockie Vermeulen, "Die rol van die Orrel in selekteerde liturgiese en instrumentale musiek van Niel van der Watt," *Vir die Musiekleier* 30 (2010): 46-56.

²⁶ *Ibid.*, 48.

²⁷ *Ibid.*, 48.

CHAPTER 3

INDIGENIOUS ELEMENTS OF THE BUSHMEN OF SOUTHERN AFRICA

3.1 Introduction

This chapter is divided into five sections. The first section discusses the history of the Bushmen of Southern Africa and their inevitable demise. The second and third sections outline historical writings on Bushmen music with a special emphasis on Percival R. Kirby's observations. With the aid of Kirby's findings and specific examples from van der Watt's song cycle, the fourth section establishes the presence of indigenous Bushmen musical elements in the composer's work. The fifth section confirms the author's findings and concludes the chapter.

3.2 History of the Bushmen of Southern Africa

Prior to the Dutch settlement at Table Bay in the Western Cape Province of South Africa in 1652, a vast number of native peoples inhabited sub-Saharan Africa.²⁸ According to cultural, racial, and linguistic distinctions, these native inhabitants fall under four groups: the Bushmen, the Hottentots, the Bergdama and the Bantu.²⁹ Historical evidence and traditions suggest that at one time the Bushmen occupied vast territories of Southern Africa but George W. Stow in his book, *The Native races of South Africa*, suggests a concentration of Bushmen in the great plain of the Kalahari Desert.³⁰ The Bushmen are short in stature, and are neither pastoral nor agrarian. Instead, they lead a purely hunting and collecting way of life. Although past studies on native peoples of South Africa are often steeped in obscure, fragmentary tribal traditions and conflicting

²⁸ The Western Cape Province, previously part of the Cape Province, was established in 1994.

²⁹ I. Schapera, *The Khoisan Peoples of South Africa* (London: Lowe and Brydone Printers Ltd, 1930), 3.

³⁰ The Kalahari Desert extends over 900,000 square kilometers, covering much of South Africa, Botswana and parts of Namibia. George W. Stow, *The Native Races of South Africa* (London: Swan Sonnenschein & Co., Ltd, 1905), 2.

narratives on myths, they generally suggest that the early migration of South African tribes, including the Bushmen, originated somewhere in the little explored North.³¹ A closer affinity to some northern races, especially some branches of the Mongolian race, is evidenced through the Bushmen's distinctive artistic talents, their great prevalence of "click" consonants, and their physical appearance and linguistic usage.³²

Early colonists and writers referred to these natives of Kalahari as the *Bosjesmans*, the *Boschismans* or simply *Bushmen*.³³ Stow states that the Bushmen appeared to have adopted the name of *Khuai* themselves.³⁴ *Khuai* refers to "the natural apron for which the women of pure Bushmen or Hottentot races are distinguished."³⁵ The Hottentots referred to the Bushmen as *San*, which can be interpreted as aborigines or settlers proper.³⁶ The Bantu attributed several names to the Bushmen. The most common of these include *BaTwa* or *AbaTwa* (Zulu-Xosa), *BaRwa* (Suto), *Masarwa* (Chwana) and *OvaTwa* (Hereo). According to Schapera, the root of these words cannot be determined, though a common interpretation is "people of the south," or "people of the wilderness."³⁷ Invasion of ancient hunting grounds by European settlers in pursuit of fresh pastures for growing herds as well as encroachment from other war-like tribes, including Bantu, led to violent confrontations with the Bushmen. These conflicts had a severe impact on the Bushmen people, driving them to the point of extinction. In the first half of the twentieth century, writers such as Stow in 1905 and Schapera in 1930 predicted the inevitable waning of the Bushmen tribe. Relentless persecution along with diseases and racial intermixture left little

³¹ *Ibid.*, 2.

³² *Ibid.*, 12.

³³ *Ibid.*, 31.

³⁴ *Khuai* or 'natural apron' refers to the "hypertrophy of the labia minora," a common occurrence under female Bushmen or Hottentots. John R. Baker, *Race*. (New York: Oxford University Press, 1974), 317.

³⁵ *Ibid.*, 31.

³⁶ Schapera, 31.

³⁷ *Ibid.*, 31.

room for Bushmen to maintain their distinct cultural identity or co-exist with their neighbors. With the dawn of the new millennium, Brearley regrettably echoed Stow and Scapera's foretelling. He observed a loss of identity for many Bushmen due to widespread integration with their black and white neighbors.

Deprived of their traditional hunting-gathering livelihood, many Bushmen now work as casual labors, herdsmen, and farmers. Fortunately not all is lost for the Bushmen race. The government of Botswana in the last twenty years established several settlements e.g. Grootlaagte, Hanahai, Jakkalspits, and D'Kar. D'Kar is home of the Kuru Development Trust, the first institute owned and controlled solely by Bushmen.

As a collective entity, the Bushmen are not homogenous but belong to many different groups or tribes, each with their own name or distinct linguistic characteristics, such as particular phonetic structure, vocabulary, and grammar. Although dialects distinguish each tribe, the language of all Bushmen tribes consists of the same structure, and thus belongs to the same language family.

3.3 A Survey of Historical Writings on Bushmen Music

Multiple reference sources are found of travelers encountering Bushmen. Similarly, various writings of individuals determined to comprehend Bushmen culture and traditions exist. However, research pertaining to Bushmen music, particularly their vocal tradition, is woefully sparse. Percival R. Kirby, renowned scholar and musical expert on Bushmen music, offered a critical summary of historical writings on Bushmen music in his article, "A Study of Bushmen Music." In this section, I discuss some of these early writings on Bushmen music including

Kirby's own significant findings on the Bushmen. This constitutes the foundation from which I draw parallels to analyze the influence of Bushmen music on van der Watt's song cycle.

According to Kirby, the only reference on Bushmen music prior to the nineteenth-century is by the secretary of Simon van der Stel on October 2, 1685.³⁸ The journal entry recollects the encounter between van der Stel and about twenty Bushmen in Namaqualand.³⁹ Of their singing the secretary writes rather disdainfully, "After this he (the honorable Commander) presented them with a little brandy, with which they made merry, dancing, singing and shrieking in a very queer fashion..."⁴⁰

European influences on the Bushmen began with the onset of the nineteenth century. Kirby highlights an entry of Rev. J.J. Kicherer in 1800. The London based missionary was attempting to teach the Bushmen hymns in Dutch. A Borchard entry in 1801 near the Orange River describes some of the Bushmen musical instruments:

...Amongst their instruments is one known by the colonists as the *rommel-pot*. It is simply a vessel covered with skin, and is played like a drum. Another, but less primitive instrument is a stringed bow, with a quill attached to one of the extremities. This, when blown, produces, a sort of humming noise...⁴¹

From the perspective of intercultural conversation and exchange, these entries hold great significance. As Kirby explains, "they show how readily Bushmen adopted foreign musical practices when brought into contact with them."⁴² While narrowly intercultural music often suffers from a prejudice that fails to appreciate the music of the "other," the Bushmen's experimentation with and ready adaptation of Western instruments offers a refreshing

³⁸ Simon van der Stel (1639–1712)'s father, Adriaan, was the first Governor of Mauritius in 1639. Simon became the first Governor of the Cape Colony in 1691.

³⁹ Namaqualand is an arid region stretching along the west coast of South Africa and Namibia.

⁴⁰ Percival R. Kirby, "A Study of Bushmen Music," *Bantu Studies* 10 (1936): 205-252.

⁴¹ *Ibid.*, 207.

⁴² *Ibid.*, 207.

experience. From Burchell's entry in 1811 as well as from his own observations while working with the *≠khomani* and */auni* tribes, Kirby traces some key features of Bushmen music. Two of these are important, as they directly pertain to this study. First, the awareness of the performer of rhythmic variety is achieved by switching from duple to triple meter.⁴³ Second, the Bushman as a performer can clearly distinguish between musical intervals.⁴⁴ Two more entries by Burchell are significant in this context. Burchell's entries of 1812 for the first time show an attempt by a traveler to write down the actual music of the Bushmen. Kirby's observation on Burchell's use of a key signature, D Major, for two notated dance songs clearly indicates, "no doubt that the music suggested to Burchell a strong sense of tonality."⁴⁵ Other examples, although generally brief, transcribing Bushmen music into European notation are: Weisbecker (1879), Stow (1880) Bleek (1925) and Kirby (1936).⁴⁶ Entries by Campbell (March 2, 1820), Alexander (April 3, May 20/21 1837), Arbousset and Daumas (between 1836 and 1841) and Backhouse (October 2, 1839), are of less importance to this study since their focus generally reflects a fascination with Bushmen dancing and traditional Bushmen instruments. However, Kirby infers from these entries the presence of a strong Hottentot influence on Bushmen music, especially through the use of certain instruments.

3.4 Percival R. Kirby's Observations of Bushmen Music of Southern Africa

Prior to Kirby's expedition in 1936 to the southwestern Kalahari Desert, few attempts have been made to record Bushmen music. Kirby states that, "when so recorded, it usually

⁴³ Ibid., 210.

⁴⁴ Ibid., 211.

⁴⁵ Ibid., 214.

⁴⁶ Percival R. Kirby, "The Musical Practices of the / Auni and ≠Khomani Bushmen," in *Bushmen of the Southern Kalahari*, ed. J.D.R. Jones et al. (Johannesburg: University of the Witwatersrand Press, 1937), 1.

