

J. N. Redelinghuys

'It isn't a noise...'

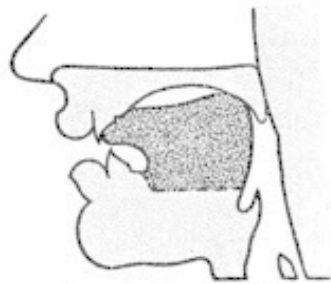


FIG. 42. Dental Click.

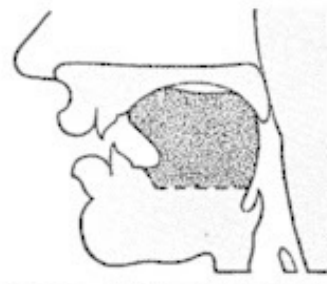
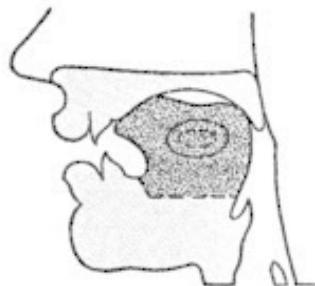


FIG. 43. Palato-alveolar Click.



Position of  
Lateral Release

FIG. 44. Lateral Click.

for 9 performers

*Everywhere we go, people often ask me, 'How do you make that noise?' It used to offend me because it isn't a noise, it's my language. They didn't understand that Xhosa is my language, and it's a written language. We use the same Roman alphabet in writing. The only difference is we pronounce certain letters differently, such as the letter Q ... the letter X ... the letter C ...'*

- Miriam Makeba (1932-2008)

Despite my embarrassingly limited knowledge of the Bantu languages, click consonants (which are unique to Africa) fascinate me. However, European audiences are seldom exposed to them (or the languages to which they belong), and they have historically been wrongly viewed as primitive: representative of unsophisticated languages. This piece is an attempt to celebrate the click consonants of the Nguni languages, particularly Xhosa and Zulu, both as pure sound, and in the context of their respective languages.

I. Ncinci - *Small* (Xhosa)

for 3 performers (c. 7 minutes + 1 minute improv. *ad lib.*)

II. Xaxa - *Greater* (Zulu)

for 6 performers (c. 6 minutes)

III. Qongqothwane - *A Wedding Song* (Xhosa)

for 9 performers (c. 6 minutes + 2 minutes improv. *ad lib.*)

### Performance Notes

It is important to understand that the focus of this piece is the click consonants (and the words and syllables which employ them) - the body percussion exists to mirror and enhance them. It is therefore vital that they be spoken correctly. They can be initially difficult for non-native speakers, or people who do not have an ear for them. The easiest way to learn them is to first learn each phone by itself, before combining them. For this, YouTube has a number of excellent resources. A playlist of these resources is available at [goo.gl/LQe1tx](https://goo.gl/LQe1tx).

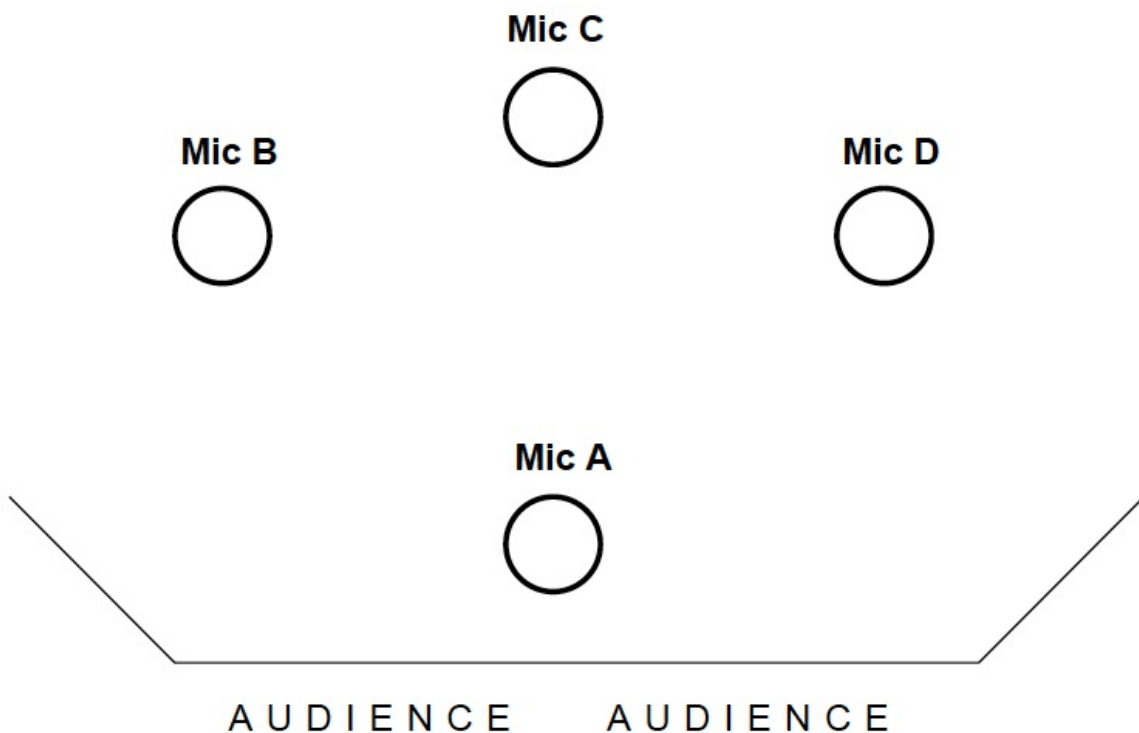
I would also encourage the performers to note the references to the song Qongqothwane (also known as the 'Click Song', made famous by Miriam Makeba), and to gumboot dancing (a style of dance originally created by gold miners). I would strongly encourage performers to watch and listen to examples of these.