¹⁹ Ibid., 1.

enshrines the art of a single individual.”⁴⁷ This however changed when, in July 1936, Percival R. Kirby joined the University of the Witwatersrand’s expedition to the southwestern Kalahari Desert. Kirby’s research focused on seventy Bushmen of the *≠khomani* and */auni* tribes. His findings reflect for the first time, recordings of songs of the Bushmen as a whole, rather as the art of a single individual.⁴⁸ Kirby’s observance of Bushmen making indigenous Bushmen music facilitated him to categorize Bushmen music as follows:

1. Indigenous songs
 - a. Dance songs
 - b. Singing games
 - c. Lullabies
 - d. Singing to the accompaniment of instruments, whether indigenous or borrowed.
2. Songs acquired from Hottentots
 - a. Singing games
3. Songs acquired from Europeans
 - a. Hymns
 - b. Secular songs with Afrikaans words
 - c. Vocal imitations of European musical instruments.⁴⁹

Several traditional Bushmen instruments and their playing methods are examined, with a special emphasis by Kirby on the */ka/kanasi* and the */khou*,⁵⁰ both bow-like stringed instruments.

The */khou* is of great importance in this study since it reveals that indigenous songs of the

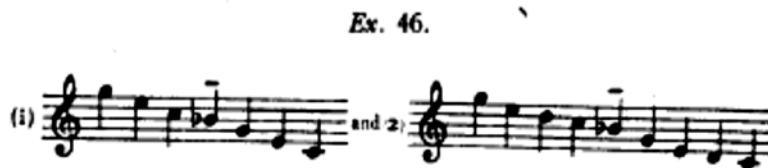
⁴⁸ Ibid., 1.

⁴⁹ Ibid., 17.

⁵⁰ /Khou, or shooting bow. It is the oldest of the stringed instruments, played by the Bushmen. The music performed upon it had a fundamental influence on their original vocal music.

Bushmen appear to be solely based upon the scale produced by this instrument.⁵¹ Before tracing the influence of indigenous Bushmen musical elements in van der Watt's song cycle, it is important to dissect Kirby's musical findings. Dr. Kirby's findings reveal the following:

- i. The Bushmen have adapted to recognize and apply certain partials of the harmonic series.⁵² By applying these partials in a consecutive order they reveal two types of scales, the first comprised of partials up to and including No.7 of the series and the second scale up to and including No.9 of the series. With the addition of the 9th partial a pentatonic scale emerges. Kirby states that all their indigenous music appears to be based on these two scales.⁵³ Kirby notes that the 11th partial of the harmonic series is missing from both their vocal music and tunes played upon the */khou*⁵⁴ (See Example 1).



Example 1. i) Partial of harmonic series up to and including No.7; ii) Partial of harmonic series up to an including No.9.⁵⁵

- ii. Most indigenous songs are based on rudimentary structural elements. For instance, African songs often consist of a single recurring motive or sentence.

Vocal yodeling, a technique utilized by the Bushmen in their *Dance Songs*, offers

⁵¹ Percival R. Kirby, "The Musical Practices of the / Auni and ≠Khomani Bushmen," in *Bushmen of the Southern Kalahari*, ed. J.D.R. Jones et al. (Johannesburg: University of the Witwatersrand Press, 1937), 50.

⁵² *Ibid.*, 9.

⁵³ *Ibid.*, 57.

⁵⁴ *Ibid.*, 9.

⁵⁵ *Ibid.*, 57.

a contrast over this vocal ‘*ostinati*’.⁵⁶ Although complex to the European ear, a technique described as “contrapuntal yodeling” was observed by Kirby. This “contrapuntal yodeling” described by Kirby occurred “once the basic melody was established and was being sung by the majority of the women, the ‘precentor’ (leader) would add a ‘free part’ to it, which consisted of elaborate yodeling, generally in a “cross rhythm.” At times, several women would also participate in this “contrapuntal yodeling”⁵⁷ (See Example 2).

Ex. 25.

♩ = 132

Example 2. Contrapuntal Yodeling.⁵⁸

- iii. The ability to imitate European harmonies and scale system indicates their adaptability to an ever-changing soundscape, especially by the women and children.⁵⁹
- iv. Syncopation occurs frequently in both vocal and hand clapping accompaniments. The use of syncopation is perhaps most prevalent in the Afrikaans songs performed by young Bushmen girls. Due to their familiarity with Afrikaans,

⁵⁶ Ibid., 20.

⁵⁷ Ibid., 21.

⁵⁸ Ibid., 22.

⁵⁹ Ibid., 57.

which many Bushmen could speak quite tolerably, it is not surprising that imitation of this technique often occurs in their music making (Example 3).⁶⁰

Ex. 40.

Example 3. Syncopation in an Afrikaans song.⁶¹

- v. Modulation is not to be found in any Bushmen music since the mode or scale is governed solely by the harmonic series. Transposition, by contrast, often occurs to accommodate both singer and melody.⁶²
- vi. A pedal point or drone emerges on the /*khou*, since the fundamental tone of the overtone series remains unchanged and pervasive.⁶³ Due to the continued presence of the fundamental tone, inversions cannot occur in indigenous Bushmen

⁶⁰ Ibid., 38.

⁶¹ Ibid., 38.

⁶² Ibid., 55.

⁶³ Ibid., 50.

music. Kirby's analyses reveal that acquired or imitated vocal music of European descent, although commonly in root position, appear sporadically in first inversion.⁶⁴ Example 4 illustrates two fundamental tones, A and C.

Ex. 20.

The musical score for Example 20 consists of three staves. The top staff is for the instrument */khou*, the middle for a *Woman*, and the bottom for a *Man*. The tempo is marked as quarter note = 120. Above the */khou* staff, there are circles (o) and crosses (x) indicating string techniques. Below the */khou* staff, there are circles (o) and dots (•) indicating fundamental and harmonic sounds. The *Woman* staff has some notes with a double bar line and a repeat sign. The *Man* staff has a long note with a fermata.

Example 4. Fundamental tones.⁶⁵

Above staff: o - 'open' string
 x - string 'stopped' by chin
 Below staff: o - fundamental sound
 • - harmonic sound.⁶⁶

- vii. The meter in Bushmen songs usually reflects triple time or duple time with the beats triply subdivided.⁶⁷
- viii. Stringed instruments like the */khou*, are more harmonic than melodic in character.⁶⁸ Harmonic intervals encountered are; major 2nd and 3rd, perfect 5th, 7th and the octave. Melodic intervals such as the minor 2nd or the major 6th are

⁶⁴ Ibid., 56.

⁶⁵ Ibid., 16.

⁶⁶ Ibid., 15.

⁶⁷ Ibid., 57

⁶⁸ Ibid., 51.

infrequently employed, but melodic intervals of a minor/major 2nd, major or minor 3rd, perfect 4th and perfect 5th are often heard.

- ix. Indigenous musical practices of the Bushmen are extemporaneous and offer significant scope for improvisations.⁶⁹

The product of these historical references to Bushmen music confirms that Bushmen music, “exhibits definite, though elementary musical form; and that throughout the influence of the harmonic series is apparent.”⁷⁰

The following section is a critical examination of specific examples from van der Watt’s song cycle, the purpose of which is to disclose any possible similarity between indigenous Bushmen music elements and the compositional tonal language used by van der Watt in *Die wind dreun soos n Ghoera, ‘n Siklus Boesman Mites*.

3.5 Indigenous Bushmen Music Elements in van der Watt’s Song Cycle *Die wind dreun soos n Ghoera, ‘n Siklus Boesman Mites*

Although there is no conscious inclusion of indigenous Bushmen musical elements by van der Watt in his Bushmen cycle, I argue that the cycle offers clear examples of its presence.⁷¹ As van der Watt affirms, growing up with and being amongst the people of the land inadvertently shapes one’s perception.⁷² Rogoff and Lave echo van der Watt’s view, maintaining that thinking and cognitive development are influenced by social context.⁷³ Van der Watt further states, “I am an African and I have a sense of the land, its history, geography,

⁶⁹ Ibid., 57.

⁷⁰ Percival R. Kirby, “A Study of Bushmen Music,” *Bantu Studies* 10 (1936): 219.

⁷¹ Niel van der Watt, e-mail message to author, July 30, 2013.

⁷² Ibid.

⁷³ Sylvia Scribner, “Studying Working Intelligence.” In *Everyday Cognition: Its Development in Social Context*, ed. Barbara Rogoff and Jean Lave (Cambridge, Mass.: Harvard University Press, 1984), 13.

climate and varied peoples and social structures.”⁷⁴ Van der Watt’s work clearly reflects and defines his subject matter. He views commission-based compositions, which are often enslaved by parameters due to its purpose, as “a challenge to overcome and still write a ‘perfect’ piece.”⁷⁵

The foundation for most indigenous vocal and instrumental Bushmen music, stated previously by Kirby, is the inclusion of the 7th partial of the harmonic series or the 9th, resulting in a pentatonic scale. Van der Watt considers the use of pentatonic scales and motives as a link to ancient African traditions and generously applies it in the accompaniment and vocal lines of the cycle. Further, although not a focus of this study, the pentatonic scales and motives applied sporadically can possibly serve as a unifying element in the cycle. The following examples illustrate van der Watt’s application of pentatonic scales and motives. The intertwining of the different pentatonic scales in Example 7 will be further examined in Chapter 4.

I
Die Son

Hennie Aucamp Niel van der Watt

Helder ♩ = 48 *mf*

Die lig - man van die

* Ped * Ped * simile

Example 5. *Die Son*, pentatonic scale [Gb, Ab, Bb, Db, Eb,] in accompaniment.⁷⁶

⁷⁴ Niel van der Watt, e-mail message to author, July 26, 2013.

⁷⁵ Ibid.

⁷⁶ Niel van der Watt, Private Collections.

13
oud, so oud soos die heel - al met

p *loco*

Example 6. *Die Sterre*, pentatonic scale, measures 15-16, based on scale degrees [Cb, Db, Eb, Gb, Ab] measures 13-16.⁷⁷

Rustig ♩ = 84

mf

Example 7 A. *Wieglied*, pentatonic scale, measure 1, based on scale degrees [Db, Eb, F, Ab, Bb].⁷⁸

⁷⁷ Ibid.

⁷⁸ Ibid.