The piece is constructed in phrase units, rather than bars. I have chosen to omit rests wherever possible to encourage freedom in the performance, particularly in the freer, sustained sections: here attacks and releases can be regarded as somewhat approximate. More rhythmic passages necessitate more exact rhythms, co-ordinated or not as indicated. The durations above double barlines indicate the length of pause in-between the phrases. The length of these double barlines can be read as approximate (e.g. short/medium/long).

There is no restriction on the sex of the performers, however there should be a gradation from high to low voice (performer 1 being the higher, performer 9 the lowest). Sung passages should be performed very plainly, without vibrato.

### Staging

The performance moves between 4 points on ideally a wooden stage. Each point should have microphones and music stands enough to accommodate 3 performers. Microphones *b*, *c* and *d* need to be switched on and off during performance. Performers 1, 2, 3 begin standing a *Mic a*. Performers 4, 5, 6, 7, 8, 9 begin sitting offstage. Movement around the stage should be fluid and quiet. When at the same microphone, performers with a lower number stand on stage right.





Performers should all wear casual black (perhaps with a little colour), or clothing made of Shweshwe. They should all be either barefoot, or wear gumboots (the latter can be helpful for 'thigh slaps' and 'foot stamps', especially on less resonant stages, but performers should be careful that no unwanted sounds are produced when walking).

### Alternate versions:


The piece is designed to be performed in its entirety. However, the following selections may be performed: movement 1 alone, movement 3 alone, movements 1 & 3, or movements 2 & 3.


All Parts

 spoken

 sung high/medium/low

Parts 1, 2, 3


 rub 2 fingers on ball of thumb


 hit 2 fingers on ball of thumb

 click fingers

Dynamics range from *ppp* to *p*. This is relative to other parts; therefore body percussion at *p* should be as loud as possible.


Parts 4, 5, 6


 calf slap; R is accented, L is unaccented


 calf slap, rapid R/L tremolo

Dynamics range from *p* to *mf*.

Parts 7, 8, 9

 sung; absolute pitch does not matter, but the pitch relations should be observed

 foot stamp; R is accented L is unaccented

 clap

Dynamics range from *mp* to *ff*.

## 'It isn't a noise...'

I. Ncinci - *Small* (Xhosa)

J. N. Redelinghuys

Mic a on  
Mics b, c, d off

♩ = c.86 with freedom

1s

3 2s

1

2

3

*p*

*p*

*p*

*p*

*p*

*p*



3

1.5s

3 1s

1

2

3

*p*

*p*

*p*

*p*

*pp*

*pp*

*p*



5 3 1.5s 2s 3 1s

1

2

3

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

6

8

1s *pp* 1s

1 nci nci

2 *pp* *pp* *p* *pp* *ppp*

3 *pp* *pp* *ppp*



10 *p* 3 1.5s 2s *p* *pp* 2s

1 nci nci nci nci nci nci nci nci

2 *p* *p* *pp*

3 *p* *p* *p*



13 *p* *pp* 1 and 2 together

1 nci nci nci nci

2 *pp*

3 *p* *ppp*

(13) 7  
4s

1 *p* *ppp*  
 nci nci nci nci nc nc nc nc nc c c c c c c

2 *p* *ppp*

3 *z*

Detailed description: This system contains three staves. Staff 1 has a melodic line with five-measure phrases and lyrics 'nci nci nci nci nc nc nc nc nc c c c c c c'. Staff 2 has a rhythmic accompaniment with 'x' marks and five-measure phrases. Staff 3 has a single note with a 'z' marking. Dynamics range from *p* to *ppp*. A 4-second time signature is indicated at the top right.



**A** 14

1 *p*  
 nci nci nci nci nci

2 *z* *p*

3 *pp*

Detailed description: This system is labeled 'A' and starts at measure 14. Staff 1 has a melodic line with triplets and lyrics 'nci nci nci nci nci'. Staff 2 has a rhythmic accompaniment with 'z' markings and a *p* dynamic. Staff 3 has a five-measure phrase with 'x' marks and a *pp* dynamic. Vertical dashed lines align the start of the melodic phrases across the staves.



(14) 1.5s

1 *p*  
 nci nci

2 *z* *pp* *p*

3 exact rhythm *p* *p* *p*

Detailed description: This system is labeled '(14)' and has a 1.5-second time signature. Staff 1 has a melodic line with lyrics 'nci nci'. Staff 2 has a rhythmic accompaniment with 'z' markings and dynamics *pp* and *p*. Staff 3 has a complex rhythmic pattern with 'x' marks and dynamics *p*. A box labeled 'exact rhythm' highlights a portion of the staff 3 accompaniment. Vertical dashed lines align the start of the melodic phrases across the staves.

8

15

1

2

3

*p* *3* *p* *3* *pp*

nci nci nci nci nci

*pp* *p* *p* *p*



(16)

1

2

3

all parts in exact rhythm

1s *p* *pp* *p* *pp* 1s

nci nci nci nci

exact rhythm

*p* *pp* *p* *p*



18

1

2

3

*p* *3* *pp* *3* *p* *3* *2s*

nci nci nci nci

*p* *pp* *p* *p*

*p* *p sub.*



all parts together

**B**

19 *p* 3 4s 9 1s

1  
nci nci nci nci

2  
nci nci nci nci

3  
nci nci nci nci

4s

1s

*p*



21 1.5s 2s

1

2

3

1.5s

2s

*p*

*p*

*p*

*p*



all parts together

23 3 1.5s 3 1s

1

2

3

3

1.5s

3

1s

*p*

*p*

*p*

*pp*

nci nci

10

25

*p* *pp* *pp* 3 2s

1 nci nci nci nci

2 z

3 z

all parts together **poco accel.**

5 5 5

*pp* *pp* *pp*



each part at own tempo

(27) c. 20s

1 7 7

2 7 7

3 7 7

*p* *p* *p*



(27) **a tempo**

1 z *p* *pp* 3 2s 4s 1.5s

nci nci nci nci

2 z *p* *p sub.*

3 z *pp* *p*

nci nci nci

**C**

30

1 *pp* *p* 2s *pp* 1s  
nci nci nci

2 *z* 5 3 *pp* *p* *pp* *pp* 3

3 *pp* *p* *pp* *pp*  
nci nci nci

Detailed description: This system covers measures 30 and 31. It features three staves. Staff 1 has a half note with a *pp* dynamic, followed by a half note with a *p* dynamic, then a 2-measure rest (*2s pp*), and finally a half note with a *pp* dynamic. Staff 2 starts with a whole note *z* (zampone) and a half note with a *pp* dynamic. It contains a quintuplet of eighth notes, a triplet of eighth notes, and another triplet of eighth notes. Staff 3 has a half note with a *pp* dynamic, followed by a half note with a *p* dynamic, then a 2-measure rest (*pp*), and finally a half note with a *pp* dynamic. A double bar line is present between measures 30 and 31.



32

1 2s *pp* *p* *pp* 1s 3 2s  
nci nci nci *pp* *pp*

2 3 *pp* *p* *pp* *pp*

3 *pp* *pp*  
nci nci *pp*

Detailed description: This system covers measures 32 and 33. Staff 1 begins with a 2-measure rest (*2s pp*), followed by a half note with a *p* dynamic, a half note with a *pp* dynamic, and a half note with a *pp* dynamic. It ends with a triplet of eighth notes and a 2-measure rest (*1s 3 2s pp*). Staff 2 has a triplet of eighth notes, a half note with a *pp* dynamic, a triplet of eighth notes with a *p* dynamic, and a triplet of eighth notes with a *pp* dynamic. Staff 3 starts with a 2-measure rest (*pp*), followed by a half note with a *pp* dynamic, and a half note with a *pp* dynamic. A double bar line is present between measures 32 and 33.



35

1 *z* 1.5s *p* *p* *p* 1s  
nci nci nci

2 *p* 3 *pp* *pp* *z* 5 3 *pp* *p* *pp* *pp* 3

3 *z* *pp* *pp* *pp* *pp* *p* *pp* *pp*  
nci nci

Detailed description: This system covers measures 35 and 36. Staff 1 starts with a whole note *z* (zampone), followed by a 1.5-measure rest (*1.5s*), a half note with a *p* dynamic, a half note with a *p* dynamic, and a half note with a *p* dynamic. It ends with a half note with a *p* dynamic. Staff 2 has a half note with a *p* dynamic, a triplet of eighth notes with a *pp* dynamic, a triplet of eighth notes with a *pp* dynamic, a whole note *z* (zampone), a quintuplet of eighth notes with a *pp* dynamic, a triplet of eighth notes with a *p* dynamic, a triplet of eighth notes with a *pp* dynamic, and a triplet of eighth notes with a *pp* dynamic. Staff 3 starts with a whole note *z* (zampone) and a half note with a *pp* dynamic. It contains a half note with a *pp* dynamic, a half note with a *pp* dynamic, a half note with a *pp* dynamic, a half note with a *pp* dynamic, a half note with a *p* dynamic, a half note with a *pp* dynamic, and a half note with a *pp* dynamic. A double bar line is present between measures 35 and 36.

12

37

1 and 3 clicks together

1

2

3

*p* *pp* *pp* *pp* *pp*

*nci* *nci* *nci* *nci* *nci*

*z* *z* *z*

3 3 3 3 5 3

1s 2s



(39)

1

2

3

*nci* *nci* *nci* *nci*

*p* *pp* *p* *pp* *p* *pp*

*z* *z* *z*

3 3 3 3 3

1s 2s



**D** all parts in exact rhythm

42

1

2

3

*pp* *p* *pp* *p* *pp* *p*

*nci* *nci* *nci* *nci* *nci* *nci*

*z* *z* *z*

3 3 3

1s 2s 1s 1.5s 1s

all parts in exact rhythm

47 *p* *ppp* *pp* 1s

50 *p* *ppp* *pp* 1s

nci  
nci  
nci



all parts in exact rhythm

sung and finger rub

49 *p* *ppp* *pp* 1s

52 *p* *ppp* *pp* 1s

nci  
nci  
nci



all parts together

51 *p* *ppp* 2s

53 *p* *ppp* 2.5s

z  
z  
z

ppp  
p  
ppp

14 all parts together

54 ***p***  
1 nci nci nci nci *attaca*

***p***  
2 nci nci nci nci

***p***  
3 nci nci nci nci



**E**

55

1 *Ad lib.* improvise using any of the material, techniques and sounds introduced so far.

2 As a restriction, the improvisation should last no more than a minute, should place significant emphasis on the 'nci' syllable, and vary between sustained sounds and faster, polyrhythmic passages

3



all parts sung *and* finger rub  
staggered breathing and rearticulation *ad lib.*

(55) ***p***  
1 nci z z 5s

***p***  
2 nci z z

***p***  
3 nci z z

Parts 1, 2, 3 move towards mics b, c, d respectively, creating a diminuendo effect.

Parts 4, 5, 6 move silently and calmly toward mic a.

Turn mics b, c, d on

### II. Xaxa - More (Zulu)

**F** L'istesso tempo ♩ = c.86

The score is divided into three sections by vertical double lines. The first section starts at measure 56. The second section begins 2 seconds later. The third section begins 2.5 seconds after the second section. A vertical dashed line is placed at the end of the 2.5s section, and a final double line is at the end of the 3s section.

**Staff 1:** Starts with a *ppp* dynamic. A note with a 'z' above it is followed by a note with an 'e' below it. A slur covers the next two notes, with a *p* dynamic marking. A final note with a 'z' above it and an 'e' below it is marked with a *p* dynamic.