Example 7 B. *Wieglied*, pentatonic scales Ab & Db, measures 9 – 11. Scale Ab (measure 10): based on scale degrees [Ab, Bb, C, Eb, F], Scale Db (measure 11): based on scale degrees [Db, Eb, F, Ab, Bb].⁷⁹

Example 7 C. *Wieglied*, pentatonic scales Gb & Db, measures 17 – 19. Scale Gb (measure 18): based on scale degrees [Gb, Ab, Bb, Db, Eb].⁸⁰

Figure 8 illustrates a general tonal progression of I-V-I. Van der Watt states, “to portray the ‘grand scheme’ of the cosmos, I use the most basic of progressions, I-V, to send a message of it being primal.”⁸¹ As observed by Kirby, a simplistic recurring musical phrase or sentence is

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Niel van der Watt, e-mail message to author, July 26, 2013.

characteristic of indigenous Bushmen instrumental and vocal music. A ‘harmonic *ostinato* pattern’ might allude to this ‘primal’ progression (See Example 6 for a similar application).

7 *mp*
Die son slaap on-der 'n kom-berse
pp
8ve 1 8ve 1 8ve 1 8ve 1 100

Example 8. *Die Sterre*, I-V-I tonal progression, measures 7-11.⁸²

If we examine an Afrikaans song sung by Bushmen women (Example 3), we notice the use of syncopation.⁸³ While the use of syncopation is not known to the Bushmen indigenously, its presence demonstrates the Bushmen’s adaptability and keen ear to their evolving surroundings. Kirby states that, “syncopation often occurs in the voice parts and in the hand-clapping accompaniments.”⁸⁴ Sometimes a syncopated rhythm is deliberately opposed to the main rhythm of a song, either in the voice parts, the hand-clapping, or both. Van der Watt’s effective use of syncopation in the accompaniment is displayed in the last song of the cycle, *Wieglied* (Lullaby) (See Example 9).

⁸² Niel van der Watt, Private Collections.

⁸³ Many of the Bushmen could speak Afrikaans tolerably. According to *klein /ganaku*, a Bushmen woman, these songs were heard for the first time near *Kuruman*, a town in the Northern Cape Province of South Africa. Kirby, *The Musical Practices*, 38.

⁸⁴ *Ibid.*, 38.

VIII Wieglid

Hennie Aucamp

Niel van der Watt

Rustig ♩ = 84

mp

Kom daar 'n mens te ster - we...

mf

mp

Example 9. *Wieglid*, syncopation, measures 1- 4.⁸⁵

Kirby states that while playing on the */khou*, the fundamental tone acts as a drone due to its prolongation. Van der Watt frequently utilizes pedal points that act as drones throughout his song cycle. Van der Watt views the incorporation of pedal points as yet another device at his disposal that furthers his compositional purpose and links his western compositional writing with the rich tradition of African music.⁸⁶ He maintains that the functionality of pedal points varies according to its purpose; for instance, pedal points can stabilize the key or tonal area, or destabilize it and create dissonance.⁸⁷ Example 10 starts with a six-measure pedal point on “V” Gb tonality [measures 1-6], that arrives in bar seven on Cb Major. The pedal point acts here to stabilize and affirm the tonal area. In *Die Sterre* the poet communicates the birth of the cosmos and the composer might allude to ‘grounding’ this theme of the text through the use of his pedal

⁸⁵ Niel van der Watt, Private Collections.

⁸⁶ Niel van der Watt, e-mail message to author, July 26, 2013.

⁸⁷ Ibid.

point. Conversely, in Example 11 the pedal point serves to destabilize the tonality and create dissonance, painting a descriptive tone picture of the shining stars.

II
Die Sterne

Hennie Aucamp Niel van der Watt

Snoesig $\text{♩} = 44$

7 *mp*
Die son slaap on-der 'n kom-bers so

pp *loco*

Example 10. *Die Sterne*, Gb pedal tone, measures 1-6.⁸⁸

⁸⁸ Niel van der Watt, Private Collections.

43

in die don-ker skyn.

rit.

p

pp

Example 11. *Die Sterne*, Ab pedal tone, measures 43-49.⁸⁹

As stated previously, Kirby's research presents several melodic intervals frequently employed in Bushmen stringed instruments. Of particular interest for this study is the perfect 4th melodic interval, since its application permeates van der Watt's work. Van der Watt explains that the interval in concurrence with other intervals provides direction and drive in the music.⁹⁰ Significantly, the melodic perfect fourth occurs forty-two times in the cycle.

3.6 Conclusion

In this chapter I have argued that although van der Watt did not consciously attempt to integrate indigenous Bushmen musical elements into his compositions, nonetheless several examples illustrate their presence. Two key findings of Kirby are strongly reflected in van der Watt's cycle; first, all indigenous Bushmen music is based on a harmonic series and second, there is a continued presence of the fundamental tone that produces a pedal point or drone. Two types of scales emerge from the harmonic series, the first including partials up to No.7 of the series and the second up to No.9, resulting in a pentatonic scale. Incorporating these two facets

⁸⁹ Ibid.

⁹⁰ Niel van der Watt, e-mail message to author, July 26, 2013.

and other indigenous elements extensively in the cycle, van der Watt demonstrates his unique ability to compose for a specific aesthetic purpose. This remarkable integration of African cultural elements within a Western harmonic syntax emphasizes the communicative role that music can play in promoting cross-cultural dialogue. The following chapter explores other western musical influences that have contributed to van der Watt's overall compositional style, as it relates to this cycle.

CHAPTER 4

DIE WIND DREUN SOOS N GHOERA, 'N SIKLUS BOESMAN-MITES

(THE WIND DRONES LIKE A *GHOERA*,

A BUSHMEN MYTH CYCLE)

4.1 Introduction

This chapter is divided into four sections. The first section establishes the origins of van der Watt's song cycle. The second section introduces the poet, Hennie Aucamp, and briefly discusses his inspiration for writing *Ghoera* (2011), a collection of Bushmen children's poems. The third section investigates African as well as other significant Western musical influences on van der Watt's song cycle. The fourth section affirms the significance of van der Watt's tonal writing amongst contemporary South African composers and highlights his pioneering contribution to intercultural conversation within Western classical music.

4.2 Origins of the Cycle

From 1984 until 1994 with the end of the Apartheid era in South Africa, the official languages of South Africa were Afrikaans and English.⁹¹ In 1994, nine more languages were added to this list of two, with English being the dominant. Although the 1996 constitution of South Africa demands that, "all 11 of South Africa's official languages must enjoy parity of esteem and be treated equitably," the reality is far different.⁹² The 2001 census reports that, although only eight per cent of South Africans' first language is English, it increasingly

⁹¹ "Republic of South African Constitution Act 110 of 1983," Republic of South Africa Constitution, <http://www.info.gov.za/documents/constitution/83cons.htm>, (accessed July 12, 2013).

⁹² "Republic of South African Constitution of 1996," Republic of South Africa Constitution, <http://www.info.gov.za/documents/constitution/1996/96cons1.htm>, (accessed July 12, 2013).

dominates other African languages, including Afrikaans.⁹³ Because of the hegemony of English, indigenous languages have been undermined. Presently, a mere thirteen and a half per cent of South Africans speak Afrikaans as their native tongue. Since the end of Apartheid, there has been a growing interest in promoting indigenous languages, including Afrikaans.

New cultivation of Afrikaans is reflected in the growing attendance at new Afrikaans Art festivals. One such art festival is the University of Stellenbosch's (US) *Woordfees* (Word Fest) established in 2000. Since its inception, when attendance was only 1000, the festival has grown to 29, 000 attendees in 2008.⁹⁴ Unlike other arts festivals that cover a wide spectrum of arts, the *US Woordfees* focuses primarily on Afrikaans literature and poetry. Music of leading South African composers such as Hendrik Hofmeyer, Niel van der Watt, and Martin Watt and poetry of Hennie Aucamp, Daniel Hugo, Hennie van Coller, and Carina Stander collectively formed a song cycle, entitled *Nuwe woorde word Nuwe liedere* ("New Words become New Songs"). This composition was the first runner up in the classical music division of the *US Woordfees*. The cycle was premiered by mezzo soprano Linette van der Merwe on March 6, 2010.⁹⁵

4.3 Biography of Hennie Aucamp

Hennie Aucamp has enjoyed a career, spanning over five decades. Aucamp's literary accomplishments include several awards, including the South African Literary Award in 2010, a lifetime literary achievement that represents his invaluable contribution to the genre.⁹⁶ Hennie Aucamp demonstrated a fascination in penning stories and prose that reflected his childhood

⁹³ "Tongues under threat," *The Economist* (January 20, 2011): 58, <http://www.economist.com/node/17963285>, (accessed July 13, 2013).

⁹⁵ Linette van der Merwe, *Woordpoort: Voorstel en Projekplan*. www.woordpoort.co.za, (accessed July 12, 2013).

⁹⁵ Linette van der Merwe, e-mail message to facilitator of *Woordpoort*, June 27, 2013

⁹⁶ Hennie Aucamp. <http://www.stellenboschwriters.com>, (accessed July 12, 2013).

experience with rural tribal communities of the Cape Province. His debut prose from 1963 *Een Somermiddag: Landelike Sketse en Vertellings* (One Summer Afternoon: Regional Drawings and Stories) as well as *Teen die Lig* (Against the Light) reflected this style.⁹⁷ More recently, Aucamp's collection of Bushmen children's poems, published in *Ghoera* (2011), continues to draw on his recollection and experiences with tribal communities.⁹⁸ Aucamp's strategy to relate African stories through poems settled on an age-old technique utilized by poets, namely, a four-verse rhyme scheme.⁹⁹

Watson in his *Song of the Broken String* [1991] translates into poetic form selections from the transcription of the German linguist, W.H. Bleek and his sister-in-law, Lucy Lloyd. In the late 1860s, Bleek and Lloyd painstakingly recorded in 138 notebooks the oral traditions of the /Xams', the oldest of all South African cultures. Aucamp's inspiration for *Ghoera* comes not only from Watson's translation, but also from various other sources. These include stories of indigenous tribes of South Africa such as the Xhosa, Zulu, Venda and Sotho that he read while growing up with South African publications.¹⁰⁰ Aucamp's assimilation and recasting of Bushmen stories into familiar forms generates greater understanding and awareness of the life, myths, and oral traditions of the Bushmen.

Aucamp divides the book into five sections. Section one of *Ghoera* consists of seven poems. Steeped in Bushmen myths and stories, the poems deal with existential questions such as how the sun, the moon, the stars, the Milky Way, the wind and the clouds came to be. All but

⁹⁷ Joan Hambidge, review of *Teen die Lig*, by Hennie Aucamp, *Versindaba*.
<http://versindaba.co.za/2012/10/08/resensie-teen-die-lig-hennie-aucamp>, (accessed July 18, 2013).

⁹⁸ *Ghoera* in Nama, a traditional rural tribe of Southern Africa, means *kraai*, (crow) or *spel van Koi met veer* (Koi music making with a feather). The *Ghoera* is a traditional musical instrument that consists of a bended wooden stick, with a sinew attached at opposite ends, forming a bow. Attached to one side is a feather. When the player blows air over the feather a fundamental tone or pedal tone emerges from the harmonic series with consecutive harmonics.

⁹⁹ Hennie Aucamp, *Ghoera: Afrika-verse vir kinders* (Pretoria: Protea Boekhuis, 2011), 67.

¹⁰⁰ *Ibid.*, 67. Some of these include: *Die Huisgenoot*, *Die Naweeke*, *Die Jongspan*.

one of the eight poems employed by van der Watt for his song cycle are drawn from section one. The final song of the song cycle, *Wieglied* (Lullaby), is taken from section five. Section five overtly deals with death, which is not portrayed in a harsh way, but delicately disguised as a gentle child-like lullaby. Aucamp states that *Ghoera* is written specifically for children. Indeed, Aucamp achieved clarity and a child-like voice in his poems utilizing the following familiar forms and simplistic methods: a lullaby, four-verse rhyme scheme, and myths, legends, and stories especially about animals.

4.4 Other Musical Influences

An overview of the cycle reveals subtle influences, drawn from a lifetime of experience and study. Although several composers profoundly inspired van der Watt in his Bushmen cycle, he admits the technique, as with all his compositions, is to “try and disguise its influence so carefully that no one will notice it.”¹⁰¹

Die Son

The opening pentatonic chord [Gb, Db, Ab, Eb, Bb] immediately establishes a link to African musical traditions and could possibly be seen as underscoring simplicity and innocence (See Example 5). The use of the open perfect fifth further suggests this primitivism. The pentatonicism in the melody is altered on the word *brand* (to burn) in measure 21 for the purpose of text painting. The pattern of the first four chords, Gb9 – Ebmi7 – Abmi7(11) – Db11 establishes the basic chord progression pattern throughout the song: I-vi and ii-V. Van der Watt’s choice of time signature, 6/4, is a clear reference to the *mbira* or thumb piano¹⁰² (See Example5).

¹⁰¹ Niel van der Watt, e-mail message to author, July 26, 2013.

¹⁰² The lamellaphone or ‘thumb piano’ is an instrument widely popular in Central and Southern Africa. It is known by a great many different names, based on geography and tribal traditions.

According to Brearley, the thumb piano is a frequent accompaniment to Bushmen singing, although the norm is to play it as a solo instrument.¹⁰³ Brearley observes that the keys of the thumb piano are arranged in pairs, usually an octave apart to allow them to be played simultaneously. Van der Watt's arrangement of the accompaniment allows the left hand to outline the chords, while the right hand adds mostly color tones.

The image shows a musical score for three measures. The top staff is a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: 'voor - tyd... wou sy lig met nie - mand deel nie,_____'. The vocal line features a glissando over a minor third interval. The bottom two staves are piano accompaniment in a grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with chords.

Example 12. *Die Son*, vocal *glissando* measures 4 – 6.¹⁰⁴

Example 12 indicates a *glissando* over a minor third in the vocal line. Reminiscent of traditional African singing, this inclusion demonstrates the composer's interest in incorporating traditional African singing elements within a Western tonal approach.¹⁰⁵ A similar application can be found in measures 31 and 33. The Gb in the right hand of the accompaniment (measures 1 – 13) may be heard as a suspended fourth, finally resolving in measure 14. This continued suspension might suggest the secretiveness, as stated in the poetry, of the 'Light Man' as he tries to hide the light ball. The climax of the song, measure 25, correlates with the text, *en hy smyt dit in die lug* (he flung it into the sky). The arpeggiated figures in measures 26 - 27, built on quartal

¹⁰³ John Brearkey, 'A musical tour of Botswana, 1982' *Botswana Notes and Records* 16 (1984), 46.

¹⁰⁴ Niel van der Watt, Private Collections.

¹⁰⁵ Niel van der Watt, e-mail message to author, July 26, 2013.

harmony [Bb-Eb; Eb-Ab] is an effective means of tone painting by spanning over four octaves in ascending motion (See Example 13).

Example 13. *Die Son*, arpeggiated figure built on quartal harmony measures 26-27.¹⁰⁶

A recapitulation of the initial material appears in measure 28. Van der Watt ends the song with the initial Gb Major Chord, achieving a sense of resolution.

Die Sterre

Throughout, the cycle reveals delicate shades of Debussy's characteristic use of harmony, rhythm, and treatment of melody. However, it is in *Die Sterre* that van der Watt overtly reflects Debussy's significant influence. The composer lists Debussy's *Préludes*, vol. I, no. 10, *La cathédrale engloutie* (The cathedral in water), as a subtle influence during his compositional process.¹⁰⁷ Quartal harmony, a staple of van der Watt's harmonic palette, effectively portrays here a floating, ambiguous atmosphere in the piano accompaniment reminiscent of Debussy's (See Example 10). Debussy illustrates a similar linear quartal progression and uses an ascending double parallelism in measures 1, 3 and 5 to demonstrate the gentle expanding ripples of water

¹⁰⁶ Niel van der Watt, Private Collections.

¹⁰⁷ Niel van der Watt, interview with author, January 9, 2014.

(See Example 14). Similarly van der Watt applies a modified parallelism in measures 15 and 16 to illustrate the cosmic expansion.



Example 14. Debussy's *Préludes*, vol. I, no. 10, *La cathédrale engloutie* (measures 1-3).¹⁰⁸

Superimposed over the quartal harmonies, the melody is not based on the outlines of seventh/ninth chords or quartal harmonies, but is diatonic and triadic in character, with some pentatonic flavor. For the artist “the voice carries the story, linking with the other songs where the bard, narrator, or even shaman sings.”¹⁰⁹

For this exposition van der Watt chose an unusual key signature, Cb Major. All other songs in the cycle, except number five, *Die Melkweg*, employ flat key signatures. Van der Watt recalls that this choice stems from a belief that flat keys offer better performance guidance for the singer: better intonation, easier to sing as well as an overall ‘softer’ approach.¹¹⁰ For van der Watt, Cb major represents the extreme, and stimulates the portrayal of the immense magnitude of the galaxies and constellations. More specifically, in *Die Sterne*, the key represents the multitude and abundance of the stars in the universe.

¹⁰⁸ Stefan Kostka, Dorothy Payne, *Tonal Harmony*, 6th ed. (New York: McGraw-Hill Companies, 2009), 512.

¹⁰⁹ Niel van der Watt, e-mail message to author, July 26, 2013.

¹¹⁰ *Ibid.*

Die Sterne commences with a six-measure ‘V’ Gb pedal point, moving to the tonic, Cb major, in measure 7 (See Example 10). According to van der Watt, the pedal point is functionally applied here to stabilize the tonal center. In contrast, measures 45-48 reflect a pedal point that destabilizes and provides dissonance (See Example 11). Van der Watt continues predominantly with a basic chord progression: I-V-I (See Example 8). As van der Watt states, his motivation is “to expose the grand scheme of the cosmos, to communicate its primitiveness.”¹¹¹ The ambiguous atmosphere, reflected in the text and harmonic progression (measures 1 - 28), is enhanced by an unexpected deceptive cadence to the key of Ab Major (measure 29) (See Example 15).



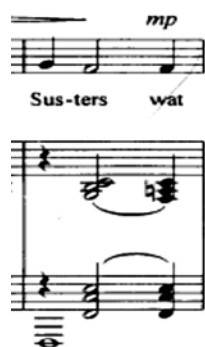
Example 15. *Die Sterne*, deceptive cadence of Ab Major measures 25-29.¹¹²

Due to the frequency of V-I-V progressions, as well as the long Gb preceding pedal tone (measures 23-28) we expect a modulation to Cb Major in measure 29, but van der Watt surprises his listener, as he himself was often surprised, “staring at the stars and suddenly seeing something you have never seen before.”¹¹³

¹¹¹ Ibid.

¹¹² Niel van der Watt, Private Collections

¹¹³ Niel van der Watt, e-mail message to author, July 26, 2013.



Example 16. *Die Sterre*, Harmonic emphasis, measure 42.¹¹⁴

Measure 42 reveals an F Major triad over a F7 chord (See Example 16). Van der Watt refers to this use of chordal structure as a ‘harmonic emphasis’, a frequent device in his compositional output. Textually, *Sewe Susters* (Pleiades) is an important constellation, thus the need for harmonic emphasis. Similar examples of this compositional technique can be found in Van der Watt’s composition *Lady Ann Liederboek* (1990). Through the use of counterpoint in measures 45-47, van der Watt effectively portrays the stars on the word *skyn* (to shine) by utilizing the upper register of the piano, starting the counterpoint section on C6 in the treble clef and B5 in the bass line (See Example 11). Van der Watt deliberately utilizes counterpoint as a tone-painting technique, a timeless tradition of the Baroque period, to emphasize the timelessness (as in the word *oud* meaning old) of the constellations in the sky.