**Staff 2:** Starts with a note with a 'z' above it and an 'e' below it, marked with a *p* dynamic. A second note with a 'z' above it and an 'e' below it is also marked with a *p* dynamic. A slur covers the next two notes, marked with a *p* dynamic. A final note with a 'z' above it and an 'e' below it is marked with a *p* dynamic.

**Staff 3:** Starts with a note with a 'z' above it and an 'e' below it, marked with a *ppp* dynamic. A slur covers the next two notes, marked with a *p* dynamic. A final note with a 'z' above it and an 'e' below it is marked with a *p* dynamic.

**Staff 4:** Shows rhythmic patterns. A triplet of notes is marked with a *p* dynamic. The notes are labeled 'xa' and 'xa'. Above the notes are 'R' and 'L' markings. A final note is marked with a *p* dynamic.

**Staff 5:** Shows rhythmic patterns. A triplet of notes is marked with a *p* dynamic. The notes are labeled 'xa' and 'xa'. Above the notes are 'R' and 'L' markings. A final note is marked with a *p* dynamic.

**Staff 6:** Shows rhythmic patterns. A triplet of notes is marked with a *p* dynamic. The notes are labeled 'xa' and 'xa'. Above the notes are 'R' and 'L' markings. A final note is marked with a *p* dynamic.

59

1 *pp* *p* *z* *z* *2s* *p* *1s* *3* *2s* *2s*

2 *pp* *p* *z* *z* *p* *3*

3 *pp* *p* *z* *z* *p* *3*

4 *mp* *3* *2s* *mf* *3* *1s* *p* *3* *2s* *2s*

5 *mp* *3* *mf* *3* *p* *3*

6 *mp* *3* *mf* *3* *p* *3*

xa xa xa xa xa xa xa xa xa xa



1, 2, 3 in exact rhythm

63

1 *p* *ppp* *sf ppp*

2 *p* *ppp* *sf ppp*

3 *p* *ppp* *sf ppp*

4, 5, 6 in exact rhythm

4 *mp* *sf* *sf*

5 *mp* *sf* *sf*

6 *mp* *sf* *sf*

R L L R L R L R L

xa xa

(63)

1 *z*  
*p*

2 *z*  
*p*

3 *z*  
*p*

4s 1s 1.5s

4, 5, 6 in exact rhythm *sempre*

4 *mf* *p*  
R L R L R L R L  
4s 1s 1.5s  
xa xa xa

5 *mf* *p*  
R L R L R L R L  
xa xa

6 *mf* *p*  
R L R L R L R L  
xa xa xa

1, 2, 3 sung and finger rub  
staggered breathing and rearticulation *ad lib.*

66 *pp* *p* *ppp* 3s

1  
nci

2  
nci

3  
nci

4 *mp* *p* *mf* 3s  
R L R R L R R L R R L R L  
xa xa

5 *mp* *p* *mf* 3s  
R L R L R L R L R L  
xa xa

6 *mp* *p* *mf* 3s  
L R L L R L L R L R L  
xa xa

67

1 *ppp* nci *p* 3 *p* *p* *p sub.* 1.5s z 2s 1s

2 *ppp* nci *p* 3 *p* *p* *p sub.* 3

3 *ppp* nci *p* 3 *p* *p* *p sub.*

Detailed description: This block contains the first three staves of a musical score. Each staff begins with a dynamic marking of *ppp* and a note labeled 'nci'. A vertical dashed line is placed after the first measure of each staff. Following this line, each staff has a triplet of notes marked with a '3' and a dynamic of *p*. A second vertical dashed line is placed after the triplet. The first measure after the second dashed line contains a note marked with a dynamic of *p* and a 'z' symbol. A third vertical dashed line is placed after this measure. The final measure of each staff contains a note marked with a dynamic of *p sub.* and a triplet of notes marked with a '3'.

R/L come sopra

4 *p* *mp* 3 1s *p* 1.5s 2s<sup>R</sup> L 1s

5 *p* *mp* 3 *p* 3 R L

6 *p* *mp* 3 *p* L R

Detailed description: This block contains the next three staves of the musical score. Each staff begins with the instruction 'R/L come sopra'. The first measure of each staff contains a triplet of notes marked with a '3' and a dynamic of *p*, which then transitions to a dynamic of *mp*. A vertical dashed line is placed after the first measure. The second measure after the dashed line contains a note marked with a dynamic of *p*. A second vertical dashed line is placed after the second measure. The third measure after the second dashed line contains notes marked with a dynamic of *p*. The final measure of each staff contains notes marked with a dynamic of *p*. The first staff has a 'z' symbol above the final measure. The second and third staves have 'R' and 'L' labels above the final measure.

**G**

1, 2, 3 in exact rhythm

The musical score is divided into two systems. The first system (measures 71-72) features three voices (1, 2, 3) with lyrics 'nci'. Voice 1 has a long note with a *p* dynamic. Voice 2 has a triplet of eighth notes with a *p* dynamic. Voice 3 has a triplet of eighth notes with a *p* dynamic. The second system (measures 73-74) features six voices (4, 5, 6) with lyrics 'xa'. Voice 4 has a triplet of eighth notes with a *mf* dynamic. Voice 5 has a triplet of eighth notes with a *mf* dynamic. Voice 6 has a triplet of eighth notes with a *mf* dynamic. Vertical dashed lines indicate a 1.5s interval between the first and second systems, and a 2s interval between the second and third systems.

73

1 *nci* *2.5s p* *nci* *nci*

2 *nci* *p* *nci* *nci*

3 *nci* *p* *nci* *nci*

4 *p* *mf* *2.5s* *p*  
*3* *xa* *3* *xa* *xa*

5 *mf* *3* *xa* *xa* *p* *xa*

6 *mf* *3* *xa* *xa* *p* *3* *xa* *xa*

(74)

1 *3s p* nci *1.5s p ppp p* *3* *2s*

2 *p* nci *p ppp p* *3*

3 *p* nci *p ppp p* *3*

nci nci

4 *mf* *3* *3s* *mf* R L L R R L *1.5s* *2s*  
xa xa xa

5 *mf* *3* *mf* R L R L R L  
xa xa xa xa

6 *mf* *3* *mf* R L L R R L  
xa xa xa



77

1 *p ppp* *3* *3* *3* *5* *5* *5* *3s*

nci *p*

2 *p ppp* *3* *3* *5* *5* *5*

nci *p*

3 *p ppp* *3* *3* *5* *5* *5*

nci *p*

24  
**H**

78 *p* 1.5s *p* 2s

1 nci nci

2 *p* nci *p* nci

3 *p* nci *p* nci

4 *mf* 3 1.5s *mf* 3 2s

5 *mf* 3 *mf* 3

6 *mf* 3 *mf* 3

xa xa xa xa



80 *mf* 1s *p* 1s

4 *mf* *p*

5 *mf* *p*

6 *mf* *p*

R L L R R L L RL R L L R RL R L L RL



82

4 *p* *mf* *p* *mf* *p sub.*

5 *p* *mf* *p* *mf*

6 *p* *mf* *p* *mf*

1s 1s



84

4 *mf* *sfp* *mf* *p*

5 *mf* *sfp* *mf* *p*

6 *mf* *sfp* *mf*

1s 2s

may be out of sync. *ad lib.*



(86)

4 *mf* *p* *sf* *mp* *sf* *p*

5 *mf* *p* *sf* *mp* *p* *p*

6 *p* *mf* *p* *mp* *sf* *p*

1.5s 2s

(88)

4 *mf* *p* *mf* *p* 2s 1s

5 *mf* *mf* *p*

6 *mf* *p* *mf* *p*



90

1 *p* 1.5s *p* 2s  
nci nci nci

2 *p* nci nci *p* nci

3 *p* nci nci *p* nci *pp* nci

4 *p* *mf* 1.5s *p* *mf* 2s  
xa xa xa xa

5 *mf* xa xa *mf* xa xa

6 *p* *mf* xa xa *p* *mf* xa xa

92

4 *mf* *p* *mf* *p*

5 *mf* *p* *mf* *p*

6 *p* *mf* *p* *mf* *p*

1.5s 1s 1.5s 1s

96

4 *mf* 1.5s *mf* 1.5s

5 *mf* *mf*

6 *mf* *mf*

xa xa xa xa xa xa xa xa xa xa xa xa

98

4 *mf* *p* *mf* *p* *mf* *mf sempre* xa xa xa

5 *mf* *p* *mf* *p* *mf* *p* *p* *mf* *mf* *mf* xa xa xa xa xa xa

6 *mf* *p* *mf* *p* *mf* *mf sempre* xa xa xa

(98)

4s

1

*ppp* *sf* *ppp* *p* *sf*

2

*ppp* *sf* *ppp* *p* *sf*

3

*ppp* *sf* *ppp* *p* *sf*

4

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

5

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

6

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

4s

99 *p* 1.5s *p* 2s

1 nci nci nci nci

2 nci nci nci nci

3 nci nci nci nci

4 *p* *mf* 1.5s *p* *mf* 2s

z z z z

xa xa xa xa

5 *p* *mf* *p* *mf*

z z z z

xa xa xa xa

6 *p* *mf* *p* *mf*

z z z z

xa xa xa xa

30

101 *p* *ppp* 1s *ppp* 1s 2s

1 nci nci nci nci

2 *p* *ppp* *ppp* nci nci

3 *p* *ppp* *ppp* nci nci

4 z 1s 1s z 2s

5 *p* *mf* *p* *mf*

6 *p* *mf* *p*



104 *ppp* *ppp* *ppp* 4s

1 z z z z

2 z z z z

3 z z z z

4 *mf* c. 15s 4s

5 *mf* c. 15s

6 *mf* c. 15s

each part at own tempo

R L R L R R L R L R

a tempo

105

1  
nci nci nci nci nci nci nci nci

2  
nci nci nci nci nci nci nci nci

3  
nci nci nci nci nci nci nci nci

4  
mf xa xa p xa xa p xa xa mp xa xa p xa xa

5  
mf xa xa p xa p xa xa mp xa xa mf xa xa

6  
mf xa xa p xa p xa p xa



112

4  
mf dim. poco a poco xa xa xa xa xa xa xa xa

5  
mf dim. poco a poco xa xa xa xa xa xa xa xa

6  
mf dim. poco a poco xa xa xa xa xa xa xa xa

114

4 *p* c.10s

5 *p* c.10s

6 *p* c.10s

7

8

9

Parts 4, 5, 6 segue to walking to mics b, c, d (respectively).  
 During this walk, add in occasional, but increasingly less frequent calf slaps.

When parts 4, 5, 6 are halfway towards mics b, c, d, parts 7, 8, 9 walk toward mic a.  
 During this walk, add in occasional, and increasingly more frequent foot stamps.



### III. Qongqothwane - A Wedding Song (Xhosa)

**K**

L'istesso tempo ♩ = c.86

(114)