The composer mentions Hindemith’s *Piano Sonata no.2* as one inspiration in composing *Die Sterre*.¹¹⁵ However, van der Watt stresses that he adopts a more tonal approach, in contrast to Hindemith’s more atonal sonic design, offering only dissonance for stress, meaning of the text, or to produce a desired effect.

¹¹⁴ Niel van der Watt, Private Collections.

¹¹⁵ Niel van der Watt, interview with author, January 9, 2014.

Die Maan

The Eb Major tonality in *Die Maan* is less ambiguous than in *Die Sterre*. Van der Watt notes that the use of a more tonal setting is “to capture the simple beauty of the moon, creating a sort of nocturne accompaniment.”¹¹⁶ In creating various layers in the accompaniment, he deftly portrays the emotional context of the text,

Piano Bass, always a whole note, reflects stability, peace and tranquility; Piano Tenor: fills in the harmony, chord colour but also introduces a lower auxiliary note motive, which continues throughout (except measure 15, 24 and 25). I link this motive with comfort and re-assurance. Piano Soprano: melody of nocturne character, to link with the night-time atmosphere of the song, again doggedly consistent to reinforce stability and security.¹¹⁷

Van der Watt’s consistent use of pedal points continues in the third song. The use of tertian harmony, mostly 7th and 9th chords, is made more interesting by juxtaposing them over long passages of pedal points. The harmonic progression, measures 1-8, underscores the primitiveness of the music through the use of I-V-I-V over an Eb pedal point (See Example 17).

¹¹⁶ Niel van der Watt, e-mail message to author, July 26, 2013.

¹¹⁷ Ibid.

III Die Maan

Hennie Aucamp

Niel van der Watt

Lomerig ♩ = 66

The musical score consists of two systems. The first system shows the piano accompaniment for measures 1-4. The vocal line is silent. The piano part has a steady bass line with chords in the right hand. Dynamics include *mp*, *cresc.*, and *mf*. The second system shows the vocal line starting in measure 5 with the lyrics "Kag-gan het sy skoen ge-gooi". The piano accompaniment continues with dynamics *dim.* and *mp*.

Example 17. *Die Maan*, harmonic progression over Eb pedal point, measures 1-4.¹¹⁸

Unexpectedly, the climax for the song erupts in measure 10 with an octave leap from G4 to G5 on the word *hemeltrans* (firmament), another illustration of word-painting. New harmonies enter here with a G7 chord over a low D pedal (See Example 18).

¹¹⁸ Niel van der Watt, Private Collections.

9 *mf* — hoog in die he - mel- trans; *f*

cresc. *f* *dim.*

Example 18. *Die Maan*, word-painting, measures 10-12.¹¹⁹

The harmony moves from C minor (measure 11) to A minor (measure 12) to G minor (suggested in measure 13) to Eb Major (measure 14), although the transition is vague, owing to the melody moving from a G to D. The composition rests on a V pedal (Bb) from measures 16 – 21 until the return to Eb Major in measure 22. A short piano coda, including the lower treble motive (G – Ab – C – D) and reminiscent of measures 1 - 4, concludes the song (See Example 19).

p wat ver-sig - tig, *p*

¹¹⁹ Ibid.

Example 19. *Die Maan*, Bb pedal point and piano coda, measures 16-25.¹²⁰

Die Son en die Maan

The juxtaposed sonorities and opposing rhythmic schemes for the two protagonists of the fable, the sun and the moon, display the artist's idiomatic use of the piano in creating a mysterious atmosphere¹²¹ (See Example 20).

Example 20. *Die Son en die Maan*, opposing rhythm schemes in accompaniment, measures 1 – 2.¹²²

¹²⁰ Ibid.

¹²¹ Niel van der Watt, e-mail message to author, July 26, 2013.

¹²² Niel van der Watt, Private Collections.

The 'struggle' between the two constellations is further enhanced by the frequent use of suspensions. The sun is assigned a major sonority, alternating between Db Major and Gb Major (measures 1 – 5) ending the first phrase in measure 6 on Cb Major. In contrast, the moon is assigned a minor sonority, alternating between Bb minor and Eb minor (measures 7 – 11) concluding the second phrase again on Cb Major in measure 12.

Similarly, the third vocal phrase with slight alterations in melodic contour to the first phrase alternates between Fb Major and Gb Major (measures 13 – 17) ending with a movement from Eb Major to Ab Major (measures 18 – 19). By avoiding a return to Cb Major in measure 19, van der Watt demonstrates the triumph of the sun over the moon. However, van der Watt interprets this triumph differently maintaining that,

It is part of a greater, inevitable cycle. It is not so much one dominating the other but the natural order of things, each (sun and moon) playing its appointed role in a cosmic dance. This dance, is the basis for the Bushmen myth, but takes on a universal meaning because it is true in all cultures.¹²³

To represent the slowly disappearing moon, the artist employs syncopation in the vocal line as well as chromaticism to evoke the moon's anguish.¹²⁴ The fourth phrase clearly demonstrates the sun's dominance over the moon ending in F Major in measure 24. Although steeped in a major sonority, alternating between Bb Major and Gb Major (measures 25 – 28), the moon pleads *Ag, laat een ribstuk bly!* (Oh, please let one rib bone remain!). Van der Watt demonstrates this startling exclamation by the moon in measure 30 by moving to a G Major 7th chord, instead of the expected Gb Major chord, resolving to a C Major 7th chord in measure 31. Fragmented and short, the sun's too hasty response comes in the same melodic contour of the first phrase (measures 32 – 34). It can be argued that van der Watt's application of a descending

¹²³ Niel van der Watt, e-mail message to author, July 26, 2013.

¹²⁴ Ibid.

circle of fifth motion in the bass: Bb – Eb – Ab, securing a return to the opening accompaniment material that alternates between Db Major/Gb Major (measures 37 – 42), represents the moon’s outshining the sun. Through the extended dominant and growing texture in measures 35 – 36, van der Watt attempts to “show symbolically how the moon grows again and normality is restored.”¹²⁵ The rhythmic ostinato pattern, employed by van der Watt throughout the song suggests the continued ‘struggle’ between the two protagonists. Van der Watt’s continued use of melodic fourth intervals prevails in *Die Son en die Maan*, appearing whenever the moon is mentioned (measures 8 – 9, 10 – 11, 27, and 29).

Die Melkweg

Van der Watt acknowledges the subtle influence of J.S. Bach on constructing the piano introduction in an overtly linear, part-writing texture and dividing the accompaniment into four independent voice parts with moving statements and episodes.¹²⁶ The vocal line can be viewed as an additional fifth line to the accompanimental fabric, intertwining with the soprano line in imitative patterns and comments. With the entrance of the vocal line, the accompaniment can be viewed as a response or countermelody. The interval of a sixth in the soprano accompaniment line introduces the three accompaniment statements in C Major (measure 1), Eb Major (measure 25), and E Major (measure 50). With the introduction of each statement, van der Watt employs a linear progression and a rapid harmonic rhythm over a descending chromatic bass line. He explains his use of chromaticism as an effort to reflect dramatic conflict in the text.¹²⁷ A rather long introduction with an intentional lack of accidentals, in measures 1 – 8, foreshadows the

¹²⁵ Ibid.

¹²⁶ Niel van der Watt, interview with author, January 9, 2014.

¹²⁷ Niel van der Watt, e-mail message to author, July 26, 2013.

‘trouble’ in the story. The composer stresses that a lack of accidentals is part of the organic process of creating a song, “as ideas in the story develop, so, the music material develops.”¹²⁸

An overview of van der Watt’s harmonic and tonal vocabulary in the service of tone-painting reveals a range from the overt to the more subliminal. A few examples from this song will suffice to demonstrate such use. Van der Watt’s unexpected and unprepared modulation to A Major in measure 9 allows for the element of surprise, after the uncertainty of the formation of the Milky Way.¹²⁹ To simulate the throwing of the ashes into the sky, the composer incorporates an ascending passage from measures 27 – 29 in the vocal line, ending with a high G5. In measure 31 on the word *donker* (dark) the composer creates a dissonant Ab Major 7th chord with an added 9th to evoke the darkness of the sky. It is important to note van der Watt’s use of the leading tone in measure 10. The leading tone not only resolves but simultaneously stays suspended (See Example 21). This can be viewed as a reflection of the women’s anxiety for the hunters to return



Example 21. *Die Maan*, use of leading tone, measure 10.¹³⁰

The finality of the hunters not returning is echoed in the accompaniment in measure 15. Van der Watt’s enharmonic substitution to form a descending fifth motion in the bass in

¹²⁸ Ibid.

¹²⁹ Ibid.

¹³⁰ Niel van der Watt, Private Collections.

measures 14 -15 (A# = Bb to Eb) represents this finality. A Db minor harmony follows, which is equivalent to C# minor, therefore it is the same harmony that ended the first two vocal phrases (measures 10 and 14).

In measures 45 – 49 van der Watt adds octaves in the right hand, a compositional influence he attributes to Erroll Garner.¹³¹ He comments that the addition of octaves to the accompaniment usually functions to “thicken the texture, to emphasize a particular melodic line and forms part of a structural dynamic increase.”¹³² Again, the melodic fourth permeates the vocal line, appearing nine times. Concluding the song, a coda repeats variations of the opening material (measures 52 – 59).

Die Wolke

Van der Watt’s linear three-part song texture in the accompaniment of *Die Wolke* displays a similar technique used in *Die Melkweg*. The prelude, measures 1 – 6, is followed by an abrupt entrance of the vocal line, measure 7, perhaps suggesting the surprising death of a person. The prelude concludes with a circle of fifth motion in the bass: G, C, F, Bb, Eb, ending in a ii-V-I harmonic progression. For van der Watt, this harmonic pattern reflects ‘safety’ and ‘inevitability.’¹³³ Van der Watt remarks that,

The fact that the harmony can be anticipated by the listener, means that she/he understands the music and therefore the text, moments before it sounds. This is a power tool! It also means that in other circumstances, where needed, I can surprise with dissonance or unusual chords.¹³⁴

The vocal line divides into two vocal sections. Although not melodically identical, section one and two are related, sharing intervallic and rhythmic characteristics, e.g. the use of

¹³¹ Niel van der Watt, interview with author, January 9, 2014.