7 *ff* 5s 1s 1s 4s

8 *ff* *f* *f* *mp* *mp* *mf* *mf*  
 i - gqi le - ndle qo - ngqo

9 *ff* *f* *mp* *mf*



118

1 *sf* < *p* *sf* < *p* *pp*

2 *sf* < *p* *sf* < *p* *pp*

3 *sf* < *p* *sf* < *p* *pp*

4 *p* *3* *sf* *p* *3* *sf* *sf* *sf*

5 *p* *3* *sf* *p* *3* *sf* *sf* *sf*

6 *p* *3* *sf* *p* *3* *sf* *sf* *sf*

7 *f* *f* *f* *f* *f* *f* *f* *f*

8 *f* *f* *f* *f* *f* *f* *f* *f*

9 *f* *f* *f* *f* *f* *f* *f* *f*

i - gqi le - ndle qo - ngqo

i - gqi le - ndle qo - ngqo

i - gqi le - ndle qo - ngqo

34

L

7, 8, 9 in exact rhythm *sempre*

121 a tempo

Musical score for measures 121-125, measures 7, 8, and 9. The score is in 3/4 time. Measure 121 starts with a first ending bracket (1s) and a dynamic of *mf*. Measure 122 has a second ending bracket (2s) and a dynamic of *mp*. Measure 123 has a first ending bracket (1s) and dynamics of *mf* and *f*. Measure 124 has a first ending bracket (1s) and dynamics of *mp* and *mf < f*. Measure 125 has a first ending bracket (1s) and dynamics of *mp* and *mf < f*. The notes are marked with 'R' for right hand and 'L' for left hand. Triplet markings are present over measures 122 and 124. The bottom staff (measure 9) has a dynamic of *mp* and a 'qo' marking.

=

may be out of sync. *ad lib.*

Musical score for measures 126-130, measures 7, 8, and 9. Measure 126 has a first ending bracket (1s) and a dynamic of *mf < f > mp*. Measure 127 has a first ending bracket (1s) and a dynamic of *mf < f > mp*. Measure 128 has a first ending bracket (1s) and a dynamic of *mf < f > mp*. Measure 129 has a first ending bracket (1s) and a dynamic of *mf < f > mp*. Measure 130 has a first ending bracket (1s) and a dynamic of *mf > mp*. The notes are marked with 'R' for right hand and 'L' for left hand. Triplet markings are present over measures 126-128. The bottom staff (measure 9) has a dynamic of *mf > mp* and a 'qo' marking.

=

may be out of sync. *ad lib.*

(127) Musical score for measures 127-131, measures 7, 8, and 9. Measure 127 has a first ending bracket (1s) and a dynamic of *mp*. Measure 128 has a first ending bracket (1s) and a dynamic of *mp*. Measure 129 has a first ending bracket (1s) and a dynamic of *mf*. Measure 130 has a first ending bracket (1s) and a dynamic of *mp*. Measure 131 has a first ending bracket (1s) and a dynamic of *mp*. The notes are marked with 'R' for right hand and 'L' for left hand. Triplet markings are present over measures 127-129. The bottom staff (measure 9) has a dynamic of *mp* and a 'qo' marking.

130

7 *mp* 1s 1s *mp* *mp* 1.5s 2s

8 *mf* *mf* *mf* *mf* *mf*

9 *mp* *mp* *mp*

135

7 *mf* *f* *mf* *f* *mp* *f* 2s

8 *mf* *f* *mf* *f* *mp* *f*

9 *mf* *f* *mf* *f* *mp* *f*

138

7 *f* *f* *f* *f* *f* *mp* 2s

8 *f* *f* *f* *f* *f* *mp*

9 *f* *f* *f* *f* *f* *mp*

Musical score for measures 142-145, staves 7-9. The score features three staves (7, 8, and 9) with various musical notations including triplets and slurs. Dynamics range from *mf* to *mp*. Articulation marks include *1s*, *2s*, and *3s*. The lyrics are: *qo qo qo qo qo qo qo qo*.



Musical score for measures 145-148, staves 7-9. The score includes a box labeled 'M' above measure 147. Dynamics range from *f* to *ff*. The lyrics are: *qo qo qi qi qe qe qe qe i - gqi le - ndle qi qi qe qe qe qe*.



Musical score for measures 146-148, staves 7-9. The score includes a box labeled '(146)' above measure 146. Dynamics range from *f* to *ff*. The lyrics are: *qo qo qo qo - ngqo qo - ngqo i - gqi i - gqi i - gqi*.

(147) **rit.** **a tempo** 2.5s

4 *z* *p* *mf* *sf*

5 *z* *p* *mf* *sf*

6 *z* *p* *mf* *sf*

7 *ff* 2.5s

8 *ff*

9 *ff*

le - ndle qo - ngqo

le - ndle qo - ngqo

le - #ndle qo - ngqo

R L *f* R L *f* R L *f*

**N** 148

4 1.5s *p* *mf* *sfp* *mf* 2s *p* *mf*

5 *p* *mf* *sfp* *mf* *p* *mf*

6 *p* *mf* *sfp* *mf* *p* *mf*

7 1.5s *f* 2s *f*

8 *f* *f*

9 *f* *f*

R L R L R L

38  
(150)

**Staff 1:** *p* *pp* 2.5s  
C C C

**Staff 2:** *p* *pp*

**Staff 3:** *p* *pp* C C

**Staff 4:** *z* 2.5s *p* *mf* 1s *p* *mf* 1.5s

**Staff 5:** *z* *p* *mf* *p* *mf*

**Staff 6:** *z* *p* *mf* *p* *mf*

**Staff 7:** 2.5s *f* *R* *L* 1s *f* *R* *L* *R* *L* *R* 1.5s

**Staff 8:** *f* *R* *L* *f* *R* *L* *R* *L* *R* 1.5s

**Staff 9:** *f* *R* *L* *f* *R* *L* *R* *L* *R* 1.5s

153

1 *p* 3 C 3s

2 *p* 3 C

3 *p* 3 C

4 *p* *mf* 3s

5 *p* *mf*

6 *p* *mf*

7 *mf* *f* *mf* > 3s

8 *mf* *f* *mf* >

9 *mf* *f* *mf* >

154 *pp* 1s 1.5s 2s *p* *pp* 2s

1 *pp* *pp* *pp*  
 qo - ngqo-thwa-ne  
 ossia: nci nci nci nci

2 *pp* *pp* *pp*  
 qo - ngqo-thwa-ne  
 ossia: nci nci nci nci

3 *pp* *pp* *pp*  
 qo - ngqo-thwa-ne  
 ossia: nci nci nci nci



158 *mf* *mf* *mf* *mf* *mf* *ff* *ff* *ff* 1s

4 *mf* *mf* *mf* *ff*  
 RL RL RL RL RL RL RL  
 RL sempre  
 xa xa xa xa xa xa xa xa

5 *mf* *mf* *mf* *ff*  
 RL RL RL RL RL RL RL  
 RL sempre  
 xa xa xa xa xa xa xa xa

6 *mf* *mf* *mf* *ff*  
 RL RL RL RL RL RL RL  
 RL sempre  
 xa xa xa xa xa xa xa xa

7 *mf* *mf* *mf* *ff*  
 R R R R R R R L  
 qo qo qo qo qo qo qo qo

8 *mf* *mf* *mf* *ff*  
 R R R R R R R L  
 qo qo qo qo qo qo qo qo

9 *mf* *mf* *mf* *ff*  
 R R R R R R R L  
 qo qo qo qo qo qo qo qo



159

4

*mf*

xa xa

xa xa

5

*mf*

xa xa

xa xa

6

*mf*

xa xa

xa xa

1s

*mf*

7

*mf*

R L

qo qo

qo qo

*ff*

L R L

1s

R L R

*mf*

R L R

R L R

8

*mf*

R L

qo qo

qo qo

*ff*

L R L

R L R

*mf*

R L R

R L R

9

*mf*

R L

qo qo

qo qo

*ff*

L R L

R L R

*mf*

R L R

R L R

(160)

4

*mp* *sf sf* *f* *mp* *f sub.*

5

*mp* *sf sf* *f* *mp* *f sub.*

6

*mp* *sf sf* *f* *mp* *f sub.*

1s 3 3

R R L L R R L L R L R

R L L R R L L R R L R

R L R L R L R L R L R

7

*mp sub.* *mp* *< f*

8

*mp sub.* *mp* *< f*

9

*mp sub.* *mp* *< f*

1s 3 3 3 3

L R

L R

L R

RL sempre  
(161) 3

4 *f* xa *mp* *f sub.* *mp* *f sub.*

5 *f* xa *mp* *f sub.* *mp* *f sub.*

6 *f* xa *mp* *f sub.* *mp* *f sub.*

7 *mp* *f sub.* *mp* *f* *mp* *f*

8 *mp* *f sub.* *mp* *f* *mp* *f*

9 *mp* *f sub.* *mp* *f* *mp* *f*

2s

R 3 R R R L L R R L L R R L L R R L L R R L L

qo qo qo qo qo qo qo

Detailed description: The image shows a musical score for six staves, numbered 4 through 9. Staves 4, 5, and 6 are grouped by a large bracket on the left. Each of these staves begins with a triplet of eighth notes marked 'RL sempre' and 'f', followed by the syllable 'xa'. A vertical line labeled '2s' appears after the first measure of each staff. From the second measure onwards, the staves feature a series of eighth notes with accents, marked 'mp'. The notes are grouped in pairs, with the second note of each pair marked 'f sub.'. This pattern repeats across the staves, with dynamic markings alternating between 'mp' and 'f sub.'. Staves 7, 8, and 9 are also grouped by a large bracket on the left. They begin with a triplet of eighth notes marked 'mp'. This is followed by a measure with notes marked 'f sub.'. A vertical line labeled '2s' appears after the first measure. From the second measure onwards, the staves feature a series of eighth notes with accents, marked 'mp'. The notes are grouped in pairs, with the second note of each pair marked 'f'. This pattern repeats across the staves, with dynamic markings alternating between 'mp' and 'f'. Fingerings are indicated by 'R' and 'L' above the notes. The syllable 'qo' is written below the notes in staves 7, 8, and 9.

(162)

4 *mf*  $\longleftarrow$  *f* RL *mp* RL sempre 3s 3 3 xa xa xa

5 *mf*  $\longleftarrow$  *f* RL *mp* RL sempre 3 3 xa xa xa

6 *mf*  $\longleftarrow$  *f* RL *mp* RL sempre 3 3 xa xa xa

7 *mf* R R R R L R L R R *f* *mp* *mp* 3s R 3R R R 3R R qo qo qo qo qo qo

8 *mf* R R R R L R L R R *f* *mp* *mp* R 3R R R 3R R qo qo qo qo qo qo

9 *mf* R R R R L R L R R *f* *mp* *mp* R 3R R R 3R R qo qo qo qo qo qo

Detailed description of the musical score: The score consists of six staves, numbered 4 through 9. Staves 4, 5, and 6 are primarily rhythmic patterns of eighth notes, starting with a dynamic of *mf* and increasing to *f*. They feature fingerings 'R' and 'L' and are divided into two sections by a double bar line. The right section of staves 4-6 includes triplets of eighth notes with the syllable 'xa' written below. Staves 7, 8, and 9 feature a melodic line of eighth notes with the syllable 'qo' written below. They start with a dynamic of *mf* and increase to *f*. The right section of staves 7-9 includes triplets of eighth notes with the syllable 'qo' written below. The score includes various musical notations such as slurs, accents, and dynamic markings.