¹³² Ibid.

¹³³ Niel van der Watt, e-mail message to author, July 26, 2013.

¹³⁴ Ibid.

melodic fourths and similar rhythmic patterns. Each of the two sections can further be subdivided into two phrases. Each of the four vocal phrases concludes in a ii-V-I harmonic progression. Interesting to note is the second accompanimental interlude, in measures 34 – 42. Here van der Watt applies chromaticism and stepwise descending voice leading in nearly every voice. He explains that this foreshadows the pain mirrored in the forthcoming text and prepares the listener for the same.¹³⁵

The composer continues to employ tone painting, distancing the soprano and bass line in concurrent ascending and descending intervallic motion. For instance, in measures 8 – 12, the soprano line ascends Eb – Bb – Eb – Ab – Bb and in measures 8 – 12, the bass line descends Db – C – Bb – Ab – G – F. This tone painting displays the transformation of *hare* (hair, measure 11) into *Wolke* (clouds, measure 15). In measures 65 – 68 van der Watt concludes the vocal statement, although slightly altered, with the opening soprano piano motive of *Die Melkweg*. With cross-referencing of motivic material he creates a cohesive song cycle.¹³⁶

A short postlude concludes *Die Wolke* (measures 69 – 72) in which van der Watt applies tritone substitution and a chromatic resolution to Eb Major. I argue that this use of tritone substitution to create a deceptive resolution, a practice that often occurs in jazz music, confirms the subtle influence of jazz on van der Watt's tonal palette (See Example 22).

¹³⁵ Ibid.

¹³⁶ Ibid.

Poco rit.

67

man - tel.

p *mf* *mp* *p*

Example 22. *Die Wolke*, tritone substitution, measures 69 – 72.¹³⁷

Die Wind

In her historical writings on key characteristics, Steblin states that G minor is often employed for folk poetry and the aesthetic value of this key often represents an uneasiness and sadness, yet with a touch of grace.¹³⁸ *Die Wind* is permeated with a sense of melancholy and mystery. Although van der Watt includes brief modulations to Eb major and Bb major perhaps to reflect hope or resolution, *Die Wind* appropriately centers on G minor tonality, a fitting key to reflect the melancholic mood.

The continued simulation of the ‘birth of the cosmos’ is yet again represented by van der Watt in the simple harmonic progression i – v (G minor – D minor 7th) that dominates the first eight bars of the song. The wind is depicted by an arpeggiated figure, G minor, followed by a D minor 7th resolving suspension chord in the accompaniment in measures 1 – 2 (See Example 23).

¹³⁷ Niel van der Watt, Private Collections.

¹³⁸ Rita Steblin, *A History of key characteristics in the Eighteenth and Early Nineteenth Centuries*, 2nd edition (New York: University of Rochester Press 2002), 275.



Example 23. *Die Wind*, G minor to D minor 7th arpeggiated figure, measures 1 – 2.¹³⁹

To depict the secretiveness of the word ‘*versteek*’, (to hide) van der Watt utilizes a deceptive resolution to C minor, instead of Eb Major (measures 10 -11). The two-measure arpeggiated wind gesture continues until measure 12. From measures 13 – 20, the accompaniment changes. The left hand introduces moving quarter notes above dotted half notes. At the approach the textual climax in measure 19, these quarter notes get ‘broken’ into eighth notes (measures 17 – 20). Further, ascending eighth notes in the right hand suggest the growing intensity of the wind. The intensity is enhanced by neighboring and leading tones (C#, F#, G#) in measures 13 – 16. To imitate the wind violently tearing through or breaking (from ‘*breek*’ implying breaking) the woods, van der Watt skillfully applies appoggiaturas (f#) on each beat in measure 17 and outlines in measures 19 -20 a G minor harmony in the left hand versus the D Major 7th harmony in the right hand of the accompaniment.

The second phrase commences in measure 21 and repeats the same opening rhythmic and harmonic gestures. In measure 31, instead of moving to C minor as was the case in measure 11, van der Watt moves to an imperfect authentic cadence (IAC) in Eb Major. By employing an IAC, van der Watt emphasizes two aspects: first, the revelation that the *Windvoël* is actually the wind and second, that caution is to be observed. The return to G minor with a second inversion

¹³⁹ Niel van der Watt, Private Collections.

tonic in measure 33 coincides with the reiteration, suggesting not tampering with the wind and conveying the message that nature should be treated with respect. In this regard, suspensions (Bb, G) are effectively applied to the word *hou* (to hold), measure 37. The song concludes in G minor.

Wieglid

The song commences with a pentatonic scale in Db [Db, Eb, F, Ab, Bb], ending in measure 5 with a V-I progression in Db Major. In measures 6 – 10 the V-I progression is in Ab Major. This motion thus creates a sort of ‘modulation period.’ Although brief, this ‘modulation period’ establishes the second pentatonic scale in Ab [Ab, Bb, C, Eb, F]. A return to the Db scale occurs in measure 11. There is a purposeful misalignment of cadential points in measures 1 – 13, between the vocal line and the accompaniment. Van der Watt clarifies his objective in these measures, stating that, “the piano symbolize[s] the continuation of life on a cosmic scale, while the voice (us), appears and disappears in our little struggle[s] with life.”¹⁴⁰ Additionally, the composer incorporates a ‘catch-up’ phrase, measures 11 – 13, for the accompaniment to unite with the vocal line again. The catch-up phrase reiterates the last cadential motion (ii-V-I in Ab, see measures 8 – 10) and finishes with Db in the last measure, which retrospectively refers to measures 11 – 14, vi-ii-V-I is in Db.

In measure 17, the third pentatonic scale is introduced in Gb, although slightly altered, F: Gb - Ab - Bb - Db. Yet again, this application is in the service of text painting on the word *half* (to half). The Gb pentatonic scale is firmly established only in measure 18 [Gb, Ab, Bb, Db, Eb]. For the first time in the cycle, the composer applies the technique of pandiatonicism (measures 22-27). He describes his motivation for the application of this technique as follows,

¹⁴⁰ Niel van der Watt, interview with author, January 9, 2014.

To simulate the cradling *en wieg hom in haar arms, to aan sy mooiste wens...* the rhythmic movement changes completely, the chords become static, the tempo changes, becomes much slower (*a piacere*) and the chord progression with melody is quite dissonant. Together these elements create the tender moment which suggests that the moon cradles and gently rocks the deceased¹⁴¹ (See Example 24).

21 rit. mp Ad lib. mf
 en wieg hom in haar arms tot aan sy mooi - ste

25 A tempo p
 wens.
 p pp

Example 24. *Wieglied*, pandiatonicism, measures 21 – 27.¹⁴²

Van der Watt lists Samuel Barber’s *Excursions*, op.20, III and Dimitri Shostakovich’s *Fugue no.1 (24 Preludes and Fugues)* as subtle influences on his compositional process for *Wieglied*.¹⁴³ For van der Watt, Shostakovich’s procedure creates “sustained tension...just like

¹⁴¹ Ibid.

¹⁴² Niel van der Watt, Private Collections.

¹⁴³ Niel van der Watt, interview with author, January 9, 2014.

life.”¹⁴⁴ Both van der Watt’s and Barber’s compositions are marked by an absence of accidentals and the use of nontertian sonorities. By ‘cradling’ quintal, quartal, and pentatonic harmony in the above measures, van der Watt is able to apply harmonic ‘comfort’ to the deceased. In measure 25 he hints a brief revisit to the Ab scale, although it includes only the last four notes of the scale [Bb, C, Eb, F].

Van der Watt concludes the song with two chord clusters in the right-hand accompaniment and a stack of quintal harmony in the left, without the Eb [Bb, F, C]. He communicates that this represents “life, these myths, all we think we know, remains a mystery: pregnant with possibility to be fulfilled in the next phase, cycle, song, meal, performance, conversation, study, investigation etc.”¹⁴⁵

Although van der Watt does not employ any explicit *Leitmotivic* structure for the cycle, he does use some cyclical techniques to unify the text, beginning with the ‘birth’ of the sun and concluding with the moon cradling the ‘dead’ at the end.¹⁴⁶ To represent death, he skillfully disguises the beat in syncopation, “because the heart doesn’t beat anymore.”¹⁴⁷ He then concludes the cycle with the prominent use of pentatonicism. Van der Watt remarks that this application not only unifies the cycle but also comes full circle, “back to African roots, back to the earth, [and] burial...”¹⁴⁸

¹⁴⁴ Ibid.

¹⁴⁵ Niel van der Watt, e-mail message to author, July 26, 2013.

¹⁴⁶ Ibid.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

4.5 Conclusion

Van der Watt's awareness of and respect for his socio-cultural environment has resulted in a unique compositional aesthetic, empowering the artist to portray music in a purposeful and coherent way. This clear purpose enshrined in his musical expressions coupled with an intensely personal compositional voice is an apt vehicle that foments interest in and awareness about a culture that is verging on extinction. By including techniques such as pentatonic scales and motives, rudimentary tonal progressions, pervasive use of pedal tones, and African singing techniques, van der Watt clearly illustrates his attempt to integrate Bushmen musical elements. Further, significant influences of J.S. Bach, Debussy, Schubert, Hindemith, Barber, and Shostakovich on his harmonic construction and palette, demonstrate van der Watt's versatility in portraying the rich traditions of the Bushmen within the framework of a modern, western harmonic syntax. This unique integration of diverse musical elements and traditions presents an opportunity for cultural dialogue and exchange that demands recognition in the art song canon of our times. Although geographically and culturally distant, van der Watt's unique composition unravels for one as performer or casual listener the wonders and mysteries of the mythical world of the Bushmen.

APPENDIX A

TEXT AND POETIC TRANSLATIONS PROVIDED BY SANNIE MILLER

The Sun

The Light Man of the dim and hazy past,
would not share his light with anyone,
he carries the sphere of light in his
armpit so that nobody can steal it.

But on a day he slept too deeply and a
young man grabbed the light: it burned his
fingers like a coal of fire and he
flung it into the sky.

And that coal we call the sun that
shines over all of us and brings light
and life on earth,
until he disappears at night.

The Stars

The sun sleeps under a blanket, old,
as old as the universe – with a hundred
thousand
little holes through which the sunlight falls.

These little holes we call the stars
that can be large or small –
Evening Star, Morning Star, Seven Sisters
that shine in the dark.

The Moon

Kag-gan cast his shoe
high in the firmament;
it is now called the moon,
that warily, warily walks
from cloud to cloud at night.

Die Son

Die ligman van die voortyd
wou sy lig met niemand deel nie,
hy dra die ligbol in sy oksel
dat niemand dit kan steel nie.

Maar op 'n dag slap hy te diep
en 'n jong man gryp die lig:
dit brand sy vingers soos 'n kool
en hy smyt dit in die lug.

En daardie kool noem ons Son
wat oor ons almal skyn
en lig en lewe bring op aarde
totdat hy saans verdwyn.

Die Sterre

Die Son slaap onder 'n kombes
So oud soos die heelal – met
honderdduisend
gaatjies waardeur die sonlig val.

Die gaatjies noem ons Sterre,
wat groot kan wees of klein –
soos Aandster, Dagster, Sewe Susters
wat in die donker skyn.

Die Maan

Kaggen het sy skoen gegooi
hoog in die hemeltrans;
Dit heet die Maan nou,
wat versigtig, versigtig
van wolk tot wolk loop saans.

The Sun and the Moon

The Sun is full and round –
and healthy throughout the year,-
the Moon is pale and ailing
and only sometimes round.

The Sun is bitterly jealous
and scoops out the full moon
until later only a little remains –
a silver flat-bottomed boat.

The Moon pleads with an anxious voice;
“Oh, let one rib piece remain!”
The Sun says “yes” and what happens?
The Moon once more begins to grow.

The Milky Way

A woman waits at the twilight fire
but the hunters fail to return.
It is too dark to walk –
no stars in the sky.

The woman makes a clever plan,
she grabs a handful of ash
and throws it into the sky
that was so dark before.

A nebulous streak lies across the sky
and leads the hunters to the fire.
Thus originated the Milky Way,
and thus it remained.

With the ash yellow and red sparks
also blew away –
and they became the bigger stars –
scattered over the firmament.

Die Son en die Maan

Die Son is vol en rond –
en deur die jaar gesond, -
die Maan is bleek en sieklik
en is net somtyds rond.

Die Son is bittelik jaloers
en hol die volmaan uit,
tot later net ‘n ietsie oorbly:
‘n silwer platboomskuit.

Die Maan pleit met ‘n benoude stem;
“Ag, laat één ribstuk bly!”
Die Son sê “ja”, en wat gebeur?
Die Maan begin opnuut gedy.

Die Melkweg

‘n Vrou wag by die skermvuur,
maar die jagters kom nie terug,
dit is vir loop te donker,
geen sterre in die lug.

Die vrou maak toe ‘n slim plan,
sy gryp ‘n handvol as
en gooi dit in die lug op
wat eers so donker was.

‘n Newelstreep lê oor die lug
wat die jagters vuur toe lei:
só het die Melkweg dan ontstaan,
en só het dit gebly.

Saam met die as het weggewaai
ook vonke geel en rooi –
en hulle word groter sterre -
oor die hemelveld gestrooi.

The Clouds

When someone dies his hair
Becomes the bulging clouds;
and bird feathers after their death.
also become clouds

But these clouds do not bring rain;
the dead has toppled over.
The Big bird comes and blows them away
wrapped in his cloak.

The Wind

The Windbird from the dim and hazy past
Hid himself in caves – it is he
who lets the blue sky trembles
and branches break like gathered wood.

The Wind bird is a grey streak –
the Wind bird *is* the wind;
never mock the Wind bird but
hush his name tied up.

Cradle Song

When a man dies and is
buried in a shallow grave,
the Moon shall from above with tears
restore the dead to life.

And when the Moon once more becomes a
crescent,
She scoops up this man and
Cradles him in her arm
Up to his fairest wish.

Die Wolke

As iemand sterf, dan word sy hare
die bollings van die wolke,
en vere van gevogeltes
word na hul dood ook wolke.

Maar reën bring hierdie wolke nie:
die dooies het gekantel.
Die grootvoël kom en waai hul weg
gewikkel in sy mantel.

Die Wind

Die Windvoël het reeds van die voortyd
homself in spelonke versteek,
dis hy wat die blou lug laat sidder
en take soos sprokkelhout breek.

Die Windvoël is 'n vaalflits,
want die Windvoël is eintlik die wind;
moet nooit met die Windvoël spot nie,
en hou maar sy naam toegebind.

Wieglied

Kom daar 'n mens te sterwe
en word hy vlak begrawe
sal van Bo met trane
die Maan die dooie lawe.

En word die Maan weer half,
kom skep sy hierdie mens,
en wieg hom in haar arms
tot aan sy mooiste wens.

APPENDIX B

WORK LIST – PROVIDED BY COMPOSER

Works

Choral

Son (text by P.H. Roodt) for mixed choir, A04370 ; Motet vir agtstemmige gemengde koor , A05117; En Hy het aan Sy engele for mixed choir ; We seem to give: we seem to live (text by F.B. Jarret) for mixed choir; Fix me Jesus for mixed choir ; Gawe van die ouderdom for mixed choir ; Geseend is jy onder die vroue for female choir ; Hamba lulu for mixed choir ; Hoe jy ookal for mixed choir ; Karoogesange (text by Dolf van Niekerk) for mixed choir; Hoe moet ek weet for mixed choir ; Ihr Kinderlein, kommet for female choir, string quartet, oboe and organ ; Let yourself go for female choir and piano ; Brief in die lente for mixed choir ; Blow the wind southerly for Soprano, Alto choir and piano ; An African day for SATB choir ; Audi et ego loquar for SATB choir ; Because of you for SATB choir ; Benediction for mixed choir ; Alle Jahre wieder for SA choir, flute, string orchestra and organ ; 'n Rondomtalieliedjie for SABT choir ; As good as new for orchestra and Soprano, Alto, Tenor, Bass choir ; Alleen for female choir ; Ai, meisie meisie for Soprano, alto and bass choir ; Daar kom die Alabama for mixed choir ; Blink vos perd for mixed choir; Daar oorkant die spruit for mixed choir ; Misbank op die see for mixed choir; Tant Hessie se Witperd for Mixed choir and piano, 1990; Psalm 47; Drup, Drup Druppeltjies for mixed choir, 1991; Al was U ook God for mixed choir and organ, A02126, 1983 R 1993; Paaskantate for choir, soloist and organ, A02126, 1983 R 1993; African Songbook for four-part mixed choir, 1995; Son: Pandemonium: Om 'n dag te maak, for mixed choir, A05118, 1995; Let yourself go, for female choir and piano, 1995; Six Boerneef songs (text by Boerneef) for mixed choir, 1995; Frühlingslieder for mixed choir, 1995; Die Saaier for children's choir, 1995; Elegy for male voice choir, 1995; Jesu Meine Freude for soprano solo, mixed choir and string orchestra, 1995; African Dawn for girls chorus, 1997 ; Kerskantate for choir, soloists and string quartet, 1995; A De-Commercialized American Christ's Mass for male voice choir, 1996; St Ludger Oratorio for choir, baritone, organ and brass ensemble, 1997; African dusk: Tshwahlane Ya Africa for mixed choir, 1999; Agnus Dei: Little Altar Boy (text by P.H. Smith) for mixed choir, 1999; Kremetart for children's voice, 1999; Drie Boerneefliedjies (text by Boerneef) for mixed choir, 1999; Gloria: Do you hear what I hear for male choir, 1999; Motet: Heer U het vir my die lewe gegee for mixed choir, A05117, 1999; Ek kyk op na die berge for children's choir, 1999; Tunc surrexit Job for mixed choir, 1999; Benedictus: You better watch out (text by H. Gillespie) for mixed choir, 1999; Wag op die Here for mixed choir, 1999; Brief in die lente for mixed choir, 1999; O nag der nagte suiderlik (text by Hennie Aucamp) for mixed choir, 1999; Oompie kedoompie for mixed choir, 1999; Psalm 108 for mixed choir, 1999; Pula for mixed choir, 1999; Twee Afrikaanse liefdesliedere (text by Antjie Krog & W.E.G. Louw) for mixed choir and piano, 1999; Spring (text by W. Hunter) for mixed choir, 1999; Raaisels en Tongknopers (text by Willem Jordaan) for children's voices, 1999; Nogtans sal ek jubel for mixed choir, 1999; Sehnsucht nacht dem Frühling (text by A.H.H. von Fallersleben) for mixed choir, 1999; Slaapliedjie (text by Antjie Krog) for children's voice, 1999; Singelele Koppies for make choir, 1999; Saaier het uitgegaan om saad te gooi for female choir, 1999; Aankondiging for mixed choir, organ or strings, 2001; Pelysenfisanthoesane (text by Boerneef) for mixed choir, 2001; Speeltyd for female choir, 2001; Salutam Mariam for mixed choir, 2001; Musica Cantanda Vocibus for mixed choir, 2004; I am the voice of Africa for mixed choir, 2004; Psalm 18 for mixed choir ; Pula for mixed choir ; Quare misero data est lux for mixed choir ; Sanctus-Benedictus from the Mass of St. Ludger for mixed choir and organ; Shosholoza for mixed choir ; Sing nou 'n stukkie for mixed choir ; Singabantwana Basejozi for mixed choir ; Spotter kry sy

straf for mixed choir ; Spring – An English Madrigal for mixed choir ; St. Ludger for baritone solo, mixed choir, wind quintet and organ ; Sya we for mixed choir; Ugandi ensi nungi for mixed choir ; Zulu warrior for mixed choir ; Psalm 23 for mixed choir, 2004; Psalm 103 for mixed choir; Job for mixed choir 2004; Volkslieder for mixed choir, 1990; Misbank op die see for mixed choir ; Miseremini mei for mixed choir ; Musica Cantanda Vocibus for mixed choir, 2001; Nomthini for mixed choir ; O come, O come, Emmanuel for female choir, string quartet and organ ; O du fröliche for female choir, string quartet and organ ;