(163)

1.5s

4 *f*  
xa xa xa xa xa xa xa xa xa xa xa xa

5 *f*  
xa xa xa xa xa xa xa xa xa xa xa xa

6 *f*  
xa xa xa xa xa xa xa xa xa xa xa xa

7 R L 1.5s

8 R L

9 R L

46

164

4

*mp* *f* *mf*

3 3 1s

xa xa xa xa xa xa xa xa

5

*mp* *f* *mf*

3 3 1s

xa xa xa xa xa xa xa xa

6

*mp* *f* *mf*

3 3 1s

xa xa xa xa xa xa xa xa

7

*mp* *mp* *mf*

R 3 R R 3 R R 1s

qo qo qo qo qo qo

8

*mp* *mp* *mf*

R 3 R R 3 R R 1s

qo qo qo qo qo qo

9

*mp* *mp* *mf*

R 3 R R 3 R R 1s

qo qo qo qo qo qo

166

*ppp* *p* *p sub.*

2s

1

*ppp* *p* *p sub.*

i - - - -  
ossia: nci - - - -

gqi  
nci

2

*ppp* *p* *p sub.*

i - - - -  
ossia: nci - - - -

gqi  
nci

3

*ppp* *p* *p sub.*

i - - - -  
ossia: nci - - - -

gqi  
nci

4

*mp*

xa xa xa xa

2s

5

*mp*

xa xa xa xa

6

*mp*

xa xa xa xa

7

*mf*

qo qo qo qo qo qo

2s

8

*mf*

qo qo qo qo qo qo

9

*mf*

qo qo qo qo qo qo

167 *ppp*

*p*

*p sub.*

2s

1

i  
nci

gqi  
nci

2

i  
nci

gqi  
nci

3

i  
nci

gqi  
nci

4

xa

xa

2s

5

xa

xa

6

xa

xa

7

qo

qo

2s

8

qo

qo

9

qo

qo

The musical score consists of three vocal staves (1-3) and three instrumental staves (4-6) for the first system, and three instrumental staves (7-9) for the second system. The vocal parts have lyrics 'i nci' and 'gqi nci'. The instrumental parts have lyrics 'xa' and 'qo'. Dynamics range from *ppp* to *p sub.*. The score includes musical notation with notes, rests, and articulation marks, as well as fingerings and breathings (R, L) for the instruments.



168

*ppp* < *pp* 1s

*ppp* < *p* 1.5s

1  
i nci      le nci      ndle nci

2  
i nci      gqi nci      le nci      ndle nci

3  
i nci      le nci      ndle nci



170

1  
nci      nci      nci

2  
nci      nci      nci

3  
nci      nci      nci

4  
i - gqi      i - gqi

5  
ossia: xa-xa      ossia: xa-xa

6  
i - gqi      i - gqi

ossia: xa-xa      ossia: xa-xa

(171) *pp* *ppp* *p sub.* *pp* *pp* *pp* *pp*

1 nci nci nci

2 nci nci nci

3 nci nci nci

*ppp* *p sub.* *pp* *pp* *pp* *pp*

4 *p* *mf* *p* *p*

le ndle xa xa xa

5 *mp* *p* *p*

le - dnle xa xa

6 *p* *mf* *p* *p*

le - ndle xa xa xa

*2s*

7 *mf* *mf* *mf*

qo - gnqo qo - gnqo qo - gnqo

*2s*

(172)

1 *p* *5*  
nci nci nci nci nci 4s

2 *p* *5* *5* *5*  
nci nci nci nci nci ci ci ci ci ci c c c c c

3 *p* *5* *5*  
nci nci nci nci nci ci ci ci ci ci

4 *pp* *p*  
x x x xa xa xa xa xa xa 4s

5 *pp* *p*  
x x x xa xa xa xa xa xa xa xa

6 *pp* *p*  
x x x xa xa

7 *p* *5* *pp*  
qo qo qo qo q 4s

8 *p* *5* *5* *5* *pp*  
qo qo qo qo qo qo qo qo q q q q q q q q q

9 *p* *5* *5* *pp*  
qo qo qo qo qo q q q q q

1

2

3

4

5

6

7

8

9

*Ad lib.* all parts may improvise for up to 2 minutes using any of the material, techniques and sounds previously used.

Parts 1, 2, 3 should perform fairly continuously. Parts 4, 5, 6, 7, 8, 9 should be more judicious in their actions, so their relatively loud effects do not overpower parts 1, 2, 3's softer percussion.

All parts should aim for elements of interplay and clarity, rather than 9 complex polyphonic voices. Similarly, it is important for the improvisation not to be continuously intense, but vary in dynamic and texture.

Finally, the click consonants should be evidently the most important element; they should be prominent and abundant.

staggered breathing and rearticulation *ad lib.*

(173) *p*  
1 nci

*p*  
2 nci

*p*  
3 nci

Parts 1, 2, 3 move towards mic a.  
Parts 4, 5, 6, 7, 8, 9 exit the stage, and *ad lib.* sing fragments of Qongqothwane

6s



Turn mics b, c, d off

174 1s

1 *ppp* z

2 *ppp* z

3 *ppp* z

175 2s

1 *pp* nci nci

2 *pp* nci nci

3 *pp* nci nci

176 1.5s

1 nci nci

2 nci nci

3 nci nci



177 1s

1 *ppp* z

2 *ppp* z

3 *ppp* z

178 3s

1 *p* nci nci

2 *ppp* nci nci

3 *p* nci nci

179 1s

1 *pp* nci nci

2 *pp* nci nci

3 *pp* nci nci

54

Musical score for measures 180-182. Measure 180 features three staves with five-note chords marked with '5' and dynamic markings *sf ppp*. Measure 181 has a whole rest 'z' in the first staff and five-note chords in the second and third staves, with dynamics *p*. Measure 182 includes rests of 2s, 1s, and 1s in the first staff, and a triplet of eighth notes in the second and third staves, with dynamics *p* and *pp* and a 'nci' marking.



Musical score for measures 183-185. Measures 183-185 feature five-note chords in all three staves, with dynamics *p*. Measure 185 includes rests of 2s, 1s, and 1s in the first staff, and a triplet of eighth notes in the second and third staves, with dynamics *pp* and *pp* and a 'nci' marking.



Musical score for measures 186-188. Measure 186 has rests of 1.5s in the first and second staves, and a half note in the third staff, with dynamics *ppp* and *pp* and a 'nci' marking. Measure 187 has rests of 1.5s in the first and second staves, and a half note in the third staff, with dynamics *ppp* and *p* and a 'nci' marking. Measure 188 includes rests of 2s and 3s in the first and second staves, and a half note in the third staff, with dynamics *p* and *ppp* and a 'nci' marking.