Vocal

Drup, Drup Druppeltjies for solo voice and piano, 1980 ; Dis my plek for solo voice and piano, 1985 ; Benediction for solo voice and piano, 1989 ; Fides veritas labor for solo voice and piano, 1990 ; Bitterbessie dagbreek for solo voice and piano ; Dis my plek ; Speelmaats ; Dust of snow for solo voice and piano, 1997 ; Die son sal weer skyn for solo voice and piano ; Dinah Lee for solo voice, piano, alto saxophone and double bass, 1999; Secret of my life for baritone and piano, 1999; Verhaal for solo voice and piano (text by Ingrid Jonker, Niel van der Watt, Antjie Krog, Elisabeth Eybers), 1990; Lady Ann liederboek (text by Antjie Krog) for soprano and piano; Let yourself go for solo voice and piano ;

Chamber Music

Boabab for orchestra, 1988 ; Trio pour mam selle leger e stier for orchestra, flute, piano and clarinet ; Akwarel: Aquarelle for piano, A02434, 1999; Con' Scertino for viola and piano, 1992/1994 ; Meditation for Piano, 1993; Africa reflection for orchestra, 1994 ; Requiem da Camera for soprano and string quartet, 1995; Afrika Kerslied for alto saxophone and piano, 1996; African Dawn for orchestra, 1997; Toccata for piano, 1999; Judges Ditty for Tpt and Piano, 2001; Nokturne for piano, 2002; Cangro for jazz ensemble; Concertino for Soprano Saxophone and piano; Tymphony for Hn and piano; Philomonic for Vln and piano; Prelude en fuga for piano; Prelude en fuga for two pianos; Suite for recorder and piano, 2006; Leaving School Blues and Punini's Kwela for piano, 2006; Meditation for piano; Koraal en variasie op elke frase for piano, A05022; Prelude en Fuga for piano, 1992; Leaving school blues for piano, 2008; Rietery for clarinet and piano, A06642, 2009; Rietery for soprano saxophone and piano, A06641, 2009; Afrika Suite for chamber orchestra, A05023; Concerto Cinematique for Solo Alto recorder, harpsichord, string ensemble, A06715, 2010; Kaperjol for clarinet and piano, A06843, 2010; Kaperjol for saxophone and piano, A06843, 2010; Sonata for Clarinet and piano, A06936, 2012; Sonata for Soprano Saxophone and piano, A06937, 2012;

Arrangements

Ke tsoa Lesotho for SSAA, 2001; Vela for mixed choir, 2002; Psalm 9 for SAB and organ ; African Song II for mixed choir ; Afrikaanse volkslieder for mixed choir ;

APPENDIX C:
DISCOGRAPHY – PROVIDED BY COMPOSER

Discography

- Siembamba ; Koljander ; Mama. Charl de Wit, piano; Hedwig Lombard, solo; Petru Gräbe / Pretoria se Universiteitskoor (Pretoria se Universiteitskoor, 1986)
- Ek wil die Here loof! Charl de Wit, piano; Petru Gräbe / Pretoria se Universiteitskoor (Pretoria se Universiteitskoor, 1987)
- Here, U is my krag en beskerming. Petru Gräbe / Pretoria se Universiteitskoor (Pretoria se Universiteitskoor, 1988)
- Twee Skriftoonsettings, Brief in die Lente. Petru Gräbe / Pretoria se Universiteitskoor (SAUK, 1991)
- Twee Afrikaanse Liefdesliedere. Petru Gräbe / University of Pretoria Choir (Universiteit van Pretoria Kultuurburo, 1992)
- Fortukssimo (1993)
- Psalm 146, Wippie en Snippie. Renette Bouwer /Randse Afrikaanse Universiteitskoor (Janus Musiek, 1993)
- Drie Boere Psalms, Twee Kinderliedjies vir Grootmense (Randse Afrikaanse University Choir, 1994)
- Psalm 121, Blow the Wind Southerly, Ke Tsoa Lesotho (Pretoria Children's Choir, 1994)
- African Dusk. Johann van der Sandt / East Rand Youth Choir (Prospect Tonstudio: GEMA 00040, 1994)
- Herstiptiek. Pretoria University Choir (JNS Musiek, 1994)
- Karoogesange. Dolf van Niekerk / University of Pretoria Choir (Tukkiekoor, 1994 &1995)
- African Reflections (PBHS Symphony Orchestra, 1995)
- Slaapliedjie. Tinus Kohn / Pretoria se Kinderkoor (Pretoria se Kinderkoor, 1995)
- A De-commercialized American Christ's Mass. (East Rand Youth Choir, 1996)
- Kerskantate. (Singkronies Chamber Choir, 1996)
- Karoosange. Petru Gräbe / Tukkiekoor (JNS Musiek, 1996)
- Singele Koppies. (Affies Seunskoor, 1996)

- Leaving school blues. Niel van der Watt / Pretoria Boys High School Dixie Band (Pretoria Boys High School, 1996)
- African Dawn; Speeltyd. Ferdi Geyer, piano ; Riekie van Aswegen / Jacaranda Children's Choir (Jacaranda Children's Choir, 1997)
- O nag der nagte. Text : Hennie Aucamp, In die Hoëveld (Toon v d Heever), (Pretoria se Kinderkoor, 1997)
- Nogtans sal ek jubel. (Randse Afrikaanse Universiteit Choir, 1998)
- Jelelele. Jeanne de Villiers, piano ; Riekie van Aswegen / Jakaranda Kinderkoor (Jakaranda Kinderkoor, 1998)
- East Rand Youth Choir 1998. Johann van der Sandt / East Rand Youth Choir (East Rand Youth Choir, 1998)
- Unser Vater. (Spiritual Revival Choir of Russia, 2001)
- O nag der nagte. Text : Hennie Aucamp ; Erica Eloff, soprano ; Wim Viljoen, organ ; Charl Lamprecht, guitar ; Marc Botha, saxophone ; Chamber Orchestra of South Africa (COSA) ; Johann van der Sandt / Sinkronies Kamerkoor (Prospect Tonstudio: GEMA 00129, 2002)
- Psalm 8; Vela. Johann van der Sandt / University of Pretoria Camerata (Jingle Jackets, 2002)
- Psalm 103. Johann van der Sandt / University of Pretoria Camerata (Prospect Tonstudio: GEMA 00122, 2002)
- I am the voice of Africa. Johann van der Sandt/University of Pretoria Camerata (Guild, 2002)
- Liedwek van Klip. Laetitia Feldtmann, Piano; Petrü Grabe/ Cantamus Corde (Cesar's Sound, 2003)
- Psalm 23. (Plissander Kamerkoor, 2004)
- Slaap kindjie slap. Marena Lotriet, soprano ; Bessie Keun, piano ; Renette Bouwer, soprano ; Fearika Heyns, contralto ; Charl Lamprecht, guitar ; Gustel Agenbag, flute ; Hugo Lotriet, accordion (Marena Lotriet, 2004)
- Onse Vader; Psalm 103. Johann van der Sandt/TUKS Camerata (Prospect Tonstudio: GEMA 00135, 2004)

- Our Quest (Lindsay Reyburn), Procession, UJ Choir (Johannesburg Philharmonic Orchestra, 2005)
- Missa de Meridiana Terra. (UJ Choir, 2005)
- I am an African. (Thabo Mbeki), (Black Tie Ensemble, 2005)
- Psalm 23, Because of you. Text: Antjie Krog (UP Camerata, 2005)
- Agnus Dei ; Missa De Meridiana Terra ; God stel 'n tyd vas ; Here, U is my krag en beskerming ; I am the voice of Africa ; Spring: Vier Lenteliedere. Johann van der Sandt / Cant' Afrika, Singkronies & University of Pretoria Camerata (Prospect Tonstudio: GEMA 00174, 2008)
- Venit Hora. Johann van der Sandt/TUKS Camerata (Prospect Tonstudio: GEMA 00175, 2008)
- Onse Vader. Johann van der Sandt/TUKS Camerata (Prospect Tonstudio, 2008)
- Hallelujas. Renette Bouwer/Cantamus Corde (Cantamus Corde, 2008)
- Psalm 23 ; Eleven Years – Eleven Languages ; Because of you. Michael Dingaen/UP Chorale; Johann van der Sandt/TUKS Camerata, University of Pretoria Concert Choir (Prospect Tonstudio: GEMA 00161, 2008)
- Tunc Surrexit Job ; Quare Misero Data Est Lux ; Miseremini Mei ; Audi Et Ego Loquar ; Prysig die Jirre ; Jirre dasie lantie ; Jirre hoe lieflik is u se heilige hys ; Ek slaat my twee oge op ; Die aarde is die Jirre s'n ; Job. Johann van der Sandt / Singkronies (Prospect Tonstudio: GEMA 00136, 2004)
- Nocturne ; Con'scertino ; Musica Cantanda xxxbus ; East is inside ; Lamennent ; Leaving school blues ; Pensive ; Phylomonic ; African Carol ; Robustly ; Slomo ; Tymphony ; Streetwise ; Trio ; Waiting for something ; Longing for something ; Harry-casual ; Hypo ; Delicately. Annalien Ball, Marc Botha, Fanie Jooste, Kobus Malan, Susan Mouton, Johanna Roos, Lizet Smith (Prospect Tonstudio: GEMA 00147, 2007)
- Daar kom die Alibama. Andreas Lamken / Mädchenkantorei Helmstedt, Quintet (Prospect Tonstudio: GEMA 00126, 2007)

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